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THE
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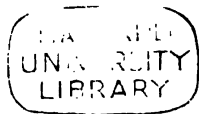
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AN INTRODUCTION TO ROBERT BROWNING.*

THE present "rage" for Browning has called forth of late numerous handbooks and annotated volumes of selections, but we doubt if any of them is the product of a less judicial mind than this *Introduction* by the Professor of English Literature in Cornell University. Professor Corson will not admit the existence of harshness or ruggedness in Browning's verse; the art is everywhere perfect, while the poet himself is "the completest fulfillment of this equipoise of the intellectual and the spiritual." To an altogether untenable distinction between the intellect and the spirit in poetry Professor Corson devotes his first introductory essay. The value of the distinction may be seen when Chaucer is pronounced in a high degree a poet of the spirit, ranking in the same class with Browning. The most objective and the most subjective of English poets certainly are not thus allied.

Professor Corson's real distinction is between the natural and the classical school in English verse, best represented by Cowper

and by Pope. But he wastes many pages in trying to establish his false antithesis between intellect and spirit, while the second essay on the idea of personality in Browning's poetry, is even more ambitious and unsatisfactory than the first. As an introduction, it has the fatal characteristic of being more difficult than the poet's verse.

The other two essays really throw some light upon Browning's obscurities and the peculiarities of his verse; but the most valuable part of the volume is in the arguments to the thirty odd poems prefixed in a body to the poems themselves. The selection, which includes "The Flight of the Duchess," "James Lee's Wife," "Abt Vogler," "Rabbi Ben Ezra," "Saul," and other shorter pieces, is very well made to exhibit Browning's great range. For the beginner it is probably, with the exception of Mr. Rolfe's smaller book, the best selection with notes yet made; we should, however, advise the beginner to take the poems as an introduction to Professor Corson's first two essays, if he reads these latter at all!

MRS. COSTON'S AUTOBIOGRAPHY.*

THE picture of a beautiful woman, in court dress, with the air of one awaiting homage, confronts the title-page of this book. This is Mrs. Coston, who never, from the laudatory and otherwise singular introduction to the closing chapter, seems to be without the consciousness of her beauty. She was a Miss Patty Hunt of Philadelphia. While a school-girl, in short dresses, she found her "Prince Charming" in the person of the brilliant and talented Benjamin Franklin Coston, age nineteen, and made a clandestine match with him. The giddy pair were forgiven, established in a happy home, and lived happily for a few years, until the sudden death of the husband left the wife a widow at a little past the age of twenty, penniless, with four children to care for. One of the children soon followed his father, and a second not long after. The story of all this romance and these incidents is related from the beginning, with the full complement of surprises, adventures, shocks, and sorrows, and with perfect candor.

Mr. Coston, who was clearly a noble and highly gifted young man, left a box of papers to which, in his last illness, he alluded as of considerable value. Among these papers his widow found a "plan of signals," which, under her skillful business management, were soon made available and became known as the "Coston Signals." Her book becomes largely the history of her experiences with the United States and foreign governments in introducing these signals. She proved a woman as remarkable for her ability and perseverance as for her beauty; everywhere in Europe she received flattering attentions,

and her narrative is brilliant with descriptions of court life, and of the distinguished personages, statesmen, and courtiers, men of high rank and of literary distinction, who did her honor, and paid tribute to her personal charms. Her many visits to Europe gave her opportunity to see a great deal of life, and being of a happy temperament, she enjoyed all she saw, making the best even of her discomforts. After fifteen years of life abroad, she says that in many respects Sweden has remained in her memory as the most delightful country she has visited.

Gossipy, but without malice, with a piquant flavor to its egotism, brightened all along by anecdote, this is an entertaining book; and the reader who sets out with the young girl of fourteen, full of admiration at her own loveliness, will be gratified to know at the close that in her present home, "Villa Coston," surrounded by her grandchildren, she is still "young in heart, in health, and the capacity for happiness," and that time has dealt gently with the beauty that has been so captivating.

A DANISH CRITIC OF MODERN AUTHORS.*

IN this series of nine essays or "literary portraits" Dr. Brandes passes in review representative men of no less than six different nationalities, all of them distinctively men of the nineteenth century — men who by natural affinity may be classed as modern minds, who look at things in a modern way, and are wholly modern in their styles of expression. Dr. Brandes's method is uneven, and the satisfaction and profit to be derived from reading these papers vary a good deal with the subject. Some, like those upon Paul Heyse, Hans Christian Andersen, Gustave Flaubert and Paludan-Müller, are elaborate reviews of *gesammelte Werke*, with the personality of each author lightly sketched, as it were, on an intellectual background; for Dr. Brandes declares that with the exception of Tegnér he speaks of each from personal acquaintance, or at least from a "close view." Other essays, like those upon Renan and Stuart Mill, are fragmentary outlines of individuals, with no attempt at any systematic estimate of productive genius. The chapter upon Renan is merely a collection of not very important reminiscences of chance meetings with the author of the *Vie de Jésus*; that on Mill is more complete, and on the whole presents an interesting view.

Dr. Brandes is not a critic in whom lightness and grace are prominent traits. He is inclined to formulate theories and to keep to hard and fast lines. He is formal in his expositions and given to abundant quotation. On the other hand he is never controversial. When he has found what he regards as the

* An Introduction to the Study of Robert Browning's Poetry. By Hiram Corson, LL. D. D. C. Heath & Co. \$1.50.

* A Signal Success. The Work and Travels of Mrs. Martha J. Coston. An Autobiography. J. B. Lippincott Co.

* Eminent Authors of the Nineteenth Century. By Dr. Georg Brandes. Translated by Rasmus B. Anderson. T. Y. Crowell & Co. \$2.00.

key to any specified nature—and he is quick to seize upon a leading characteristic and to amplify it—he is always sympathetic and discerning, regardful of the best, liberal in his opinions, charitable to idiosyncrasies. One reads with pleasure all that he writes, and one finds that in the process of reading there is a sensible expansion of the mental horizon. This expansion is not, as is too often the case with critics of the day, the effect of a deftly conjured mirage, but an actual broadening of visual range made possible only by an ascent to greater possibilities of perception.

Of all these essays that upon Hans Christian Andersen is the most firm in outline, and the most brilliant in tone. The exquisite charm of Andersen's style, its artful simulation of artlessness, its studied spontaneity, are clearly pointed out, and its inspiration and growth are carefully traced. It is admirably said that the source of Andersen's wide and lasting popularity is in his portrayal of the elementary in human nature—the fancies and emotions of childhood expressed in the language of a child. This ability to reduce to the last analysis is the most noteworthy of Dr. Brandes's qualities as a critic. Of Heyse we are told that he follows nature, "not as a naturalist, but as a worshiper of beauty;" and Heyse's essential ideality and optimism could not be summed up more tersely or more truly. Of Mérimée, Dr. Brandes says that he "treated romantic material in an unromantic manner;" but Flaubert "endeavored to elevate his materials through the artistic manner of his treatment, and since in his eyes the most important attribute of authorship was the plastic power, perspicuity was beyond all else what he strove to attain." This of course is said of Flaubert at his best, before "the encyclopædia gradually supplants the emotions." In the essay on Mill we find a clever vignette of Sainte-Beuve, who, as Dr. Brandes views his work,

never closed a subject entirely and without reservation; he was never quite catholic, nor quite romantic, nor quite imperial, nor quite a naturalist; one thing alone he was absolutely and entirely—Sainte-Beuve; in other words, the critic with feminine sympathy and ever-lurking skepticism. He was of the tiger race, yet was no tiger. He attached himself thoroughly to no one and to nothing, but he rubbed against everything, and the inevitable friction produced sparks.

We are somewhat weary of finding fault with translations, and this of Professor Anderson's is generally so readable that it ought not to be subjected to serious blame. Perhaps it is enough to say that we occasionally come upon passages which, owing to laxity of form, are not at the first inspection intelligible, and that the punctuation seems to be at times unsystematic and confusing. The illustrations indicate, on the part of the publisher, more enterprise than judgment in the selection of the process by which they were made. But with or without illustrations, and in any fairly adequate

version, Dr. Brandes's essays constitute for American readers a book of decided originality and significant merit.

THE PHILOSOPHY OF WEALTH.*

THIS is a book of foundations. It is exactly what its title indicates—not a text-book or treatise on political economy, but a discussion of some of the underlying principles of that science. It is the work of a thinker, who is well read on the subject and takes high and advanced ground. Professor Clark's political economy is certainly not the traditional dry, dreary, "dismal science," but a happy and hopeful one. There are wrongs, to be sure, and trials ahead in the righting of them; but God rules, even in the world of wealth, and justice and truth will surely prevail, and man, capitalist as well as laborer, will be elevated continually, as the great struggle goes on towards the ultimate triumph and reign of right and law.

The writer cuts loose at once from the orthodox foundations of economic science. Not individuality, universal selfishness, but universal brotherhood, is the basis of his philosophy. Everything in all the political and labor movements of the times indicates a revolution in the whole economic structure. The iron despotism of selfishness, greed, and power has long enough borne sway; the dawn of a new era is at hand, based on higher principles of equal rights of labor and capital, of mutual obligations and duties as well as rights, of granting as well as gaining. Competition has been the almighty tyrant hitherto, and in the days of small things, when every man was his own capitalist, employer, workman, sales-agent, all combined, has had its place and done its appropriate work. But those days are forever past, and now, among the great consolidations of capital and the corresponding combinations of labor, its power is gone, and something must take its place. Brute force has largely come in for a time; but we are too far along in a Christian civilization to endure that, or any other relapse towards barbarism, anarchism, or the crude socialism of the times. Arbitration is coming in as the peacemaker between labor and capital; better yet, profit-sharing is to give the laborer the due portion of the gains; best of all, though probably last of all, coöperation is to unite laborer and capitalist in one, so that there can be no strife, and "the law which condemned society, as an organic whole, to a career of brutality will be changed to a law which will open before it a continuous growth in righteousness."

Men are altruistic in their economic action; society is egoistic. Men work for each other; society works for itself. . . . Wealth is the means by which society serves its members.

* The Philosophy of Wealth: Economic Principles Newly Formulated. By John B. Clark, A. M., Professor of History and Political Science in Smith College, Lecturer on Political Economy in Amherst College. Ginn & Co. \$1.10.

The key is no longer minor but major in which Mr. Clark puts his philosophy of wealth. Society is organic, a unified body of many members. Individual members may go wrong, and selfishly try to subvert the general good to their own sordid ends; but society is keen-eyed, and in the long run just, and will right those wrongs in spite of individual selfishness. Already what amelioration to the race has society wrought in the face of all selfish opposition, by her stern laws, written and unwritten, in behalf of rights and the right! We have, as yet, but the beginning of what shall be, when a Christian society shall gain full control of all its members, and shall be able, as it will be, to hold all to the grand principles of justice, equality, and universal brotherhood.

We have not space to examine Professor Clark's discussion of wealth, labor, value, distribution, wages, coöperation, etc.; all of these vary more or less radically from the traditional treatment, and have the upward not the earthward look, as we have tried above to indicate. It is commonplace to say that the work ought to be in everybody's hands; but certainly, at a time when the study of economics is so rapidly spreading, it is a work of advanced and stimulating thought with which every teacher of the subject, at any rate, should make himself familiar. The chapter on "The Ethics of Trade" ought to be issued as a tract and laid on every business man's desk in the country; and the chapter on "The Economic Functions of the Church" deserves an equally wide circulation in both church and parish.

THE MINISTER'S CHARGE.*

ARTISTICALLY speaking, there could hardly be a greater contrast in methods than that which is to be observed in a comparison of Mr. James's *Princess Casamassima* with Mr. Howells's *Minister's Charge*. Both books treat, in the main, of life on the lower planes of existence, but in how different a manner! Mr. James, a careful, almost an intuitive, observer, holds himself, as it were, above the little circle of men and women whose psychological traits he lays bare and studies with the elaborate patience of scientific research, and yet he keeps inevitably an even balance of values, and gives to each personage, to each motive and action, to each colloquial utterance, a definitely assigned place. Mr. Howells, on the other hand, makes himself the companion and intimate of his characters; he sketches their habitat with pitiless fidelity; he reproduces their speech with marvelous skill; and thus he succeeds in imparting to his pages an aspect of realism which is said to be the despair of his contemporaries. In all this he is delightfully human, and the

* The Minister's Charge; or, The Apprenticeship of Lemuel Barker. By William D. Howells. Ticknor & Co. \$1.50.

vitality and warmth of color imparted to his pages have a peculiar charm.

In his story of Lemuel Barker Mr. Howells has pushed his method of free and easy realism to the farthest limits, and, given the material, one could not ask that it should be used in a more entertaining way. Lemuel and 'Manda Grier and Statira Dudley form an amusing trio, but it is a question whether there is not too much of them. In real life we do not find them such potent sources of delight, and even in Mr. Howells's hands they sometimes fail to awaken sympathetic emotions. Notwithstanding the sermonic earnestness of the morbidly conscientious Sewell, we miss from the book the high moral purpose which made *Silas Lapham* a masterpiece of character-sketching. After all, in the passion for companionship with varied types of humanity, is it not possible to get too near, and thus to lose almost entirely the sense of perspective?

In *The Minister's Charge* it seems to us that there is an almost fatal lack of perception of relative values. The vision is narrowed for the time being to a very small field, and the general result partakes of the nature of a panorama. The book is in a degree amusing (how otherwise?) and in a certain way instructive; but it is never edifying or stimulating. It is not a book that will bear a second reading. We are ready to admit the democratic principle in fiction; we believe that no phase of life is too common, too rude, or too vulgar to be seriously considered by the novelist, but it should be considered in definite relation to something else. Mr. Howells, in *The Minister's Charge*, is more than democratic—he is anarchical. He emphasizes the trivial at the expense of the important. It is all very well to hold that the writer of fiction ought to represent as nearly as possible life as he sees it—but everything depends on the visual range of the seer! If Mr. Howells has in truth become deliberately myopic in his study of the phenomena of existence, he cannot expect us to attach the same value to his observations that we do to those of one who looks upon life from a more elevated position and sees more.

THE PRINCESS CASAMASSIMA.*

IT is safe to say that Mr. James has never given us stronger work than he has put into this story of *The Princess Casamassima*. There is more flesh and blood in it than one finds in any of his foregoing novels, with the possible exception of *Roderick Hudson*; and the field is broader, the characters are more diversified, the central theme is more clearly defined, than one is wont to look for in Mr. James's essays in fiction. As a result, we have now a firmly outlined and well-rounded narrative, sup-

plied with abundant motives for action, and moving steadily, if not always swiftly, on to a distinct climax.

There is still enough to say with regard to Mr. James's method, which remains in general hard and dry, like a deftly executed etching by an artist not wholly in sympathy with his material. But the aim of Mr. James, we may suppose, is to record his impressions of life with as little as possible of modifying sentiments and emotions; his realism, even when most aggressive, is always delicate, and we are all the time conscious that he is not giving us the whole picture, although it by no means follows that this is a source of regret. The artist's duty is to select; to suppress some details and to emphasize others. Mr. James chooses to suppress the coarse and brutal elements of nature, and to occupy himself with subsidiary emotions, sentiments, and ideas. With him refined suggestions go farther than naked actualities.

In the story of *The Princess Casamassima*, he takes us into the slums of London, and unveils some of the actors in that human fermentation known as socialism, yet in no instance does he attempt any revelation of the conditions whence socialism takes its rise. With socialistic ideas he is concerned very much, and he studies them chiefly in their action on individuals, but with socialism in the mass he has nothing whatever to do. Strictly speaking, the story is not so much the story of the Princess Casamassima, as it is of little Hyacinth Robinson, whose career is closely traced from his precocious boyhood to the tragic ending with which the book closes. The Princess is, however, the leading personage in the sense of being the most significant character. She is the Christina Light of *Roderick Hudson*, and she retains all the enigmatic qualities that lent so much fascination to her first appearance. She bears a certain likeness to Mr. George Meredith's Diana of the Crossways, and is not a creation easily to be analyzed. The two ruling influences of her nature are an insatiable curiosity as to life, and a mortal terror of ennui. These motives carry her to great lengths, and men are toys in her hands. Little Robinson, the illegitimate son of an English nobleman and a French light-o'-love, grows up to manhood under the care of his foster-mother, a cockney dressmaker, and there takes place in him a struggle of hereditary tendencies. He is, in a certain sense, the victim of circumstances; no attempt is made to heighten the pathos of his fate, but the pathos is only too perceptible, and the inevitable sequence is a triumph of artistic comprehension. Perhaps the most real character in the book is Millicent Henning, a delightful type of the blooming cockney girl, a "magnificent plebeian," and the author spares no pains in making the portrait "as large as life."

It would be useless to attempt to unravel the threads of the story, and to enumerate every personage; if not useless, at least impossible, within reasonable limits. The book is one to be read slowly; to be put down now and then, and to be taken up again with a pleasant sense of intellectual recreation. There are fine touches of wit on every page, and every page is worth reading.

SIR FRANCIS DOYLE'S REMINISCENCES.*

THIS "gossiping volume" of recollections, by the Ex-Professor of Poetry at Oxford, whom the head-servant at his dame's described as "the ink-spillingest boy as ever comed to Eton," is one of the most entertaining volumes of autobiography we have met for a long time. It is all the more agreeable because it sacrifices chronological order to the association of ideas as the principle of arrangement. Two matters, to be sure, will not add to the interest which American readers must take in these thoroughly good-humored pages, abounding in excellent anecdotes: Sir Francis is a great lover of horses, after the manner of Englishmen, "born in Octavian's year," and he is a very ardent Tory. This last trait often brings him into political collision with Mr. Gladstone, with whom his acquaintance began at Eton, continuing at Oxford, and ripening into a warm friendship. He was Mr. Gladstone's "best man" at his wedding, and is only an opponent to the statesman now, though the warmth of his horror over home rule is rather amusing to the American mind. He is so much of a pessimist as to think the English government worse than it was sixty years ago, and likely to be worse still sixty years from now. But aside from political matters Sir Francis, who allows that he may have become fossilized in the Civil Service, preserves the best of tempers, and is far from holding those inordinate ideas of his own importance which are at the base of most pessimism:

From the want of a certain fixity of purpose I have fallen between two stools [literature and politics], and now at the age of seventy-six consider myself rather a poor creature.

Francis Doyle was the son of an ex-captain in the British Army, for many years Chairman of the Excise; he was educated at Eton and Oxford, where he knew Gladstone, Arthur Hallam, Hope Scott, and Bruce, afterward Lord Elgin, the latter realizing his idea "of a born orator, with perhaps the single exception of Carlyle, more than any man I have ever met." Of young Hallam he writes:

We all of us, even Mr. Gladstone, I think, felt while conversing with him, that we were in

* *The Princess Casamassima*. A Novel. By Henry James. Macmillan & Co. \$1.75.

* *Reminiscences and Opinions of Sir Francis Hastings Doyle, 1813-1885*. D. Appleton & Co. \$2.00.

the presence of a larger, profounder, and more thoughtful mind than any one of us could claim for himself.

As an Etonian, not a Rugbeian, he claimed for his own head-master one qualification which Dr. Arnold did not possess:

I mean the knowledge of God Almighty's intention that there should exist for a certain time, between childhood and manhood, the natural production known as a boy.

During his holidays he met Sydney Smith, of whom he tells several new stories. Frederick Tennyson, Lord Tennyson's elder brother, was one of Doyle's Eton contemporaries, "full of genius like most of the Tennysons," and with a poetical talent "naturally more akin to that of the Laureate, in spirit and in form, than the talent of their intermediate brother Charles."

Sir Francis says little about his tenure of the Poetry Professorship in Oxford, where he succeeded Matthew Arnold, but he defends Macaulay's verses with no little spirit against Mr. Arnold's too sweeping indictment, while he confesses himself a heretic as regards Keble's *Christian Year*:

Poetry has been somewhere or other called "idealized utterance;" accepting this definition as an approach to the truth, and judging Keble by it, I should say that he commonly stammered rather than spoke; yet to talk of him without due reverence seems something like blasphemy.

This heresy, however, is a mild one compared with another which I am reluctantly bracing myself up to acknowledge. . . . Dr. Johnson bluntly condemns "Lycidas" . . . well, I say ditto to old Sam.

But when Miss Austen is named:

I am one of the regular Austen vassals, and consider her as without a rival among English writers, in her own line and within her own limits.

Concerning her loss of a lover, the Captain Wentworth of *Persuasion*, Sir Francis tells a history which the English reviewers seem to consider apocryphal; it is the reason why he thinks *Persuasion*

the most beautiful and the most interesting of her stories . . . because it contains more of herself, more of her own feelings, hopes, and recollections, than the rest of her books put together.

Sir Francis studied law, and was taken as marshal by the famous Baron Parke, an old family friend. He tells many a good story of the bar; but his own connection with it was brief. After his marriage he was appointed by Sir Robert Peel receiver-general of customs, an office which he retained for many years. His recollections after this time are more concerned with public events than with literature or law; but one of the best chapters is the final one on the Doyle family, in which are many lively stories of war told by Sir Francis's great-uncle, Sir John, and his Uncle Carlo Doyle. The two told by the latter about General Sherbrooke reading the funeral service and his threatening of the commissary are very racy. Sir Francis distrusts democracy, but no American at all interested in

English politics or literature of the present century need distrust Sir Francis's ability to amuse and instruct him greatly.

RICHARDSON'S AMERICAN LITERATURE.*

CONTENTS.

The Perspective of American Literature. — The Race Elements in American Literature. — The New Environment of the Saxon Mind. — Early Descriptive and Historical Writers. — The Theologians of the Seventeenth and Eighteenth Centuries. — Benjamin Franklin. — Political Literature. — Washington Irving. — Religion and Philosophy in Later Years. — Ralph Waldo Emerson. — Essayists. — Historians. — Borderlands of American Literature.

IF we were to characterize briefly Professor Richardson's sagacious and painstaking review of *American Literature*, we should say that it was an excellent primer writ large. Professor Richardson aims at philosophical criticism, and in this he is undoubtedly right. If one aims high enough, one is sure to hit the ground at last, and in criticism anything is better than surface-skimming. Professor Richardson has much to say of the importance of perspective, and if the judicial attitude which he adopts in conformity with this principle is sometimes forced and artificial, it is at least consistently maintained. The broad lines of our native intellectual growth are clearly marked down on a scale of rigid exactitude. The scale, to be sure, is arbitrary; now and then where Professor Richardson reads inches, others may read feet, but the standard has been applied in all instances with a conscientiousness that leaves no opportunity for cavil. It is not an easy task to write of what is near us in a manner that shall satisfy posterity. We may go further, and say that the historian who is obliged to take note of contemporary matters cannot hope entirely to overcome the personal equation. Either he will be too rigidly exclusive and fail to justify all his conclusions, or he will endeavor to classify some things that will not fall into the established categories.

For purposes of philosophical discussion, Professor Richardson is, it seems to us, too rigidly exclusive. He speaks slightly of "expository criticism," and censures rather scornfully elaborate accounts of colonial literature, thereby condemning by implication the invaluable researches of Professor Tyler, whose fruitful investigations in this field have made a certain amount of generalization possible. Professor Richardson should not be too severe with the fact-hunters; they have their mission to perform. A map of a continent with only its great geographical features marked out appeals directly to the eye, and is useful in conveying elementary information; but when we desire substantial and convincing data, we call for an atlas, and mastering the details can form our own conclusions. Professor Richardson, in his broad view of the development of American thought, is like one who sketches

the aspect of the earth's surface as seen from a balloon — and sometimes the balloon gets to so unconscionable an altitude that only a few isolated mountain-peaks are visible. The method, in fact, is more geographical than analytical. In the introduction the author has something to say of the importance of environment and of foreign influences; but he makes no significant attempt to indicate the effect of these extraneous forces, which must be traced in all their pervasive and mutable forms if we would comprehend their modifying action. As a philosophical discussion of the genesis and growth of American literature, we find ourselves unwilling to award to Professor Richardson's book the dignity and weight which it would seem to claim. But as a popular manual it has distinct and important value.

In what manner the material is mapped out, will be seen from the table of contents given at the head of this article. To a certain degree, the author discards chronological sequence, and he leaves the treatment of poetry and fiction to another volume. But the successive chapters are planned with care, and elaborated in a systematic manner; they afford rapid surveys of what is most enduring in the literary product of America up to the present time; and they remain, from beginning to end, as we have said, true to a fixed measure of relative values. The style is not animated, but it is concise, and Professor Richardson offers many shrewd observations that carry conviction even when he is most dogmatic. He defines American literature as "isolated inheritance, working freshly," and the phrase is well chosen. Of the Indians he says that they "stand on the outskirts of Caucasian civilization in North America, a problem and a menace, a theme for literature, and a subject for moral and industrial reform." And there is a clever thrust in the remark: "It must never be forgotten that deck-hands, 'longshore-men, and stage-drivers, Californian miners, Chinese highway robbers, buffaloes, and Indians are but a part of our civilization, and that literature *may* concern itself with such themes as God, duty, culture, and eastern lakes or rivers, and still be distinctly American." The book may be accepted as a noteworthy contribution to means of popular culture; and thus understood it is very welcome.

CANNIBALS AND CONVICTS.*

THE author of *Cannibals and Convicts* is an Australian journalist. His book is a record of observations in the Polynesian Islands, chiefly the New Hebrides, which are the first important group lying east of Australia, and about 1,200 miles therefrom, having the Fijis about half that distance still further to the East. Seven or eight

* American Literature. 1607-1885. Vol. I. The Development of American Thought. By Charles F. Richardson. G. P. Putnam's Sons. \$3.00.

* Cannibals and Convicts. By Julian Thomas. With Portraits and Map. Cassell & Co. \$2.00.

hundred miles nearly south of New Caledonia, which is the largest of the New Hebrides, lies Norfolk Island, associated with the legend of the memorable Mutiny of the ship "Bounty." Mr. Thomas's book begins with the Fiji Islands, and their converted King Thakambau, gives one chapter each to Norfolk Island and Tonga, or Tongataboo, the latter one of the Friendly Islands, and in closing touches lightly on New Guinea; but the bulk of it—26 out of its 34 chapters—is devoted to the New Hebrides, in particular the islands of New Caledonia, Tanna, Ambrym, Api, and Annatom or Aneitum, and to the important questions of which of these islands are the center. For the book is more than a narrative. It is an inquiry and a discussion, having for its motive resistance to the French occupation of the New Hebrides. The case as represented by Mr. Thomas is this:

Reference to the map will show that these islands are but a link in the chain which, from New Guinea to the Solomons, with Santa Cruz, and so on to New Caledonia, form outposts separating Australia from the Eastern Pacific, coigns of vantage, which, in the possession of foreign powers, cannot but prove a source of danger to the future welfare of Australia and the [British] Empire. These islands of the Western Pacific lie in the direct track between the terminus of the newly-opened Canadian Pacific Railway at Vancouver, and the northern part of Australia. This new ocean route, which is one that can be taken entirely under the British flag, with the Panama Canal, which some day may be completed, will revolutionize to a great extent the traffic between Great Britain and Australia. The ocean highway should be kept clear of any foreign toll-bars thereon. . . .

But France has annexed the New Hebrides *de facto*, if not *de jure*. . . . Posts of French soldiers have been established on the New Hebrides; the French flag has been raised there; and the natives have been taught to believe that the *Man-a-Wee-wee* holds the supreme power. . . . The French have invaded the New Hebrides, and are making war upon the natives, who detest them, and who, of all the inhabitants of the islands of the Pacific, would gladly welcome and call for the rule of Great Britain as opposed to that of France.

These are Mr. Thomas's conclusions, and the facts presented in his book go towards supporting them. An active agent in the political process which he deprecates is the New Hebrides Company, a powerful and wealthy trading corporation, officered by Englishmen, but by Englishmen who have naturalized themselves as French citizens, and organized under French law. The point of the peril which Mr. Thomas sees in this French occupation of the islands lies in the fact that colonization is largely in the person of convicts transported for life, and that Australia is thus "endangered by the influx of the scum of France."

Of Norfolk Island and the interesting colony there Mr. Thomas gives a graphic description; picturing particularly the Church of St. Barnabas built as a memorial to the lamented Bishop Patteson. Throughout his trip he pays much attention to the missionaries and their work, Roman Catholic, Presbyterian, Anglican, and Wesleyan,

but his lack of sympathy is evident, and the impressions given are not favorable. His general estimate of the Pacific Island missionary seems to be that he is a well-meaning but injudicious man. Still he cannot but acknowledge the results that have been accomplished, as in Fiji. Without illustrations, the book is effectively pictorial in style. It abounds with little word sketches like this:

On one side we caught glimpses of the bay shining in silver splendour through the trees: on the beach a son of the soil, nude, except for an apology for a waistband, but decorated with a coronet and amulet of beads, stalked along carrying a small bow and a brace of arrows. What did he seek? How I envied him his thickness of wool and strength of skull, which enabled him to walk, like Adam before the Fall, unabashed in the noonday glare, whilst I skulked into every bit of shade I could. Suddenly he raised his bow, and fired twice, and wading into the water pulled out two fish transfixed on the arrows.

Many pages are devoted to the war-path in New Caledonia—the French quelling of a native insurrection, with numerous scenes of atrocity; many more to the labor-trade question, a modified form of human slavery, under which natives are bought and sold for specified terms of service. The cannibalism of the past and the polygamy of the present, the unconscious savagery of men and women, and the innocent naturalism of children, are described with unflinching frankness. Truly this is a region of the earth where "every prospect pleases and only man is vile." No physical attractions could exceed those of these fertile, luxuriant islands, with their bold, volcanic mountains, their coral reefs, their white beaches, their limpid surrounding waters, their groves of cocoa and palm, their inducements to a lazy, sensuous life; and no moral degradation could be deeper than that of the lustful, bloodthirsty brutes who inhabit them. Civilization, however, is encroaching on the domain, and books like this which let in the light are themselves an evangelizing influence.

MINOR NOTICES.

Still Hours. By Richard Rothe. Translated by Jane T. Stoddart. [London: Hodder & Stoughton. 7s. 6d.]

The Foreign Biblical Library is a new London enterprise, intended to provide translations of the best and latest contributions of "Orthodox foreign scholarship to Biblical study and research." It will consist mainly of standard commentaries in the latest editions, but other works interesting to the Bible student will be included. Delitzsch's commentaries on the Psalms and Isaiah are commenced and also Kurz's Church History. That the "orthodoxy" of the series will not be very rigid is shown by the inclusion of a volume of Schleiermacher's sermons, and the translation, as the initial volume, of Rothe's *Stille Stunden*. This is a volume of brief paragraphs extracted from Rothe's note-books containing his reflections on his reading, and classified by Prof. Nippold. Many of these reflections might have been omitted without detriment to

the thought-capital of the world, but on the other hand many others show the rare union of a liberal mind and profound piety. Rothe called himself, as a theologian, "a supernaturalistic rationalist, not a rational supernaturalist," and declared that "we look upon Christianity too much as mere religion, while in reality it is an entirely new human life. The Redeemer was entirely man; if ever a purely original man existed, it was Jesus;" while "the special glory of Christianity consists in the marvelous variability."

Modern Idols. By William Henry Thorne. [J. B. Lippincott Co. \$1.00.] These "studies in biography and criticism," very inappropriately included under the title of *Modern Idols*, were first printed in the Philadelphia *Times*, and are much above the common level of newspaper criticism. They hardly make good their claim, however, to a more permanent form, belonging as they do to the good writing done for the day, and not to the more elaborate realm of books. The papers on Burns, Carlyle, and George Eliot are bright, but the poise of a first-class critic is wanting here, as in the papers on Matthew Arnold and George Sand. Arnold, it seems, is not a poet; and George Sand is simply an infamous person; the moral standard by which she is tried being quite different from that before which Burns is summoned.

ENGLISH OPINIONS.

The detective stories apparently most popular with the British public are of French or American origin. The enterprising publishers, who have inundated the market with not always irreproachable translations of Gaboriau and Du Boisgobey, have made their selection from too limited a field; but they have been wise in their generation, and they must have had their reward. Equally satisfactory must have been the reprints of Miss Green's stories, *The Leavenworth Case* and *A Strange Disappearance*, while another American novel, *Shadowed by Three*, yields to neither in its thrilling and well-sustained interest, however ludicrous and long-winded it may at times appear. Most of these novels possess sufficient merit to explain a portion of, if not all, their success. They are certainly not of the highest class, but they meet many of the requirements of good fiction. — *The Saturday Review*.

If the author of *The Silence of Dean Maitland* has in it made his first essay, he needs encouragement and warning in about equal measure. He is evidently a man of culture, and has made a study of style; but he must beware lest he be "inebriated by the exuberance of his own verbosity." He has an eye to nature and to character, especially character in humble life; let him use that eye, and not the spectacles of any "master." Let him eschew "incidents" of the Hetty Sorrel or Alma Lee sort. Let him, above all things, seek to represent—if need be to idealize—the tragedy of real life, not the melodrama of the transpontine stage. It will be a matter for surprise and regret if the author of *The Silence of Dean Maitland* does not greatly improve upon this book, which may be unfavorably criticised, but cannot be despised or ignored. — *Spectator*.

Mr. Dowden has given us such a picture of the man as for fidelity, literalness, and fulness of detail may never again be equaled. He has done everything for Shelley that industry, insight, faithfulness, and loyalty could do. But the total effect produced is not invigorating to the better part of our sympathies. The man who is now revealed to us from top to toe, may have been a great poet, but he was not a great man. He was not only not a moral man according to the laws of England; he was not a moral man according to the laws of nature. — *T. Hall Caine, in the Academy*.

The Literary World.

BOSTON, JANUARY 8, 1887.

Entered at the Post Office at Boston, Mass., as second-class matter.

It is not so very many years since Cooper died, and yet the boatmen and loungers about the lake had only the faintest impression of the man—there was a writer by that name, one of them said, and some of his family lived near the house of the great man already referred to. The magician who created Cooperstown sleeps in the old English-looking churchyard of the Episcopal church, in the midst of the graves of his relations, and there is a well-worn path to his head-stone. Whatever the common people of the town may think, it is that grave that draws most pilgrims to the village. — CHARLES DUDLEY WARNER, in *Their Pilgrimage*.

. The *Literary World* enters on its Eighteenth Volume with the prestige of a successful past, the encouragement of a substantial present, and the inspiration of a promising future. As in the past so for the future we prefer not to boast of what has been done, or to talk of what is to be done, but simply to do, and to leave the doing to speak for itself. The work of the paper will continue along the lines upon which it has won its position; and its editorial resources, never so ample as they have been the past year, will be steadily enlarged and strengthened as rapidly as the growth of its material resources will allow. We have no aim but to make an honest, fearless, trustworthy journal of literary criticism, a friend to all good books, and a foe to all bad ones. Absolutely independent, meaning to be truthful, aiming to be fair, the *Literary World* invites the increasing co-operation of all friends of genuine literature.

. Our present issue is largely occupied with reviews of the later publications of 1886, many of which were crowded one side by the mass of Holiday Books and by the Annual Review of the World's Literature. These two incidents of the year's work, coming close together at the busiest point of all the year, made, as they always make, large demands upon our space; but we believe no apology therefor will be required by our readers. Perhaps they will accept it as clothing some matter a little old with a garb of freshness that we present them, as we have the pleasure of doing, this number of the *Literary World* in a new suit of type.

. After giving a single lecture in Boston Mr. Henry M. Stanley has returned to Europe, in prompt obedience to a sudden summons of the King of the Belgians, prompted by difficulties on the Congo; but Mr. Justin McCarthy remains, and beside agreeable appearances in private and a political address or two, discoursed last week Monday evening in the Boston Tremont Temple on "Modern Fiction—Real and Ideal." Mr. McCarthy spoke wholly without notes, and to the gratification of his hearers. The point of his remarks seemed to be that in fiction the most effectively realistic was the most truthfully idealized. His condemnation of Zolaism was severe; his commendation of Howells and Bret Harte generous. Trollope, too, he justly extolled; and specified George Meredith, Blackmore, and William Black, as the coming English novelists of the day. Meredith is not as well known here as he ought to be, and as he

will be when Roberts Bros.' new edition of his works gets fairly before the public, as we shall presently help to place them.

. "Locksley Hall Sixty Years After," regarded in London (so the reporters say) as the most significant production in the newly published volume of poems by Lord Tennyson, appeared last week in an obviously imperfect form in the *Independent*, to which journal it was sent by cable. Opinions seem to differ very decidedly as to the merit of the composition. In technique it certainly leads to melancholy comparisons with the work of the Alfred Tennyson of other days; but its spirit is frankly Tennysonian in spite of the embittered tone with which it is permeated. To us it seems like the roar of a sick lion—disjointed, hollow, inspired by an impotent fury, yet leonine after all. Through its broken numbers there breathes a terrible scorn for the surface results of our modern ideas of progress. It is the last protest of a once mighty voice against the devilish spirit of reprisal that is fanning the smouldering embers of civil war in Ireland, against the "tonguesters" that threaten the ruin of Britain's greatness, against the literature of the day "wallowing in the troughs of Zolaism" aiming to

Paint the mortal shame of nature with the living hues of art.

As we read we recall to mind a couplet from the first ballad of "Locksley Hall":

Knowledge comes, but wisdom lingers, and he bears a laden breast,
Full of sad experience, moving toward the stillness of his rest.

[Original Poetry.]

SHELLEY.

One heart of all the hearts of men,
Tameless nor free,
Plunged for a moment in the fire
Of old regret and young desire,
A meteor rushed through air, and then—
What eyes can see?

O rebel captive, fallen soul,
Self-strong and proud,
Throbbing to lift against the stars
An angel voice—whose frenzy mars
And frets the song which thou wouldst roll
Aloft aloud!

To thee was given half to mould
That heart of thine
(Knowing all passion and the pain
Of man's imperious disdain),
Into a song whose splendor told
The dawn divine.

It held the rapture of the hills
Deep in its core;
The purple shadows of the ocean
Moved it to supreme emotion,
The harvest of those barren rills
Was in its store.

Thine was a love that strives and calls,
Outcast from home,
Burning to free the soul of man
With some new life: how strange, a ban
Should set thy sleep beneath the walls
Of changeless Rome!

More soft, I deem, from spring to spring,
Thy sleep would be,
Where this far western headland lies
Beneath these matchless azure skies,
Under thee hearing beat and swing
The eternal sea.

A bay so beauteous islanded—
A sea so stilled—
You well might dream the world were new;

And some fair day's Italian blue,
Unsoiled of all the ages dead,
Should be fulfilled.

Where all the livelong day and night
A music stirs,
The summer wind should find thy home,
And fall in lulls and cease to roam:
A covert resting, warm and bright,
Among the firs.

An ageless forest dell, which knows
Nor grief nor fear,
Across whose green red-berried floor
Fresh spring shall come and winter hoar,
With keen delight and rapt repose
Each year by year.

And there the thrushes, calm, supreme,
Forever reign,
Whose glorious kingly golden throats
Hold but a few remembered notes;
Yet in their song is blent no dream
Of tinge of pain!

BLISS CARMAN.

Fry's Island, N. B., Canada.

CORRESPONDENCE.

MECHANIC'S INSTITUTE,
PARIS, ONTARIO, 9th Dec., 1886.

To the Editor of the *Literary World*:

We require for our Circulating Library about \$500 worth of books per annum, and the question of procuring works strongly bound is continually forced upon our selecting committees in consequence of the condition in which the ordinary book is found after even a few weeks' service. At this writing we have two large cases sent from a publisher on approval, and quite a number of the books would suit, were the binding up to the mark. Can you not recommend to us some way of overcoming the difficulty? We have about 4,500 volumes in our library, and some of the older volumes, as for instance, Johnson's *Poets* and the *Dramas of the Last Century*, which are bound in leather, are in splendid order, although they have been in use here and elsewhere for nearly a century. Would it be possible for us to purchase works unbound so that we can have good binding done to order?

JOHN ALLEN.

TWO POETS' HOMES. Stedman's and Albee's.

BY CHARLES BURR TODD.

NEWCASTLE ISLAND is that large, irregularly outlined mass lying at the mouth of the Piscataqua River in New Hampshire, separated from the quaint old town of Portsmouth by two or three "harbors" and the narrow sinuosities of Sagamore Creek. On the north-east is a huge backbone of trap, washed by the Piscataqua on one side and the Atlantic on the other. Here two genial poets, Edmund C. Stedman and John Albee, have their homes, lured primarily by the sea, I think, and in no little measure by the beauty of the island's lanes and beaches, and its wealth of historic and romantic associations.

The first is Mr. Stedman's. As one goes down the rustic lane leading from Newcastle road to Jaffrey Point, he sees it on the left, behind two acres of lawn; a modest dwelling, whose shingled roofs and wide low porch suggest one of those Queen Anne cottages that cover

every eligible site on our Atlantic coast. Cross the lawn to the seaward side, however, and you will find that the owner and his architect built with some sense of the novel and poetic in their souls. The north and west walls are of stone, the north wall carried up into a tower, with a marvelously wide sea outlook. Examine these walls closely, and one sees that they are built of stone—trap, lava, and small, smooth boulders—gathered on the neighboring beaches, and arranged in courses with an eye to artistic effect. The tower is built of the same material. There is a *loggia* at its base, like those in old Venetian villas, looking seaward out toward Appledore, Applegate, and their sister isles. From the porch a door opens directly into a wide hall, large enough for a summer parlor, and indeed used as such. There is a large fireplace on the left, with ancient andirons. The furniture is old and quaint, reft by Mrs. Stedman from the ancient homes of Portsmouth and other places. On summer evenings, when the sea wind blows cool, a fire of driftwood is lighted on the hearth. Part of a mast or spar, torn from its socket, perhaps in some hurricane of the Antilles, does duty as a back-log, and burns with a lambent, bluish flame; on this heaped fagots catch the flame, and set the shadows to dancing merrily over the polished floor and in and out amid the furnishings. Then about the fire gathers a notable company. There is always a visitor at the cottage—author, poet, artist, savant, or traveled man from foreign lands. Barrett Wendell, the young Boston author, who has a villa near by, or Prof. Bartlett of Harvard College, who summers on the island, or John Albee and his charming daughters, drop in to complete the circle; the conversation takes a wide range; not until a late hour is the fire left to burn itself out without human companionship.

The poet's study is a small upper chamber in the tower, with deep, casemated windows looking every way but to landward. Eastward is the ocean with its white-maned coursers rolling in, and the eternal plaint of the smitten crags. The Piscataqua flows beneath, at flood or ebb smooth as a mill-pond, at half tide a mill-race foaming, swirling, boiling, roaring through the deep gorge between sharp crags that forms its bed. Beyond the river is the storied land of Kittery and York in Maine, and over the crags on the northwest one can see the top hamper of the historic frigate "Constitution," moored at the Portsmouth navy yard. The view from the west window takes in the craggy, winding south shore, the vista being closed by the ruinous Martello tower on Jourdan's Rocks, and the deserted walls of Fort Constitution. Up in this eyrie the gulls and sandpipers are company. When the sky lowers and the sea roars, Mother Carey's chickens fly in with news of the coming storm; and when the gale breaks, an August northeaster perhaps, the breakers whiten the black crags, and the foam flecks leap the low parapet between lawn and crag, and cover the grass like a midsummer snowfall.

Some of the best work of the poet in recent years has been done in this little room alone with sea and sky. In New York his literary work is done after nine o'clock at night; here he devotes his mornings to it. The afternoon is reserved for social pleasures, boating and fishing, rides into the storied lands about him, strolls through the romantic lanes and along the sound-

ing beaches of the island. Jaffrey Point is his favorite haunt. Its jagged front receives the full brunt of the Atlantic; on one side is a pretty beach of shingle and pebble; inland bayberry, sweet fern, and juniper cover the site of the first fortifications thrown up by Captain Walter Neale for the defence of the infant colony. The surf here is ever fine—best if there has been a storm far out at sea to send the great surges rolling in slowly and with grandeur. It is here, I think, because it perfectly mirrors the scene, that our poet's "Surf," one of the best sea poems in the language, must have been written, two stanzas of which I repeat by way of description:

Splendors of morning the billow crests brighten,
Lighting and luring them on to the land,
Far-away waves where the wan vessels whiten,
Blue rollers breaking in surf where we stand,
Curved like the necks of a legion of horses,
Each with his froth gilded mane flowing free,
Hither they speed in perpetual courses
Bearing thy riches, O beautiful sea!

Strong with the striving of yesterday's surges,
Lashed by the wanton winds leagues from the shore,
Each driven fast by its follower urges
Fearlessly those that are fleeing before.
How they leap over the ridges we walk on,
Flinging us gifts from the depths of the sea,
Silvery fish for the foam-haunting falcon,
Palm weed and pearls for my darling and me.

In charming contrast to Mr. Stedman's "Kelp Rock" is Jaffrey Cottage, the home of John Albee, transcendentalist poet, lecturer, and historian. It is but a stone's throw away, by a well-worn footpath through the lawn, across the rustic lane which ends here, and into a farm-yard whose velvety green sward suggests the sun and showers of two centuries. The cottage, facing the sea, with an orchard "fruited deep" on the left, and green meadows stretching away in the rear, is all that a poet's home should be. Long rear roof, dormer windows, mossy shingles, and woodbine covered front, speak of the date, 1677, when George Jaffrey's fisher carpenters gave it the finishing touches. Everybody in Newcastle knows it. The poet owner in his *History of Newcastle* has given a charming description of it and its associations:

The same Jaffrey parlor was used as the meeting place of the Provincial Assembly in 1682-83, when Cranfield was Lieutenant-Governor of New Hampshire. This parlor (or hall as sometimes called) forms a large and incongruous portion of the cottage, and was used for various public purposes in former times, not the least curious of which were "small-pox" parties, in days when people retired from the world to be inoculated. It was not very serious business, and young folks made a holiday of it, and were said to do considerable courting on such occasions. I fancy some names scratched on the window panes of the Jaffrey parlor still visible, are mementos of that time of tenderness and sore arms. The cottage has always been a favorite resort of lovers, than whom there are no human beings more easy or pleasant to entertain; satisfied with themselves and each other, you share in the benevolence of the rosy illusion, and your hospitality seeks to be unrestricted. At such times the small, sea-moated farm flows with milk and honey, and never too much; for I find, contrary to common observation, that lovers have, whether from the saline situation, or in compliment to the unworthy host, the most extraordinary appetites. The sequel of these little histories has often been celebrated in the great parlor in numberless marriages. Of course, also, in seven generations of dwellers, the feet of them that carry out the dead have often been heard at the door. It lends a kind of sanctity to the old house to think how many souls have lived and died here, how many strangers too, now dust, have looked out of its windows. Once Longfellow peered pensively

out of them upon the sea, musing his Lady Wentworth ballad. Once Mrs. Stowe stooped through the attic to wonder at the huge beams and chimney pile, and many other poets and romancers have passed in and out the house, adding modern memories to its ancient archive. And now on the adjoining shore a poet has come to abide and enrich this seat of olden local renown with his wide and living fame.

We may add that the house was built prior to 1680, by George Jaffrey, sometime Treasurer to the Province of New Hampshire. Soon after Cranfield came in with his oppressive administration, seized upon the cottage, ejecting the lawful owner, and made it the Gubernatorial Mansion. It served the colony as state house too. In the great parlor for several years the legislators of New Hampshire met to shape the affairs of the colony. At times their shapes in full bottomed wig and crimson waistcoat, velvet breeches, and silken hose, appear to haunt the room—peer out of window on the sea, quaff the generous punch at the buffet, which still occupies its corner, or with arm on the ancient mantle, stand benevolently regarding one.

To this house came Mr. Albee in 1864, with his beautiful young wife, driven forth by I know not what spirit. Perhaps the same that called Thoreau to the Walden woods and wastes of Cape Cod. He had already achieved a career. Educated at Harvard as a theologian, he entered the ministry, and was ordained to an Orthodox pulpit. But soon becoming a disciple of Emerson and Channing, and too honest to preach against his conviction, he resigned his pastorate, and came up to this farm of thirty acres, where he has resided ever since, tilling the soil with his own hands, studying, dreaming, writing a little prose and more poetry, lecturing before the Concord School of Philosophy, and finding time amid it all for a leisurely tour of Europe, and frequent visits to the great cities. If his desultory literary work has not brought him fame, it is perhaps because he has never coveted it enough to make eager tilt for it. He has sung simply, naturally, like the robins in his hedgerows, songs that can only delight every lover of simple, natural music. His *History of Newcastle* is a prose poem steeped in the quaint atmosphere of the town, one of the finest things of the kind I have ever read. His thin volume of poems, published by the Putnams in 1883, has had few readers, I presume, chiefly because it has never been brought to the attention of that constituency which would delight in it. Probably a hasty critic would stamp most of it as Emersonian. There are, however, many poems on the history and romance of the island, and others of chiefly local interest. Some of the gems of the collection, of which there are many, are found among them. As for instance these:

Bos'n Hill.

The wind blows wild on Bos'n Hill,
Far off is heard the ocean's rote,
Low overhead the gulls scream shrill,
And homeward scuds each little boat.

Then the dead Bos'n wakes in glee
To hear the storm-king's song,
And from the top of mast pine tree
He blows his whistle loud and long.

The village sailors hear the call,
Lips pale and eyes grow dim;
Well know they, though he pipes them all,
He means but one shall answer him.

He pipes the dead up from their graves,
Whose bones the tansy hides;
He pipes the dead beneath the waves,
They hear, and cleave the rising tides.

But sailors know when next they sail
Beyond the Hilltop's view,
There's one amongst them shall not fail
To join the Bos'n's crew.

In "Miss Tipty Toes," I think I recognize Miss Laura, the five-year-old granddaughter of his neighbor poet:

Miss Tipty Toes.

She darts from room to room
Like a shuttle through the loom,
In and out away she goes,
Who can catch Miss Tipty Toes?

Here she comes, there she flies,
Now she laughs, and now she cries;
Full of joys and little woes
Is my sweet Miss Tipty Toes.

Gibble gabble, how she talks!
She's never still, never walks,
And o'er all the house it snows
With gay bits of Tipty Toes.

Now your whiskers she will tug,
Then around your neck must hug—
She loves you? no, don't suppose
Passing mood of Tipty Toes.

She's a thousand things more dear,
Thirteen dolls with all their gear;
Belike counts you one of those
At most, does Queen Tipty Toes.

Yet most tender just at eve,
When all playthings she must leave,
Then, for little respite, shows
Artful heart of Tipty Toes.

Still by day, and still by night,
I grow fonder of the sprite,
And her heart whoever knows
He must love dear Tipty Toes.

And I oft look down the years,
Thinking of the hopes and fears,
When the rosebud is a rose,
And no more small Tipty Toes.

PROFESSOR DIMAN'S MEMOIR.*

AMERICAN historical scholarship lost in Prof. Diman of Brown University (deceased in 1881) one of its finest minds, distinguished for the breadth of his culture and his fascinating eloquence. The broad church of America had reason to sorrow for a preacher in many respects of the first order, who, ministering to Congregational churches, was on terms of friendship with Episcopalian and Unitarian alike, and gave up his ministry to become the foremost professor in a Baptist college.

Miss Hazard's memoir of his uneventful life is written with a love not destitute of discretion. It is obliged to go much into minor details, many of which we should have preferred to take for granted had their room been filled with such matter as the introductory lecture on history here given.

Prof. Diman's first appearance in the pulpit was as a little golden-haired boy in response to a text "calling" Jeremiah! He was too independent for the orthodoxy of his recent day, declaring that "there is no warrant whatever for erecting the bold, naked, literal dogma of everlasting punishment into an article of Christian faith," and holding such views of the atonement that the council called to settle him at Brookline, Mass., was the scene of hot controversy. His position he well stated in his diary in Germany as a young man:

While Christ was the ideal man, so it is ever to be the aim of every one in the same manner

to realize the ideal man, and thus be also a manifestation of the Logos in the flesh. Each believer should be the living word of God.

Narrow people in every sect distrusted a man who could so speak, but broad churchmen in all denominations admired his catholic spirit and delighted in his noble life.

THEIR PILGRIMAGE.*

NOMINALLY this "pilgrimage" was that of a pleasure party to various American watering places from Cape May to the Thousand Islands; really it was that of a humorous literarian and a dexterous artist in search of the picturesque characteristics of American summer life. The book is a sort of emulsion; a mixture not merely of wood-cuts and letterpress, but of frank description and covert criticism, of reality and romance, of hotel experiences and observations vivified and at the same time softened by a love story. There is much in Mr. Warner's writing to remind of some of Mr. Howells's earlier work, but his materials are more diverse and his aim more desultory than in the case of anything similar of Mr. Howells's. This is not a "wedding-journey," but a lovers' journey. One effect of the book, including its pictures, is to recall the "Porte Crayon" of a former generation, whose pleasant sketches of Virginia life enriched the pages of the same magazine (*Harper's*) in which these chapters first appeared.

American life and character as seen at the mountains and the beaches from June to September constitute a world by itself, with abundant capabilities for employing pen and pencil, and a visit to it in a good-natured mood is the chief function of Mr. Warner's book. It is a kind of observation car into which he invites the reader, for a ride all along shore and occasionally into the interior. The love story is incidental, and never distracts attention from the kaleidoscopic scenes and ever varying incidents which attend our progress. We begin with the Hygeia Hotel and Fortress Monroe, as exemplifying the "duty of a paternal government to place its military and naval stations close to the fashionable resorts." We pass on to Cape May, and then over "a long circuit by rail through the Jersey sands" to Atlantic City. "The handsome Jersey people were not traveling that day." From the "jig-saw architecture" of Atlantic City we escape to the natural grandeur of the Catskills, and so on by long strides to Narragansett Pier with its domestic simplicities and Newport with its luxurious frivolities, to Martha's Vineyard and Plymouth, to the Isles of Shoals and Mount Desert, to Virginia's Natural Bridge and Sulphur Springs, to Long Branch and Ocean Grove, to Saratoga and Lake George, to Richfield Springs, and Cooperstown, to Niagara and Alexandria

Bay, and finally to the White Mountains and the Berkshire Hills. But let Mr. Warner's own words introduce the reader to some of these scenes:

At Newport.

It happened to be a day when the blue of the sea was that of the Mediterranean, and the sky and sea melted into each other, so that a distant sail-boat seemed to be climbing into the heavens. The waves rolled in blue on the white sand beach, and broke in silver. Three young girls on horseback galloping in a race along the hard beach at the moment gave the needed animation to a very pretty picture.

At Bar Harbor.

Mrs. Montrose, a stately dame of the old school, whose standard was the court in the days of Calhoun, Clay, and Webster, disapproved of this laxity, and when a couple of young fellows in striped array one evening whirled round the room together, with brier-wood pipes in their mouths, she was scandalized.

At the White Sulphur.

"What do you think of a place," he wrote Miss Lamont—the girl read me a portion of his lively letter that summer at Saratoga—"into which you come by a belated train at half-past eleven at night, find friends waiting up for you in evening costume, are taken to a champagne supper at twelve, get to your quarters at one, and have your baggage delivered to you at two o'clock in the morning?"

At Lake George.

When the steamer approaches, a band of young ladies in military ranks, clad in light marching costume, each with a broom in place of a musket, descend to the landing—and delight the spectators with their warlike manoeuvres. The march in the broom drill is two steps forward and one step back, a mode of progression that conveys the notion of a pleasing indecision of purpose, which is foreign to the character of these handsome Amazons, who are quite able to hold the wharf against all comers. This act of war in fancy dress, with its two steps forward and one back, and the singing of a song, is one of the most fatal to the masculine peace of mind in the whole history of carriage.

Richfield Springs.

Of course the *raison d'être* of being here is the sulphur spring. There is no doubt of its efficacy. I suppose it is as unpleasant as any in the country. Everybody smells it, and a great many drink it. The artist said that after using it a week the blind walk, the lame see, and the dumb swear.

"English, you Know."

"Your great English poet is very much read here," King said, by way of being agreeable. "So we have heard," replied Mrs. Stubbs. "Mr. Stubbs reads Tennyson beautifully. He has thought of giving some readings while we are here. We have been told that the Americans are very fond of readings." "Yes," said King, "they are devoted to them, especially readings by Englishmen in their native tongue. There is a great rage now for everything English; at Newport hardly anything else is spoken." Mrs. Stubbs looked for a moment as if this might be an American joke.

Nobody will question that Mr. Warner has seen with his own eyes every landscape, every stretch of beach, every hotel piazza and dining-room, every skirt and whisker which in this book he describes. There is an intense life-likeness to it all, like that of the stereograph; the figures are as real as the places; the characters are more than types; they even will recognize themselves. But the author's feeling is never cynical nor harsh. His humor is a constant quality.

* Memoir of the Rev. J. Lewis Diman, D.D. By Caroline Hazard. Houghton, Mifflin & Co. \$2.00.

* Their Pilgrimage. By Charles Dudley Warner. Illustrated by C. S. Reinhart. Harper & Bros. \$2.00.

His good-nature is contagious. His companion artist is in sympathy with him, and though the latter's drawings are of uneven merit, the playful ones are never coarse, and the best are delicate and sincere and almost as good as Du Maurier's. They who have visited the localities included in this merry-go-round will refresh their recollections by means of it with hearty relish, and they who have not may experience in a positive way one of the pleasures of the imagination.

We may add that the book is beautifully made, with gilt top, uncut front edges, and a binding of distinction in library style.

BOOKS FOR YOUNG PEOPLE.

A Flat Iron for a Farthing; or, Some Passages in the Life of an Only Son. By Juliana Horatia Ewing. [Roberts Bros. \$1.00.] Not as attractive as some of the stories of this lamented author, and not as pathetic as others; yet with pleasing qualities. The little narrative, which the author says grew from other incidents after the purchase of the Flat Iron, is autobiographic in form; and Oakford, with its one long steep street "very clean, pebbled, and picturesque," and the shops in houses with overhanging stories, is a remembrance of the author's own childhood. There is a comfortable, admirable Nurse Bundle, whom at five-and-fifty her dear boy, yet almost a baby, thinks he should like to marry when he is old enough, an original lad, a wise father, and a right sort of rector; and there are such happenings and teachings and good influences as Mrs. Ewing knew so well how to put into delightful shape—a book which no young reader can fail to like and be helped by.

Conjuror Dick. By Angelo J. Lewis (Professor Hoffmann). [Frederick Warne & Co. \$1.50.] The hero, having become assistant to a professional exhibitor, tells the story of his travels and adventures, in company with the professor and his family, in England and Continental Europe; introducing accounts of some of the mysteries shown, and an amusing exposure of certain impostures of *spiritism*. Curiously, there is a slight suggestion of Charles Dickens in the minutiae of the hero's early life; of Thomas Hughes in the introducing of the interrupted prayer at school and of a fight as resultant therefrom; and of Captain Marryat in the general good fellowship and variety of adventure. The book is written in better English than most juveniles. And its general tone is not only moral, but deeply, though unobtrusively, religious.

Through the Wilderness. By Mrs. S. Currier. [T. Whittaker. \$1.25.] The story of a young girl and her little brother deserted by their drunken father in a small German settlement in Northern Illinois, and of the heroine's struggles and fidelity to what she believed duty, until at last among the happy results ensuing was the reformation of her father. Religion is very largely interwoven with the tale; and the emotional style common to many feminine writers is carried to extreme. The author might improve her language.

Charlie Lucken at School and College. By the Rev. H. C. Adams, M.A. [J. B. Lippincott Co. \$1.50.] Charlie Lucken is a brave and

manly lad. The beginning of his story dates back to the early part of the century, and the author has tried to depict English school and college life as it was before modern educational ideas became supreme. The incidents and adventures, however, are mostly outside of school limits, and include a chase by a French war-ship, encounters with burglars, the rescue of people from drowning, and so on.

Homespun Yarns. By Mrs. A. D. T. Whitney. [Houghton, Mifflin & Co. \$1.50.] These eleven stories for young people are collected from magazines; some of them were written recently, others, years ago, like "Zerub Throop's Experiment," which has been revised for present use. Mrs. Whitney can be simple and charming, or obscure and not so charming, although in any case she is helpful to nobler living, and she never writes without a purpose. Nearly all of these stories belong to the better class, and the first on the list, which is the simplest, is one of her best. Not much teaching in "When I was a Little Girl," but a winsome little narrative it is about a small matter, made delightful in the telling. "Sally Gibson's Spunk" and "Girl Noblesse" have good lessons for girls. Other sketches are for the benefit of boys especially. "Buttered Crusts" has morsels of wisdom, but why, O dear and honored author, will you write such puzzling paragraphs as this?

Thankful Holme had been an orphan for five years, living here in a pleasant old country house with her Grandmamma Peniworth. By three successive marriages, in the third of which was no survivor of the first, herself and two much older step-sisters, both now some time married, had been left with no real blood-tie between them, save a distant cousinship, the father of Charlotte and Laura Peniworth having been a half-nephew of Aunt Salva's, and the second husband of his widow having become in his turn a widower, and then married old Madam Peniworth's daughter, Thankful's mother.

Children's Stories of American Progress. By Henrietta Christian Wright. [Charles Scribner's Sons. \$1.50.] A capital book for young people—well written, keeping firmly to the proper historical perspective, and dealing with eighteen epochs in our national development under such headings as the beginning of Western settlement, the Barbary pirates, the purchase of Louisiana, the first steamboat, the story of slavery, the story of the railroad, the discovery of gold, the Rebellion, the South after the War. The story of the Rebellion fills only twenty-five pages and is a little masterpiece of concise and picturesque narrative. Now and then we find sentences that are rather long for young readers, but this is the only point in which the author seems to have fallen short of her ideal. We cannot speak with much favor of Mr. Davis's illustrations.

MINOR FICTION.

A Demigod. [Harper & Brothers. \$1.00.] In bold originality of conception and in power of execution this remarkable romance fairly takes a place among the notable literary creations of the last year. It is a tale of modern Greece. The author's theme is a hero, a man evolved, in the popular scientific language of the present day, by a careful process of artificial selection continued during several generations, whose great size and magnificent physical powers are

well matched by his moral courage and fidelity to what he believes duty. With this character, living with his mother in an old Lacedemonian mountain fastness, the narrative brings into contact a party of traveling Americans—a retired Boston merchant and army officer whose ingeniously violent objurgations add an amusing element to the tale, his daughter, a girl of fine presence and character and withal somewhat philosophical, an aunt, and a cousin of the latter, and an odd little Greek, at some time a professor, who undertakes the duties of guide in the wild, picturesque mountains called the Taygetus, but whose guidance results in the capture of the party by a troop of brigands. In this duration the Americans remain till rescued by the prowess of the "demigod." Without needing to outline the plot further, we can in fine describe the novel as interesting and of unusual power. Its anonymous authorship is becoming an interesting puzzle. One guess ascribes it to Mr. Crawford, and that it is no novice's work is certain.

The Sentimental Calendar. Being Twelve Funny Stories. By J. S. of Dale. [Charles Scribner's Sons.] The exterior of this volume is in charming taste. The contents are not at all "funny," in spite of the "Major's preface," and his preface is needlessly absurd. That, and the "sentimental," must be taken as pleasing devices on the part of the author, who usually proves to be serious, often tender with that real sentiment which is the farthest possible from the "sentimental." Sometimes he shows us the deeps in the human heart, such as we have no knowledge of in many writers of short stories. Both sweetness and nobility are in the sacred feeling of "A First Love Letter," and "Our Consul at Carlsruhe," two pieces of exquisite tenderness and delicacy. Mr. Stinson is a true artist; he leaves something for the imagination; an artist also in his use of words. "Bill Shelby" has a captivating descriptive quality. There are in all twelve stories, each with a legend for the month, and each has a vignette heading from drawings by F. G. Attwood.

The Bow of Orange Ribbon. A Romance of New York. By Amelia E. Barr. [Dodd, Mead & Co. \$1.00.] This story opens in New York City in the days of the old Dutch burghers, in the family of Joris Van Humskirk, one of "His Majesty's Council for the Province," a man of sterling worth. He has a fine Dutch house, with a Dutch garden sloping down to the river. His wife, Lysbet, is a woman worth knowing. Of his children the favorite is Katherine, distractingly pretty. The son of a Scotch neighbor and nearest friend is mildly in love with Katherine, and the elders have foreordained a marriage, but, unfortunately for the match-makers, a gallant and ardent young English officer, Hyde, is in town, who has won the little damsel almost at first sight, and he wears a bow of orange ribbon she has clandestinely sent him as a love-token. The young Scotchman swears he will shoot it from his breast, challenges him, and the English officer receives wounds that are nearly mortal. Katherine is secretly married to him, and the next spring steals away from her father's house and goes with him to England. Hyde proves unworthy of her trust, but repents, and

they return to America to live about the time of the breaking out of the war, when he and the Van Humskirks engage on the "rebel" side. The Hydys become important people, founders of a distinguished family which still keeps as a talisman the bow of orange ribbon. This is the scant outline filled in with the Dutch household life, the pastoral days of Katherine in the English ancestral home, and excellent portraiture of English, Scotch, and Dutch, to say nothing of the old sort of love making which seems so fresh in these days of so much vivisection of one's feelings and motives. As in all Mrs. Barr's stories, there are women who dignify womanhood; Lysbet is wise and noble, and Katharine grows in mental and moral stature when the test of trial comes.

Agnes Surriage. By Edwin Lassetter Bynner. [Ticknor & Co. \$1.50.] The Agnes Surriage who figures in this story was an historical character. She was the daughter of humble fisher folk of Marblehead, and was possessed of remarkable beauty, and an intellectual range far above her condition. She was discovered by Sir Harry Frankland, who, about the middle of the eighteenth century, served as collector of the port of Boston. Frankland brought her to Boston, had her educated under the supervision of Madame Shirley, the governor's wife, and later made her his mistress. Ostracized by society, the youthful pair retired to Hopkinton—then in the "wilderness"—where Frankland built a comfortable mansion. Later, Frankland sought a diplomatic mission, and the two lived for a time in London, and afterwards in Lisbon, where they were at the time of the great earthquake, with an account of which the book concludes. This is the material employed by Mr. Bynner, and he has used it to excellent purpose. The manners and customs of those early days are admirably depicted, and all the characters are endowed with life and individuality. The author has evidently been tireless in his collection of historical data, which he has treated with romantic freedom, and yet with a fidelity to the spirit of the times not often to be found in historical romances. The account of the courtship of Elder Hawkins and the Widow Ruck, which forms a legitimate episode in the narrative, is conceived with delicious humor. Mr. Bynner has acquitted himself honorably of his task in producing a novel of very exceptional merit. But we wish that he had chosen a less objectionable theme for the exercise of his fine and discerning talent.

MINOR NOTICES.

Electricity in the Service of Man: A Popular and Practical Treatise on the Applications of Electricity in Modern Life. From the German of Dr. Urbanitzky. Edited, with Copious Additions, by R. Wormen, D.Sc., with an Introduction by John Perry, M.E., F.R.S. [Cassell & Co.] A finely printed octavo of nearly 900 pages, with 850 excellent and often full-page illustrations, divided into "Principles of Electrical Science" and "Technology of Electricity," the latter comprising about three-fourths of the whole. Part Second has also two divisions, Generation and Conduction of Electricity, embracing electric machines, dynamos, batteries, etc., and Practical Applications of Electricity,

including the electric light, electro-chemistry and metallurgy, electro-motors, telegraph, telephone, phonograph, etc. About half the book is given to these "practical applications." Those who are looking for a full, scientific account of electricity in its theory, history, and applications, will find it in this volume. Occasionally its explanations are technical and misty. The full index fails to lead us to the places where the various electrical units are explained, and, strangely enough, they are nowhere in the book well and clearly defined. The authors do not mention the remarkable discoveries of Henry, by which the invention of the telegraph became possible. These and some other similar oversights, however, are minor defects in a work of general excellence. It is to be regretted that the translators omitted the portraits and biographies of eminent electricians found in the original German edition.

Lectures and Essays. By the late W. K. Clifford. Edited by Leslie Stephen and Frederick Pollock. Second Edition. [Macmillan & Co. \$2.50.] From this second edition of Clifford's essays, two papers, "rather mathematical than philosophical," have been omitted, being included in the volume of mathematical papers published in 1882. The volume has now a unity of thought which the first edition lacked. Mr. Pollock has revised the admirable introduction, which remains one of the best biographical sketches in the language. As they now stand in this compact volume these essays are accessible to a larger public than could purchase them in the first edition, the early product of a rare philosophical genius, who, unhappily, did not live long enough to outgrow certain crudities in his speculations on morals and religion, but whose work, as a whole, no student of later scientific thought can neglect.

A Primer of Michigan History. Compiled by William J. Cox. [Lansing: H. R. Pattengill.] This little book has grown out of the experience of Supt. William J. Cox of Hancock, Mich., who has found the usual text-book on United States history deficient in the special history of the individual States. It is designed for the pupils of the public schools, and for private students, but will prove interesting to any one who may desire to know anything of the history and resources of Michigan. It contains an introduction and five chapters, respectively on the French Period—1634 to 1760; the English, 1760 to 1796; the Territorial, 1796 to 1837; on Michigan as a State—1837 to 1886; and A Brief Sketch of the Material Resources. A list of one hundred and fifty questions and an index complete this little book of 102 square 12mo pages.

The Dragon, Image, and Demon; or, The Three Religions of China. By Rev. H. C. Du Bose. [A. C. Armstrong & Son. \$2.00.] Rev. Mr. Du Bose, for fourteen years, now, a missionary representing the Southern Presbyterians at Soochow, evidently belongs neither to the number of ordinary missionaries who can see nothing good in "heathen" religions, nor to that smaller band of men, like Dr. Legge and Spence Hardy, who have studied the faiths they confronted in China and India with deep appreciation and earnest scholarship. We can recognize

much that is morally admirable in Confucianism and Buddhism, even in Taoism, but the absurdities and follies of these systems receive by far the larger share of his attention, and he does not justify his contrast to a famous poem of our day in heading a chapter, "Buddha the Night of Asia." The description of the curious manner in which the three religions just named are dovetailed in China is yet very spirited, and there is a mass of detail given about the actual working of these faiths in the China of today, quite fully illustrated, which makes his work of no small value to the student of comparative religion, while the ordinary reader will find here much entertainment and instruction.

The Family. An Historical and Social Study. By Chas. F. Thwing and Carrie F. B. Thwing. [Lee & Shepard. \$2.00.] Rev. Mr. Thwing and Mrs. Thwing, now of Minneapolis, have illustrated in their authorship of this work the position of entire equality in the marriage relation which they maintain. No sign appears that one deserves more credit than the other for this valuable compilation of trustworthy information concerning the history of the family in all the historic ages, and this well-proportioned exposition of its place and function in modern society. Under the head of "The Family Destroyed" the alarming statistics of divorce in the last generation are presented; to check the evil tendency to laxity, the authors advocate judicial separation for minor offences, while full divorce should be granted only "for adultery, attempt on life, very grave cruelty, and long continued desertion." In respect to property rights under marriage the anomaly of favoring the wife more than the husband is condemned, and the abolition of dower and curtesy recommended.

A second edition, in four volumes, of the praiseworthy English translation of Lanfrey's *History of Napoleon*, calls for no special comment, except a word of commendation with regard to the tasteful manner of its publication. Lanfrey's work was at once recognized on its first appearance as indispensable to the student of the Napoleonic career, and time has only emphasized the verdict. The author was the first to make use of the vast mine of material to be found in Napoleon's correspondence, and his account may therefore rightly be regarded as "the first essay toward a serious estimate" of the life and character of the Emperor. Other materials of importance have come to light since the pen was struck by death from the hand of Lanfrey, but they seem to confirm rather than to weaken his opinions, which, in their discriminating severity, have had so much influence in transforming the popular conception of Napoleon as a ruler and as a man. [Macmillan & Co. \$9.00.]

Rosalie Kaufman has made a serviceable abridgment of Agnes Strickland's warm defence of *The Life of Mary Stuart*, following the original closely, and omitting only passages of secondary importance. In spite of Mignet and Froude Mary Stuart remains and will remain a romantic figure, and those who wish the imaginative view, may follow Strickland with confidence that they will see only the most favorable side of the evidence. It is a book that can be read with pleasure, and its eloquent plea in behalf of the unhappy queen moves to sympathy

if not to conviction. This edition has many illustrations gathered from various indifferent sources; it is well printed; but has no index. [Estes & Lauriat. \$2.50.]

From L. Couquet, Paris, we have the *Sylvie* of Gerard de Nerval, got up in the most ravishing style on "petit papier vélin du marais," with forty-two etchings by M. Ed. Rudaux. The delicacy and charm of these illustrations are simply irresistible, and they harmonize exquisitely with the idyllic grace of the dainty novelette in which de Nerval's erratic and evanescent genius found characteristic expression. M. Ludovic Halévy contributes a gossiping introduction, in which he tells us something of de Nerval's untimely fate: "He was a poet, and prose killed him." The typography of the little book is beyond praise. Only one thousand copies were printed, and the plates have been destroyed. [New York: John Delay, 23 Union Square.]

Two Comedies, by F. Donaldson, Jr., scintillate now and then with flashes of borrowed wit, but they do not, in a general way, offer very enlivening reading. They are love comedies, of course. [Cupples, Upham & Co. \$1.00.]

To the excellent series of the "Chandos Classics" has been added a reprint of James Atkinson's abridged translation in prose and verse of the *Shāh Nāmah* of Firdausi. The translation was first published in 1832, and it has held its own in the esteem of scholars, and has no successful rival in English, although a condensed version in prose, made by Helen Zimmern from the French, is a work of decided merit. Atkinson's rendering, however, is regarded favorably, as retaining much of the spirit and Oriental flavor of the original. At the close of the volume, the story of Sohrāb is given in full in sonorous pentameters. The book is one the student of literature cannot afford to neglect. [New York: F. Warne & Co. \$1.00.]

Das Kalle Herz, Wilhelm Hauff's charming tale, edited, with English notes, glossary, and a grammatical appendix, by W. H. van der Smisen, on the same lines as the same editor's previous selection from Grimm's tales, is printed in Roman type, and according to the revised German orthography, while the words are accented in the glossary, which, as well as the notes, is compiled with care and accuracy. The appearance of the book is a pleasure to the eye distressed by the old-fashioned Gothic character. [D. C. Heath & Co. 80c.]

Two series of *Stockton's Stories* have been issued in companion volumes, collecting into a permanent form many favorites from the magazines, including "The Lady or the Tiger?" tantalizingly unfinished, the "Story of Assisted Fate," the absurd "Tale of Negative Gravity," the preposterous attempt of "A Borrowed Month," "Thomas Hyke" and "My Bull Calf," the creepy "Transformed Ghost" and "Spectral Marriage," and not the least characteristic "My Wife's Deceased Sister"—twenty-one in all. Mr. Stockton's resources of comic, grotesque, and ludicrous invention seem inexhaustible. [Charles Scribner's Sons.]

In *The Forest Waters the Farm; or, The Value of Woodlands as Reservoirs*, we have a translation, by Rev. S. W. Powell, of a prize essay by a French inspector of forests, M. Antonin Rousset. The original, entitled "The Studies of Master Peter about Forests and

Agriculture," has had a great circulation in France, where the plantation of forests in the interests of agriculture has been systematically and profitably pursued for the last twenty-five years. In eight dialogues between the school-master and the farmer, Pierre, all the advantages to be gained by re-wooding the bare pastures are expounded, to the conviction of the conservative old farmer who naturally preferred at first the immediate benefit of the scanty pasturage to the more remote benefit from the forests to come. [New York: Forest and Stream Co. 50c.]

Mr. George Gary Bush's brilliantly beautiful little book on *Harvard the First American University* gives an account of the college for the first century of its existence. Its principal topics are the little now known about John Harvard, whose bequest of about £750 and of his library of 325 books rendered possible the opening of the institution; the early rules of discipline, courses and modes of study, examinations, commencement exercises, characters of the students and of the early presidents; college government, finances and theological characteristics. We find some confusion between the boards of trustees, of fellows and overseers; but in general the style is simple and clear. [Cupples, Upham & Co. \$1.25.]

Catherine Owen's *Ten Dollars Enough*, or "Keeping House Well on Ten Dollars a Week," is a cookery book in the guise of a story. On the narrative of the daily life of a young married couple are strung more than two hundred tested recipes, of which the cheery mistress Molly and her German servant Marty made use in concocting delicious breakfasts, dinners, and teas that made the life in the cottage almost an ideal one, so far as the cookery element goes. [Houghton, Mifflin & Co. \$1.00.]

Rev. Julian K. Smyth is a Swedenborgian minister of Boston. Under the title of *Foot-prints of the Saviour* he has collected some "devotional studies in the life and nature of our Lord." They are based on extreme literalism, and have little contact with modern ideas or the modern spirit. The devotional temper is mediæval. [Roberts Bros. \$1.00.]

Religious Progress, a little English book by an octogenarian, seeks to promote union among Christians on the basis of the elementary doctrines of religion and the simplest axioms of morals. Its temper is excellent, but its essential flatness shows its origin to have been in a quite uninspired mind. [Trübner & Co. Half a crown.]

The moral difficulties in the Bible considered by Dr. Newman Smyth of "Andover heresy" fame in *The Morality of the Old Testament* are such as serve the standing army of assailants of Christianity. Dr. Smyth takes first a broad general view of the principles which should govern our estimate of Old Testament morality, and then applies them to specific cases in point. The essay is interesting and scholarly, but its style demands studious attention on the part of the reader. [Cassell & Co.]

—Miss Kate Hillard, who for some years has been making a special study of Dante, and who is now residing in Rome, has in preparation a translation of the "Convito." The edition will include translations of the notes and comments of the best Italian editors, and of the dedicatory

epistle to Can Grande, and also all the references found in the "Convito" to the other writings of the author. Full consideration will also be given by the translator to the different theories concerning Beatrice. The work is expected to be in readiness in about a year's time.

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

Did Shakespeare Visit Scotland? A friend in New York sends us four "cuttings" from the *Evening Post* in which this question is discussed, and asks that we will "settle the controversy." The discussion was started by Fleay's statement in his recent *Chronicle History of the Life and Work of Shakespeare* (p. 232) that the earlier (1601) form of *Hamlet* "was evidently hurriedly prepared during the journey to Scotland." It is quite like Mr. Fleay, who sneers at former biographers for giving mere fancies as facts, to treat an idle conjecture—which Halliwell-Phillipps, on whom he is particularly severe, does not think worthy even of casual mention—as something so well established that it needs no evidence to sustain it. His remark on p. 43 that the additions to *Hamlet*, "alluding to the theatrical war and the popularity of the Chapel Children, to which the travelling of the company is attributed" show that "Shakespeare was one of the strolling detachment," can hardly be regarded as such evidence, though Fleay appears to be satisfied with it.

One of the writers in the *Post* takes the ground that a London theatrical company was not likely to have visited Scotland in Shakespeare's time, on account of the difficulties and dangers of the journey. He says of the supposed tourist on his way to the North:

He would have to foot it, or ride on horseback around the firths, and keep himself not only provisioned and watered for the trip, but armed to the teeth. As to sleeping-places, he would have to protect himself against wild beasts as well as against the weather. . . . According to the libraries, Mr. Daly could take his company to Wrangell Land for a professional season with less expense and labor, and more pecuniary profit than William Shakespeare's taking his London company to Scotland.

It is certain, however, that Master Laurence Fletcher did take his company from London to Scotland in 1599, as another company had been taken ten years earlier, in 1589; but there is no evidence whatever that Shakespeare went thither with either of them. Knight devotes an entire chapter (pp. 419-443) of his *Biography* to the question, "Did Shakspeare visit Scotland?" and endeavors to prove that, though he probably did not do so in 1589 or 1599, he did in the autumn of 1601; but his elaborate argument seems to us inconclusive, and, so far as we know, has convinced none of the critics.

For an excellent *résumé* of the discussion, see Furness's "New Variorum" *Macbeth*, pp. 407-410. As we have said again and again, that edition is a condensed library of Shakespearian literature for the plays it includes. Every question in any way connected with them—as this supposed Scotch visit with certain details in the text of *Macbeth*—is exhaustively treated in those encyclopædic volumes. No scholar—

least of all one who ventures into a controversy in print—can afford to do without them.

PERIODICALS.

The *Century Magazine* for January maintains the even level of excellence, and has rather more pronouncedly than usual the American tone, which is one of its popular characteristics. The life of Lincoln treats of Lincoln's removal to Springfield, his relations with the Speeds, the marriage of Lincoln, and his part in the Clay campaign of 1844. The Anne Rutledge episode, which some biographers have dwelt upon as significant, is passed over in six lines. More is said of the "young lady from Kentucky," to whom Lincoln proposed marriage after a curious courtship, and whose refusal had a serious effect upon him. Very little is said of Mrs. Lincoln, and it is evident that she is to play a slight part in the history. Elsewhere in this number Professor Langley, we are glad to see, renews his fascinating account of "The New Astronomy" with a paper on "Comets and Meteors." Mr. Cable's Louisiana story of "Carancro" has in abundance what it was once the fashion to speak of as local color. Edward Atkinson reveals in skillfully arranged diagrams and statistics the vast material resources of the United States, and predicts that the possibilities of competition thus ensured will force a general European disarmament. Mr. Henry James gives a fine and discriminating analysis of the histrionic talent of Coquelin. George Bancroft is the subject of a sketch by George M. Sloane, who treats his subject with becoming dignity and a certain amount of reserve. The frontispiece portrait of Bancroft, drawn by J. W. Alexander, is strongly conceived, and is bold and free in its execution.

Two serial stories begin in the *Atlantic* for January. "The Second Son," in which Mrs. Oliphant and Mr. Aldrich coöperate, deals with the fortunes of an English country family, and is quite in the Trollopian vein. In "Paul Patoff" Mr. Marion Crawford promises to register another success; the scene is Constantinople, and the leading characters are two Russian brothers, with a mysterious dark-eyed woman in a *yashmak* moving in the background. Agnes Repplier writes of "What Children Read," and laments, not without reason, that the masterpieces of imaginative literature are no longer regarded as suitable intellectual food for young people. "After reading a few modern stories," says Miss Repplier, "one is troubled with serious doubts as to the moral usefulness of adults;" and she has much to say of the self-righteousness and independence of the favorite types in the books now popular with children. Mr. Hamerton continues to discuss "French and English" with lucidity and impartiality. Mr. Hamerton remembers when Englishmen first began to wash themselves all over every day, and says that the custom is not now as extensive as many foreigners believe. The French, he says, are becoming a cleaner people, but the English are only about forty years in advance of them in this respect. The most serious and weighty paper in this number of the *Atlantic* is that by George Frederic Parsons on "The Saloon in Society," which deals with the too familiar truths of the drink evil in an original and impressive way. We must not fail to mention Miss Edith Thomas's Arcadian rhapsody on "Men and Trees," and Margaret Vandegrift's charming little allegorical tale of "The King Who Went Out Governing."

FOREIGN NOTES.

The Duke of Argyle has a new book ready called *Scotland as It Was And as It Is*.

Mr. W. A. Croffut's book about *The Vanderbilts* is published in London by Griffith, Farran & Co., and is pronounced by the *Spectator* "interesting because the subject is interesting," with the opinion added that "there is as much flunkeyism" in it "as if it were the life of a Royal Duke written by a Gold-Stick-in-Waiting."

A History of the Life and Work of the martyred Bishop Hannington, of Eastern Equatorial Africa, by E. C. Dawson, is out in London; an addition to the literature of Christian heroism. [Seeley & Co.]

Our readers have heard of Sir Richard Burton's famous translation of the *Arabian Nights*, made for scholars, and limited to a thousand copies. Lady Burton, aided by Mr. Justin McCarthy, has now prepared a "Household Edition" of the same for popular reading, marked by a good deal of abridgment, of course, but for which Miss Amelia B. Edwards vouches in the *Academy*, "not merely as a suitable gift for young folk, free libraries, and mechanics' institutes, nor even as an inexhaustible storehouse of Oriental legends, superstitions, proverbs, poetry, manners, customs, and the like, but as a most remarkable *tour de force* in the way of literary workmanship." A singularity of the style is the rhymed cadence into which it falls, after the Arabian manner, of which the following paragraph is an example:

So Nur-al-Din thanked him and rose, he and the damsel, and followed him into the garden; and lo! it was a garden, and what a garden! The gate was arched like a great hall, and over walls and roof ramped vines with grapes of many colors; the red like rubies, and the black like ebony; and beyond it lay a bower of trellised boughs, growing fruits single and composite, and small birds on branches sang with melodious recite, and the thousand-noted nightingale shrilled with her varied shrill; the turtle with her cooing filled the site; the black-bird whistled like human wight, and the ring-dove moaned like a drinker in grievous plight. The trees grew in perfection all edible growths, and fruited all manner fruits which in pairs were bipartite; with the camphor-apricot, the almond apricot, and the apricot "Khorasani" high; the plum, like the face of beauty, smooth and bright; the cherry that maketh teeth shine clear by her sleight, and the fig of three colors—green, purple, and white. There also blossomed the violet as it were sulphur on fire by night; the orange with buds like pink coral and marguerite; the rose whose redness makes the loveliest cheeks blush with despatch; and myrtle and gilliflowers and lavender with the blood-red anemone from Nu'uman high. The leaves were all gemmed with tears the clouds had dight; the chamomile smiled showing teeth that bite, and Narcissus with his negro eyes fixed on Rose his sight; the citrons shone with fruits embowed, and the lemons like balls of gold; earth was carpeted with flowers tintured infinite; for Spring was brightening the place with joy and delight; and the streams ran ringing to the birds' gay singing, whilst the rustling breeze upspringing attempered the air to temperance exquisite (pp. 331, 332).

—The *édition de luxe* of *The Book of the Tile Club* is without doubt one of the most noteworthy productions of the book-making art in America. All the full-page illustrations are

printed in various tints on Japanese paper, and the binding, of imported vellum, is of significant merit. The edition is limited to one hundred numbered copies at \$50 each.

NEWS AND NOTES.

—D. Lothrop & Co. have in press *Poems in Many Tones*, by Professor C. E. D. Roberts of King's College, Windsor, Canada; *Christmas Eve and Easter Day and Other Poems*, by Robert Browning, edited with notes by Heloise E. Hersey and provided with a preface by W. J. Rolfe; *Dame Heraldry*, a popular account of heraldic devices, by F. W. S., with nine full-page plates in colors; and, in the "Spare Minute Series," a volume of compilations from Ruskin, by Rose Porter.

—The *Atlantic Monthly* for February will contain a poem by James Russell Lowell, filling about five pages of that magazine, the general trend of the poet's thought being a protest against the materializing tendencies of the times. In the March number of the *Atlantic* will appear the first part of Dr. Holmes's narrative of his recent European outing—"Our Hundred Days."

—Houghton, Mifflin & Co. have in preparation *The Millionaire*, a story by Bret Harte; *Talks about Law*, a popular exposition of what law is and how it is administered, by E. P. Dole; and a new edition of W. W. Story's *Roba di Roma*. On the 15th inst. this house will publish Mr. Bishop's *Golden Justice*, *Pioneer Quakers*, by Richard P. Halowell, and, in the "Riverside Literature Series," part second of Hawthorne's *Tanglewood Tales*.

—After three years of persistent work in the preparation of text and illustrations, Cupples, Upham & Co. have just ready *Rambles in Old Boston, New England*, by Rev. Edward G. Porter, the illustrations, of which there are upwards of one hundred, having been engraved from sketches by George R. Tolman and printed in a warm-toned brown ink. This book is to be sold exclusively by subscription. In connection with it, should be mentioned a little brochure by Samuel Adams Drake on the *Old Boston Taverns and Tavern Clubs*, with eleven illustrations of signboards pertaining to the most noteworthy of these ancient hostelries. A portion of the narrative was originally read before the Bostonian Society, but most of it is now first made public; a good deal of the material employed was collected by the late S. G. Drake.

—Professor E. C. Smyth's argument in *The Andover Heresy* trial, and *The Creed of Andover Theological Seminary*, by Rev. D. T. Fiske, D.D., are two pamphlets bearing the imprint of Cupples, Upham & Co.

—*Sons and Daughters*, a novel by the author of *Margaret Kent*, is in the press of Ticknor & Co., who will also publish this month, *Happy Dodd*, by Rose Terry Cooke, and *The Lay of the Last Minstrel*, edited with notes by W. J. Rolfe.

—We print the following note as it comes to us from the publishers: "A work which is reported to be of a remarkable character will be published by Roberts Bros. in February. It is called *Through the Gates of Gold*; and though by a well-known author, it was submitted to that house under conditions of the strictest secrecy, and nothing concerning the writer's identity or nationality is to be revealed. As Roberts Bros.

have had much experience in the secret-keeping business, there seems to be little prospect that the mystery surrounding the origin of the work will be penetrated. The book deals with problems of the future life in an unusual manner, and it is believed that it will make as much of a sensation as did *The Gates Ajar*. Its simultaneous publication in London has been arranged for."

—A batch of four novels will be issued by Roberts Bros. on the 15th: *A Question of Identity*, in the "No Name Series," *Mabel Stanhope*, by Kathleen O'Meara, *Agatha and the Shadow*, the second volume in the "Old Colony Series," and *A Year in Eden*, by Harriet Waters Preston. A translation of Balzac's *Médecin de Campagne*—*The Country Doctor*—will be ready early in February.

—A second edition of Dr. D. G. Haskins's monograph on *Ralph Waldo Emerson and his Maternal Ancestors* being demanded, the publishers, Cupples, Upham & Co., propose to bring out the work in a more desirable form, finely printed from old-face type, and containing some additional matter and several illustrations never before made public, including a portrait of the mother of Emerson, and a sketch of his early Canterbury home. A few large-paper copies with the illustrations printed on India paper will be made for subscribers at \$5.

INDEX TO THE PERIODICALS.

Enlarging this department a little, we give, in addition to selected important titles, chiefly of articles on literary topics, the contents of leading English periodicals in full.

American Jottings. Grant Allen. *Fortnightly*, Dec.
Americanisms. Notes on. R. A. Proctor. *Knowledge*, Dec.
Athens, The British School at. *Macmillan's*, Dec.
Balzac, Novels of. III. *Temple Bar*, Dec.
Book-Trade, The Leipzig. W. C. Dreher. *Andover Rev.*, Nov.

Bunyan as an Allegorist and Preacher. J. O. Murray. *Homiletic Rev.*, Jan.
Chess Masters of Today. J. Hoffer. *Fortnightly*, Dec.
Editors, Pre-Revolutionary, A Group of. S. G. W. Benjamin. *Mag. of Am. Hist.*, Jan.

Elective System, Possible Limitations of. I. Geo. H. Palmer. *Andover Rev.*, Dec.
English Literature at the Universities. *Macmillan's*, Dec.
Faust, Illustrations of. *Temple Bar*, Dec.

History in Punch. II. F. C. Barnard and Arthur A. Beckett. *Fortnightly*, Dec.
Hugo, Victor. Parts I-IV. *Revue Suisse*, May-Aug.
Hymns and Hymn Tunes. D. E. Hervey. *Church Review*, Dec.

Literary Log-rolling. J. C. Adams. *Forum*, Jan.
Newspaper, The Sunday. T. W. Chalmers. *Homiletic Rev.*, Jan.

Novel, The Modern. T. S. Perry. *The New Princeton*, Nov.

Outcast, London. G. S. Reaney. *Fortnightly*, Dec.
Roland, Song of. *Temple Bar*, Dec.

Science and Morals. Prof. Huxley. *Fortnightly*, Dec.
Shelley, The Character of. J. Verschoyle. *Fortnightly*, Dec.

Whist Players' Puzzles. *Knowledge*, Dec.
Whittier, John G. R. E. Prothero. *Longman's*, Dec.

Blackwood's Magazine.—Home Rule for Scotland; Saracinesca. By F. Marion Crawford. Chaps. 22-24; Musings without Method. Mutiny Quelled by One Determined Man—Of Pattens and Stage-Waggons—Roman Jack; The Popular Pastime—Cricket; The Fall of an Island; Novels: "The Children of Gibbon," "Princess Casamassima," "Sir Percival," "A Bachelor's Blunder," Confederation—the Solvent of the Eastern Question. By George Baden-Powell; The Scotland of Mary Stuart. No. IV. Politics and Religion. By John Skelton.

The Contemporary Review.—The Army: Welsh Disestablishment. By Stuart Rendel, M.P.; Goethe and Philosophy. By Professor Edward Caird; Sea Phrases. By W. Clark Russell; Christianity as the Absolute Religion. By Canon Westcott; Tenant Right and Agrarian Outrage in France. By R. E. Prothero; Dean Plumptre's "Dante." By the Bishop of Ripon; Ten Years of National Growth. By M. G. Mulhall; Mohammedanism in Central Africa. By Joseph Thomas; Domesday Survivals. By Canon Isaac Taylor; Contemporary Records.

The National Review.—An Empire Institute. By George Baden-Powell, C.M.G.M.P.; The Representation of the Laity. By the Bishop of Sydney; France as It is and Was. By a Parisian; The British Merchant Service. By W. B. Whall; Open Spaces and Physical Education. By Lord Brabazon; Modern Philosophy: Realism v. Idealism. By R. S. Moffatt; A Practicable Experiment in Home Rule. By Almeric Fitzroy; After Horace. By Harold A. Perry; Why Break Up the Marriage Code?

By Percy Greg; Life at the Scotch Universities. By J. Leys; Peasant Proprietors in Germany. By Lady Paget; Canon Kingsley as a Naturalist and Clergyman. By Henry Evershed; Corporation Reform. By John Reynolds; Correspondence.

The Nineteenth Century.—On the Suppression of Boycotting. By the Hon. Mr. Justice Stephen; Nova Scotia's Cry for Home Rule. By Mrs. Fellows; The Classes, the Masses, and the Glasses. By Sir Wilfrid Lawson, Bart., M.P.; The "Hamlet" of the Seine. By Lady Pollock; Buying Niagara. By J. Hampden Robb (ex-State-Senator); Massage. By Lady John Manners; A Suspended Conflict. By the Rev. J. Guinness Rogers; Rural Enclosures and Allotments. By Lord Edmond Fitzmaurice and H. Herbert Smith; A Thought-Reader's Experiences. By Stuart C. Cumberland; The Loyalty of the Indian Mohammedans. By Sir Wm. H. Gregory; A Flying Visit to the United States. By the Right Hon. Lord Brassey.

PUBLICATIONS RECEIVED.

Biography.

ACTORS AND ACTRESSES OF GREAT BRITAIN AND THE UNITED STATES, etc. Edited by Brander Matthews and Lawrence Hutton. *Macready and Forrest and their Contemporaries*. Cassell & Co., Limited. \$1.50

HOME LIFE OF GREAT AUTHORS. By Hattie Tyng Griswold. A. C. McClurg & Co. \$1.50

YEARS OF EXPERIENCE. By Georgiana Bruce Kirby. G. P. Putnam's Sons.

SIR PHILIP SIDNEY. By J. A. Symonds. Harper & Brothers.

HUME. By Wm. Knight, LL.D. J. B. Lippincott Co. \$1.25

THE LIFE AND CHARACTER OF STEPHEN GIRARD. With an Appendix Descriptive of Girard College. By Henry Atlee Ingram. 3d Edition. Philadelphia: National School of Oratory.

RECOLLECTIONS OF A PRIVATE SOLDIER IN THE ARMY OF THE POTOMAC. By Frank Wilkeson. G. P. Putnam's Sons. \$1.00

DICTIONARY OF NATIONAL BIOGRAPHY. Edited by Leslie Stephen. Vol. VIII. Burton-Cantwell. Macmillan & Co.

Essays and Sketches.

SELECTIONS FROM BUDDHA. Tr. by Samuel Beal and Ed. by F. Max Müller. Cupples, Upham & Co. 50c.

THE NEW PRINCETON REVIEW. VOLUME II. A. C. Armstrong & Son.

PETER PLIMLEY'S LETTERS AND SELECTED ESSAYS. By Sidney Smith. Cassell & Co., Limited. Paper 10c.

BROWNING'S WOMEN. By Mary E. Burt. Chicago: Charles H. Kerr & Co. \$1.00

ABOUT MONEY AND OTHER THINGS. A Gift-Book. By the Author of *John Halifax*. Harper & Brothers.

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KATY OF CATOCTIN.*

WE recognize in *Katy of Catoctin* the same refreshing vigor, dramatic interest, and power of vivid portraiture which made *The Entailed Hat* a noteworthy product in American fiction. Here, as in the foregoing work, are both originality and individuality, and if both are sometimes crude and even grotesque, we may pardon much to a writer who has so firm a command of his material and who follows the varied threads of a most complex theme with an unflagging enthusiasm.

The central motive of the story is to depict the conspiracy of Booth, but it begins further back with John Brown's raid at Harper's Ferry, and follows down scene by scene along the dark and bloody path of the civil war till the end is reached with the assassination of Lincoln, and Booth's capture and ignominious death. Many of the characters are historical, and the descriptions of

places are evidently the fruits of personal observation. Each of the numerous and heterogeneous array of actors in the drama is set forth in sharp outline and with the color and semblance of life. There is enough in the book to offend the fastidious taste, but there is in it more to interest and to fire the fancy of the reader who is willing to meet the author on his own ground, and there is also a firm and noble patriotism which gives tone to the whole narrative.

We think Mr. Townsend would have done better if he had made his stage smaller and elaborated details more carefully, but taken as it is the book is one that can afford to stand on its own merits; its essential artistic sincerity cannot be denied, and its claim to attention is something that cannot be ignored.

A YEAR IN EDEN.*

THE "Eden" of Miss Preston's new novel is a typical New England town, Pierpont, and the "year" therein, with its "spring" of sweet young love, its "summer" of feverish passion, its "autumn" of withered hopes, and its "winter" of moral death, is a sad chapter of life, such as is sometimes enacted before our eyes, and here is related more with the effect of actuality than that of mere fiction. We are introduced to Pierpont at the moment when its people are saddened by the death of good Dr. Huntingdon, whose ministry has brooded over the town for half a century, and of whom and of whose character and service Miss Preston gives a fine picture. The interest of the story soon gathers around Monza Middleton, the orphaned child of an unknown Italian mother, and her young lover, Arthur Bryce, a manly fellow, the first passages of intimacy between whom are beautiful and fragrant like the apple-blossoms which she waves over his head, as he lies convalescing from injuries received in a runaway accident.

But now the serpent glides into this Eden, in the person of Philip Winslow, a thorough and somewhat spotted man of the world with a lovely but unloved wife. Between the sincere Arthur and the capricious Monza he insinuates his way; Monza is fascinated and he is infatuated; her hot Italian blood and his badly demoralized nature are too much for honor and principle; he persuades her to flee with him; the wife is worse than widowed; Arthur, heart-broken, goes to his death through a hole in the ice—though whether accidentally or by intention the reader hardly can decide; and the curtain falls upon the guilty pair furtively established in one of the palaces of Venice.

Such is a bald outline of this well-rounded, richly furnished, painful history. Enough subordinate characters are mingled with the

leaders to give variety, animation, and contrast to the action, and to relieve somewhat the sultry atmosphere, and the scenery is sketched in with a careful and accomplished hand. Refinement of feeling and literary grace would be expected of a novel by Miss Preston; intellectual power, also, with some concessions to the spiritual distrust and unrest of the times, but with a faint though distinct undertone of faith and hope in things better than what are seen. There is an affluence of thought and style, a certain elaborateness and luxuriance of expression, that make the reader feel as if he were in a warm and elegant interior, adorned by a cultivated and tasteful mind. That it is a painful story, *A Year in Eden*, goes without saying. The cruel heartlessness of Monza, the still more cruel lawlessness of Winslow, and the deadly consequences of their unbridled passion draw a heavy cloud over this once fair Pierpont prospect.

We, writing this notice, have just turned from Professor Dowden's new telling of Shelley's old story. There is something in the fiction of Philip Winslow's cool desertion of Helen for Monza which carries our thoughts back to the fact of Shelley's like desertion of his wife Harriet for Mary Godwin. If both the re-statement of the fact and the telling of the fiction could help to freshly warn the world against loose ideas of marriage and the indulgence of them, the world would be the better.

Miss Preston has given us a strong, fine, impressive story.

DOWDEN'S LIFE OF SHELLEY.*

PERCY BYSSHE SHELLEY, English poet, was born in 1792 and died in 1822. Within this short period of thirty years was crowded about as much of romantic incident and brilliancy of intellectual achievement as are commonly associated with human lives. At 13 in love with his cousin, at 17 a pamphleteer in the service of atheism, at 19 eloping to Gretna Green with a girl three years his junior, at 20 an imprudent champion of the wrongs of Ireland, at 22 separated from his wife and traveling on the Continent with another woman, at 25 Byron's boon companion, already the friend of Southey and De Quincey, of Leigh Hunt and Keats, as also the author of "Adonais," "Queen Mab," "Alastor," and "Prometheus Unbound," and at 30 drowned in the waters of the Mediterranean and his body burned to ashes upon its shores—such was the life of Shelley, one of the most gifted, fitful, luxuriant, ungoverned natures of his time. The prejudices which his generous and reckless career awakened have somewhat melted away; some misconceptions of his character founded upon ignorance of his motives have been in a

* *Katy of Catoctin*; or, *The Chain Breakers*. A National Romance. By George Alfred Townsend. D. Appleton & Co. \$1.50.

* *A Year in Eden*. By Harriet Waters Preston. Roberts Bros. \$1.50.

* *The Life of Percy Bysshe Shelley*. By Edward Dowden, LL. D. Two Volumes. J. B. Lippincott Co. \$9.00.

degree removed; time has softened the outlines of his distorted image; one biographer after another has added to our knowledge of the truth about him; and in this last, amplest, and perhaps ablest because best equipped of them all, Professor Dowden has given us a study which without hiding the deformities of Shelley's personality or the excesses of his life presents both in the most favorable light consistent with the truth. In an unusual degree it may be said of Professor Dowden's work that it does not speak for the subject, but allows the subject to speak for itself. And what juster act to the memory of Shelley, as we stand over his lifeless body on the beach near Via Reggio, "the tall slight figure," with the volume of Sophocles in one jacket pocket and Keats's poems in the other, than to let the passionate, wild, undisciplined, but well-meant life there briefly ended tell its own dramatic tale?

We have not lacked lives of Shelley before this, notably among them Medwin's, Trelawney's, Hogg's fragment, Lady Shelley's "Memorials," Denis MacCarthy's, and John Addington Symonds's in "English Men of Letters;" but Professor Dowden's will easily come to the front of them all by reason of having not only the help of its predecessors in the field, but the use of large and invaluable masses of original material not hitherto available. Six pages of Dr. Dowden's preface are filled with the simple enumeration of these fresh sources of information, among which may be specified all the Shelley papers in the possession of Sir Percy and Lady Shelley, Mary (Godwin) Shelley's manuscript journal, the great collection of Boscombe Manuscripts, Mr. Buxton Forman's incomparable collection of Shelleyana, Mr. Rossetti's compilation of all autobiographical passages in Shelley's writings, the Frederickson, Morrison, and Lonsdale collections of Shelley letters, and two important lots of documents and letters of which free use was made, but which for private reasons are not introduced to the public here.

With all this wealth of fresh material the reader may expect of his author an elaborate, circumstantial, and fascinating biography, and he will not be disappointed. One seldom runs the paper-knife through the uncut leaves of two octavos disclosing such abundant evidences of interest. Two portraits of Shelley's effeminate, almost ethereal, personality, views of his birth-place and of one or two other scenes associated with him, and a fac-simile of his manuscript slightly illustrate the work. Chapter headings and date notes in the side margins keep the eye effectively on the progress of the narrative, tables of contents and an index facilitate reference, and large type and excellent paper make the reading a physical pleasure. The books are of London manufacture brought promptly out over

here by the Lippincotts of Philadelphia. Our personal enjoyment of the first volume has been marred at one vital point [pp. 401-416] by the binder's mistake of inserting a "signature," "2 D," from Vol. II, so that while curiously enough the paging is unbroken, there is a very bad break in the text. But we presume this is an accidental fault in this particular copy, and not an organic fault in the entire edition.

The first volume brings the story down to Shelley's separation from his lawful wife, and to the beginnings of his association with Mary Godwin. The second volume is largely occupied with the narrative of the Continental wanderings, in which Byron bore so conspicuous a part. The work is eminently narrative and descriptive, and scarcely at all critical or judicial. Very seldom does the biographer state an opinion or offer an estimate; his intention seems to be to present the facts, as fully and freely as possible, and to a great extent by means of citation from letters and journals and to let the reader draw his own conclusions. The only exceptions to this habit of reserve are such incidental remarks as the following:

All Shelley's poems are fragments of a great confession.

It was, as Shelley believed, in a peculiar degree a poet's duty to sustain the hopes and aspirations of men in their movement of advance, and at the same time to endeavor to hold their passions in check by presenting high ideals, and showing that the better life of society is not to be won out of the air by sudden and desperate snatching.

It was one of the infirmities of Shelley's character that, from thinking the best of friend or acquaintance, he could of a sudden and with insufficient cause pass over to the other side and think the worst.

The domineering force of Byron's genius produced in Shelley a painful sense of his own powerlessness to play a part in the world of literature.

Shelley was no bookworm; he read to find something; and he communicated the life which study had quickened within him.

But it is impossible to miss the tone of Professor Dowden's memoir or to mistake the leanings of his own mind. Impressing us with his frankness and candor in presenting the evidence in the case, his manner is yet that of sympathy, and his aim one of extenuation. Wherever there is the benefit of doubt to be given he gives it. The free-thinking vagaries of Oxford, the marriage of Harriet Westbrook, the separation from her, the intimacy with Mary Godwin—these and similar difficult points are handled with an unshrinking but a gentle and tender hand. Of the vividness of the style, this account of that memorable scene on the Mediterranean shore is a good example:

The Burning of Shelley's Body.

The people from the surrounding district flocked in crowds to witness so strange a spectacle. "The sea, with the islands of Gorgona, Capraja, and Elba, was before us; old battle-mented watch-towers stretched along the coast, backed by the marble-crested Apennines glistening in the sun, picturesque from their diversified outlines; and not a human dwelling was in

sight." Three white wands stuck in the yellow sand from low-water to high-water mark indicated, but not with precision, the place of burial. An hour of silent toil went past before they had discovered the lime in which the body lay concealed; suddenly a mattock with a dull hollow sound struck the skull, causing a general shudder, while the men drew back. The furnace being placed and surrounded by wood, the remains were removed from their shallow resting-place. It was Byron's wish that the skull, which was of unusual beauty, should be preserved; but it almost instantly fell to pieces. (Of the volume of Keats's poems which had been buried with Shelley's body, only the binding remained, and this was cast upon the pyre. Although the fire was greater than that of the preceding day, the body was but slowly consumed. Three hours elapsed before it separated; it then fell open across the breast; the heart, which was unusually large, seemed impregnable to the fire. Trelawney plunged his hand into the flames and snatched this relic from the burning. The day was one of wide autumnal calm and beauty. . . . During the whole funeral ceremony a solitary sea-bird crossing and re-crossing the pile was the only intruder that baffled the vigilance of the guard. Byron, who could not face the scene, had swum off to the yacht. Leigh Hunt looked on from the carriage. Having cooled the furnace in the sea, Trelawney collected the fragments of bones and the ashes, and deposited them in the oaken box. All was over. Byron and Hunt returned to Pisa in their carriage. Shelley and Trelawney, bearing the oaken coffer, went on board the *Bolivar*. The relics of Shelley's heart, given soon after by Trelawney to Hunt, were, at Mary Shelley's earnest request, supported by the entreaty of Mrs. Williams, confided to Mary's hands. After her death, in a copy of the Pisa edition of "Adonais," at the page which tells how death is swallowed up in immortality, was found under a silken covering the embrowned ashes, now shrunk and withered, which she had secretly treasured.

Dr. Dowden's spiritual portrait of Shelley brings out his love of children, his benevolent instincts, his high-bred courtesy of feeling and manner, the intensity with which he realized his own imaginings, his intolerance of restraint, his sudden and erratic impulses, his enthusiasm of humanity, his love of solitude and his social cravings, his delight in nature, his ambition of authorship, his indignations and his aspirations, his revolutionary ideals, his ecstasies of private happiness, and his sensibility to the sorrow of the world. The standard measurement of Shelley Dr. Dowden's work may not materially alter, but it will add considerably to the details on which it is based, and it may somewhat chasten the feelings with which that measurement is held. It will not, however, it cannot, lessen the detestation, the abhorrence, which every right-minded person must feel for the social theories which found a fruit in Shelley's disordered life, and for the coolly cruel selfishness with which he cast off a wife and took on a mistress, or the painful regret that an intellect so pure and gifts so brilliant should have been linked with a nature so disordered and a life so recklessly hastened to an untimely end.

—Mr. Humphry Ward's new and important work on *The Reign of Queen Victoria* is a compilation of distinct chapters in different departments of the national life which the *Athenaeum* enumerates as follows:

The Army, Lord Wolseley; The Navy, Lord

Brassey; The Administration of the Law, Lord Justice Bowen; The Civil Service, Sir R. Welby; The Development of the Constitution, Sir William Anson; National Finance, Mr. Leonard Courtney; India, Sir H. S. Maine; Ireland, Sir R. Blennerhassett; The Growth and Distribution of Wealth, Mr. Giffen; Industrial Organization, Mr. Mundella; Agriculture, Sir J. Caird; The Iron Trade, Sir I. Lowthian Bell; The Cotton Trade, Mr. J. Slagg; Schools, Mr. Matthew Arnold; Science, Prof. Huxley; Literature, Dr. R. Garnett; Medicine and Surgery, Mr. Brudenell Carter; The Theatre, Mr. W. Archer.

BROWNING'S WOMEN.*

MR. ROBERT BROWNING, though a delectable, must be confessed to be a difficult, poet. His lovers are inevitably his students; nor is their labor always rewarded with full assurance of having disentangled the full intention of his utterances.

Theirs, however, is a rewardful study. Only here and there is there a stanza or a couplet so enigmatical as to absolutely defy comprehension, and for these, ardent and ingenious disciples are always ready to invent the meaning which they cannot quite find, and worship it when invented. And, meanwhile, what treasures reveal themselves in the research even to those still capable, like Mr. Matthew Arnold's Goethe, of

Striking a finger on the place
And saying, "thou ailest here, and here;"

what dramatic capability, what deep philosophical insight, what force and feeling, what imagination!

But if it be a hard task occasionally for Mr. Browning to explain himself, it is a still harder one when his devotees undertake to explain him. One of the latest of these attempts, *Browning's Women*, as it seems to us, does but darken a counsel which before was sufficiently obscure. The intent of its author, Miss Mary E. Burt, is to assist such weak-minded readers as quail before difficulties, by making "*précis*" of the separate women characters of the difficult poems, with their corresponding plot and story, that, seeing them thus clearly outlined, as it were, the student may revert to and grasp the meaning of the original, through the confusing draperies of metaphor and odd touches of reasoning with which the poet has overlaid them. It is the reverse of the process by which artists first settle the pose and anatomy of their figures and then proceed to dress them; for in this case the nude figure, in all its simplicity of beauty, is cut out of its environment and set forth plainly for the admiration and edification of the on-looker.

The idea is a good one, but it does not strike us that "Browning's women" are any easier to understand after Miss Burt has had her will with them. Here and there is a happy bit of delineation, as in "Balaustion" and "Pippa," but Balaustion and Pippa are easily enough understood with-

out explanation. When it comes to *Anael* of "The Return of the Druses," to Eulalia in "The Saints' Tragedy," to the inexplicable lady of "The Inn Album," we find ourselves as much at sea as ever, and with our confusions rather increased than diminished by the analyst's tendency to foam and froth into such excited phraseology as "springs like a tiger upon the cunning serpent, stamping out his slimy strength," and "rising supreme above the fiend that seeks to outrage love and hurl the hideous monster of evil howling to hell's lower depths." Following a clue through a labyrinth demands above everything calmness and self-restraint, and we should fear that Miss Burt is too strongly a partisan and too passionate a reasoner to serve as guide to the stumbling crowd whom she would fain have follow over her poetical Hill of Difficulty. This may be said, however, that to lose the way with her entails only the vexation of a baffled quest, not a moral loss or a spiritual dis-enrichment.

COUSIN PONS.*

IT is strange to observe how readily the word Shakespearian rises to one's lips when one has read anew a novel by Balzac. The atmosphere of Balzac's novels is anything but Shakespearian, is, as a penetrating critic has justly remarked, "a peculiar artificial atmosphere, musty in quality, and limited in amount"—but the method, the range, these are Shakespearian. In everything that Balzac wrote there is the sense of a superabundant and comprehensive vitality. His characters, moving as they do in a heterogeneous and often grotesque *milieu*, are inevitably alive. Balzac is the prince of realists because, with all his passion for externals, he has the synthetic quality, the power of combining the elements of humanity into consistent and individual forms.

In *Cousin Pons* the sense of vitality is uppermost—it penetrates and vivifies every personage—and there is also the power of a tragic, a heart-moving, pathos which none but Balzac could sustain and justify. How they cling to the memory, those gentle and loving souls, Pons and Schmucke! How eagerly we follow every move in the pitiless game of circumstances that involves them in the meshes of fate and crushes them at last! It was Pons who had "contracted the fatal habit of dining well" at the tables of his rich relations, and the gratification of this unyielding passion is the source of all his woes. He becomes "a species of gutter for domestic confidences," and when at last he is turned away from the door of his cousin, Madame de Marville, his tender sensibilities are wounded to the quick. Then it becomes known that the despised musician is the owner of an almost priceless collection of bric-a-brac, and then the vul-

tures cluster about him, flattering, threatening, deceiving, till they break that simple heart and gain their ends. Only Schmucke remains faithful, like a sheep to its foster-charge, and he in turn becomes the victim of the cupidity of others. None but Balzac could have written the closing chapters of this story and represented the grief, the torture, and the unfailing goodness of Schmucke, with the majesty of truth. But, as we have said, the sense of vitality, of living actuality, is uppermost in this book, and as we read we are in a little world where nothing is artificial but the surroundings, where men and women think and speak and act with the inspiration of motives that rule thought, speech, and action in real life everywhere.

To read one of Balzac's novels—or at least one of the best of them, and *Cousin Pons* is one of the best—to read one of these works a first, a second, or a third time, is an intellectual experience with an enormously expansive tendency. It continues to be a matter for congratulation that the masterpieces of the "Human Comedy" are presented by a translator of rare tact and sympathy in a form at once so faithful to the verbal characteristics of the original and so admirably harmonious in style. To attack Balzac in French is not a light undertaking even for those who are fairly conversant with the complex resources of his native tongue; but there is now no adequate excuse for American readers of cultivation and intelligence who fail to make the acquaintance of what are among the most significant essays in fiction that the world has ever seen.

CARLYLE'S EARLY LETTERS.*

IN spite of the wish of Carlyle as written in his will, "Express biography of me I had really rather that there should be none," materials are fast accumulating for a complete and authentic memoir, and by and by it will be made. Mr. Norton's work is avowedly controversial. It was undertaken at the request of Carlyle's niece, Mrs. Alexander Carlyle, and is composed of selections from the correspondence in her possession. This correspondence, Mr. Norton implies, has been through the hands of Mr. Froude, and the latter made from it the excerpts and deductions which form the foundation of the *Reminiscences* and the *Letters and Memorials* of Jane Welsh Carlyle. Mr. Norton charges Mr. Froude with having "given a view of the relations between Carlyle and his future wife, in essential respects incorrect and injurious to their memory," and of the view of Carlyle's character as presented in the biography, Mr. Norton says that "it may be a striking picture, but it is not a good portrait." And so, to justify these assertions, the fateful letters that passed be-

* *Browning's Women*. By Mary E. Burt. Chicago: Charles H. Kerr & Co. \$1.00.

* *Cousin Pons*. By Honoré de Balzac. Roberts Bros. \$1.50.

* *Early Letters of Thomas Carlyle*. Edited by Charles Eliot Norton. 1814-1826. Macmillan & Co. \$2.25.

tween Carlyle and Jane Welsh prior to their marriage—the letters concerning which Carlyle's "strict command" was, "Burn them, if ever found. Let no third party read them; let no *printing* of them, or any part of them, be ever thought of by those who love me!"—these sacred letters are once more brought into evidence and further portions of them made public. In justice to Mr. Norton we may say here that he has used them with becoming delicacy, and even with reverence, and that his charges against Mr. Froude are enforced in such a manner as to leave no doubt of their validity. Only a few of Carlyle's letters to Miss Welsh are printed, but they are enough to show that the relations of the two young people were not such as Mr. Froude had portrayed them. In an appendix Mr. Norton summarizes briefly a number of instances wherein Mr. Froude has deliberately forced upon his readers false or distorted impressions, in a narrative which is declared to be

a story "founded on fact," elaborated with the art of a practical romancer, in which assertion and inference, unsupported by evidence or contradictory to it, often takes the place of correct statement. Even if the form of truth be preserved, a color not its own is given to it by the imagination of the writer.

Thus Mr. Norton shows, for instance, that the affection of Miss Welsh for Edward Irving, which Mr. Froude dwelt upon as having "profoundly affected" her character in later years, was in fact only a "temporary passion;" that there is no justification for Mr. Froude's remark that her feeling with regard to Carlyle's devotion was that of an amused coquette at seeing "the most remarkable person that she had ever met with at her feet;" and that the representation of Carlyle as selfish, crotchety, and inconsiderate in the arrangements for marriage and housekeeping is, in general, controverted by the testimony of Miss Welsh's letters, which breathe almost continually a genuine respect and an enduring regard. In fact the correspondence as outlined and quoted by Mr. Norton depicts the natural growth of a mutual love based on a mutual respect, for each understood and admired the high intellectual qualities of the other. "Their faults often prevailed against their love," but "through all the dark vicissitudes of life love did not desert them."

In addition to his severe criticisms of the general method pursued by Mr. Froude, Mr. Norton accuses the editor of the *Reminiscences* with gross carelessness, or something worse, in the preparation of material for the press. "These letters as printed by Mr. Froude abound in errors and in unmarked omissions of words, clauses, and sentences, by which their tone is sometimes greatly altered. Almost every letter in the Life which I have collated with the original is incorrectly printed."

But this volume of the early letters of Carlyle has a more substantial value than

that which pertains to it as an effective piece of controversial literature. It indicates the wholly untrustworthy nature of Mr. Froude's remarkable performance, but it substitutes for the distorted lines of the first picture a not less interesting and much more authentic portrait. The letters cover a period of twelve years in the life of Carlyle, from the time when, a lad of nineteen, he was just leaving college to take up the career of a country school-master, down through the years of apprenticeship to literature to the eve of his marriage in 1826. This was distinctly the formative period in the life of Carlyle, and that period is now, with becoming reservations, unveiled before us. We are enabled to see the genesis of his great talents, and the transformations they wrought in his character; the difficulties, doubts, and forebodings which he encountered; the sturdy simplicity of his home relations; and through all the firm, unalterable confidence in his own destiny as a leader among men. It is a significant and even an inspiring narrative here unfolded; and one that in due season, when the present tide of popular intolerance aroused by Mr. Froude's misleading "relations" has begun to ebb, will be largely instrumental in lifting the memory of Carlyle back to the pedestal of honor where it properly belongs.

BROWNE'S LIFE OF LINCOLN.*

WE doubt if any human life lies as near to the heart of the whole American people as that of Abraham Lincoln. "America's first American," as Lowell calls him, has not the statuesqueness of Washington, with whom the present biographer compares him, but he is flesh and blood, bone of our bone, as Washington can never be felt to be, and in a score of ways his character and career appeal to popular feeling as the elder patriot cannot do. The best evidence of this mighty hold on the common heart is the effect which this book is sure to have upon every reader, fastening his interest before half a dozen pages are turned, fascinating him all the way to the tragic end, and midway provoking by turns his smiles and tears. Was there ever just such a man as Abraham Lincoln? Was there ever just such a service as his? Was there ever just such a time as that which evoked him?

While Mr. Nicolay and Mr. Hay are beginning their more elaborate and perhaps more scientific and scholarly life of Lincoln in the *Century*, Mr. Browne, a Chicago journalist, has brought to completion a biography, hardly *the Life* as it is somewhat exclusively called upon the title-page, but one which is certainly a good life, full, faithful, and interesting. Our estimate of its externals is

* The Life of Abraham Lincoln. By Francis F. Browne. New York and St. Louis: N. D. Thompson Publishing Co. Advance Sheets.

disadvantaged by the fact that we have only as yet the advance sheets, but it is a large octavo of nearly 750 pages, well printed, having a detailed table of contents and an index to proper names, though no general index, and with some fifty or sixty illustrations, among which are two steel plates. The wood-cuts lack artistic uniformity, and some of them, as, for example, the picture of Lincoln studying law on the wood-pile, are very poor; others, especially one or two of the Moss-engraved portraits, are good. The subject and the effective way in which Mr. Browne has handled it would have justified the publishers in a larger outlay on the illustrations.

The manner of the book is highly anecdotal. Each of the seventeen formal chapters into which it is divided is broken up into short sections, which have their own sub-titles, and almost every one of these is enlivened by a story. The book is, in fact, as full of stories as a pudding of plums. This style gives a scrappy look to the book, and seems to interrupt its continuity; but it makes it extremely readable. A dull, dry book about President Lincoln could probably never be written by anybody knowing how to hold a pen; certainly Mr. Browne has not written one. "Chock-full" are these pages of memorabilia—the homely scenes of the early frontier life, the struggle into position, the exciting contests which attended the opening of the political career, the preferment to the presidency, the wonderful opening of the nation's consciousness and affection towards its new leader, the stormy years of the war, and the deep and sudden pathos of the end.

Mr. Browne should not use the expression "funeral obsequies" as he does on p. 713. But seldom is a false note struck, either in style or in taste, and the story with its rich abundance of details, sometimes amusing, sometimes pathetic, always picturesque, brings out with new distinction the spiritual greatness, the moral strength, the child-like humility, the god-like patience, the tenderness, the humor, the sad solitariness, the elevation, the sympathy, of this commanding and unique figure on the stage of American history.

MINOR NOTICES.

Dictionary of National Biography. Edited by Leslie Stephen. Vols. VIII and IX. [Macmillan & Co. Each \$3.25.] Any volume in this great cyclopædia of British biography is of value, though of course the volumes differ in interest. There is greater variety and brilliancy in the names included in Vol. VIII, for example, than in those of Vol. IX; while Vol. IX is full of information of families and individuals which have played important parts in British politics. Taking the two volumes together, the shining names are Byron, Canning, Carlyle, and Chalmers, each of whom is treated with elaborate care, Pyron and Carlyle by Mr. Stephen's own

hand. Ranged around these central figures are the Burtons and the Butlers, the Camerons and the Campbells—the latter filling altogether nearly 100 pages, the Carys and the Careys, the Carletons and the Carpenters, the Carolines and the Catherines—queens, the Cavendishes and the Cecils. Canute, Cædmon, and Caldecott have a place. The inclusion of the latter, who died only last year, and the mention of Carlyle's "Early Letters," just published, in the sketch of him, illustrate the freshness and completeness with which this work is edited. It is filling its place with tireless pains and admirable fidelity.

Whitaker's Almanack. 1887. [London.] If we were writing in London, or anywhere in Great Britain, we should have to say of the now famous *Whitaker's Almanack* that it is an indispensable repository of information touching current affairs. For American use it is less adapted, except for students of the British Empire. It would be hard to ask a question about England, Scotland, Ireland, Wales, or the Colonies, political, financial, statistical, ecclesiastical, agricultural, industrial, or educational, which this book somewhere will not answer. Some 700 pages strong, it is yet compact enough to slip into a coat pocket.

The Works of Alexander Hamilton. Edited by Henry Cabot Lodge. Vol. IX. [G. P. Putnam's Sons. \$5.00.] This concluding volume of the *Works of Hamilton* reprints the "untouched original text" of *The Federalist*, the powerful and famous pamphlet-journal which appeared in New York in 1787 and '8 in support of the then new national constitution. Of its 85 numbers, Hamilton's authorship of 49 has never been disputed; Madison wrote 14, and Jay 4. Of the 18 remaining whose authorship is in doubt, Mr. Lodge ascribes several to Hamilton, with reasons, and divides most of the others between Hamilton and Madison. A critical introduction and a bibliography put the reader in possession of the historical facts. Only 500 copies of this letterpress edition of Hamilton's *Works* have been printed.

Meditations upon the Liturgical Gospels for the Minor Festivals. By E. W. Goulburn, Dean of Norwich. [E. & J. B. Young & Co.] The greater days of the Christian Year are here provided with a series of short devotional readings, which are historically instructive, theologically learned, and devotionally practical. Few men living are more amply qualified, either in knowledge or piety, for the preparation of such a manual. Attention is paid to some of the minor festivals which are more honored in the English use than the American, as, e. g., St. George's and St. Clement's Days; and prefixed is a chapter of some antiquarian value on the origin of Saint's Days, their Evens or Vigils, and the pruning of the calendar by the Reformers.

A Short History of Parliament. By B. C. Skottowe. [Harper & Bros.] A view of English history, taken from the Houses of Parliament, is not all comprehensive of course, but covers the present and the past five centuries. Mr. Skottowe, who is an Oxford scholar, begins with the roots of parliament in the Folk-moot, or old Anglo-Saxon tribal meetings of freeholders, and ends with Disraelian tactics and Gladstonean eloquence. This path traverses the high lands of English politics, and introduces us by the way to most of the personages who have shaped her destiny.

About Money. By the author of "John Halifax." [Harper & Bros.] Not all of this excellent, admirable book is "about money." Only one of its ten chapters consists of wholesome advice on that vital subject. Several of the papers which follow are stories; one is an appreciative though discriminating discussion of Sisterhoods, founded on a recent visit to the home of one when a young friend of the author was to make her "profession." "Life and its Worth" is a good lay sermon, none the less impressive for being a woman's.

Aphorisms of the Three Threes. By E. O. Towne. [C. H. Kerr & Co.] "The Three Threes" is a social club of nine Chicago gentlemen, who dine together at stated intervals at a down town restaurant. Meeting "every ninth night after the first night of each and every of the nine months following the ninth month of the year," and "seated in threes at three three-legged tables," these nine wise men of Chicago spend the evening in discussion. The drops which distil from their lips Mr. Towne has caught in this little book to the number of one hundred and sixty-two. They are such as the following:

He argues best who never contradicts.

Patience is the noblest form of courage.

He who thinks he needs it not, stands most in need of experience.

He may be bold for a cause that is timid for himself.

Lyrical Poems by Alfred Lord Tennyson. Selected and Annotated by F. T. Palgrave. [White, Stokes & Allen.] This dainty book, of "Golden Treasury" order, in its white parchment covers and with its 250 closely printed pages, contains 112 poems, including such as "A Dream of Fair Women," "Locksley Hall," "The Brook," "Sweet and Low," "Lady Clara Vere de Vere," "The Charge of the Light Brigade," and some of the songs from "The Idyls of the King." There are a few notes at the end of the book, and an index. The type is small, and the absence of "leads" detracts from the beauty of the page.

Democracy and Other Addresses. By James Russell Lowell. [Houghton, Mifflin & Co. \$1.25.] Besides "Democracy" the subjects of these English addresses are President Garfield, Dean Stanley, Fielding, Coleridge, Wordsworth, and Don Quixote; and two American addresses are added, one delivered at Chelsea, Mass., on Books and Reading, and that at the 250th Anniversary of Harvard College.

Essays. By James Vila Blake. [Charles H. Kerr & Co. \$1.00.] Mr. Blake's thirty subjects are such as individuality, praise, censure, anger, and patience. One essay treats the sublime theme of eternal life. Questions of more general or political character are discussed in the essays on public education and on government. The work is interesting and thoughtful; and, though often decidedly original, it quotes freely from other writers passages illustrative of the author's thought. One of the best essays is that on death. The language is uniformly and noticeably simple, and has a certain antique style, perhaps intentionally, like that of Bacon's essays. At the close is a topical index.

The Book of Revelation. By Israel P. Warren, D.D. [Funk & Wagnalls.] Substantially a popularization of Prof. Stuart's standard commentary. Dr. Warren's criticism is judicial, and his interpretation of the symbolism of the Apoc-

alypse does justice to it as a book of poetry, not of hard and fast prose.

ENGLISH OPINIONS.

The prophet of the new "Locksley Hall" records against us many sad, and even shameful defaults. They are not to be denied, and the list probably might be lengthened. The youngest among us will not see the day in which new social problems will have ceased to spring as from the depths, and vex even the most successful solvers of the old; or in which this proud and great English nation will not have cause, in all its ranks and orders, to bow its head before the Judge Eternal, and humbly to confess to forgotten duties or wasted and neglected opportunities. It is well to be reminded, and in tones such as make the deaf man hear, of city children who "soak and blacken soul and sense in city slime;" of maidens cast by thousands on the street; of the seamstress scrimped of her daily bread; of dwellings miserably crowded; of fever as the result; even of "incest in the warrens of the poor." On the last-named item, and the group of ideas therewith associated, scarcely suited for discussion here, I am not sure that the warrens of the poor have more to fear from a rigid investigation than other and more spacious habitations.—*Mr. Gladstone, in Nineteenth Century.*

Tom Tiddler's Ground is such an exceedingly inspiring and cheerful title that one really cannot attempt to find any fault with it. Miss Marryat seems to have found America answer to the description, and to have picked up there not only gold, but golden opinions, not only silver, but silvern speeches, from all sorts of people—men and others. Her progress was, indeed, not quite unchequered. They ruffled her sometimes by wanting to know her age. Descendants of the Puritans supplicated—being no more able to command—that she would refrain from inflaming the youth of New England by appearing in low dresses. Blizzards, damp beds, unconscionable journeys in unconscionable weather, took liberties with her. Once somebody left a stove chimney, or something of the kind, open in her room, and did his level best to asphyxiate her; perhaps (but probably not, since this was, if our memory does not deceive us, in Canada) to put an end to the temptation which might arise to the youth of the New World from the contemplation of her shoulders. But still, on the whole, her experiences were quite rosy. She does not tell us, and we are not so impatient as to desire to know, what exact amount of literal Tom Tiddler business she did with her entertainment in America. But, as Mr. Anthony Trollope used to say, "the details must have been very interesting" to account for the tone of general satisfaction in the book. Miss Marryat never forgets that she is her father's daughter, and is quite refreshingly patriotic at times; nor is she at all convinced that they order matters better over there as a whole. She didn't like American women; she takes heaven and earth to witness the outrageous conduct of American railway porters towards their natural but helpless enemy, luggage; and she is outspoken even as to some ways of Jonathan himself. But, on the whole, she loves him; and the Americans will find little to object to in her picture of them. They were undemonstrative, but punctual, plentiful, and paying audiences; they said they had read her novels, and made complimentary remarks about them; they wrote nice things of her in the newspapers. At any rate, the book appears to have been written in a state of blissful satisfaction with the writer's self and with other people generally.—*Saturday Review.*

We think that, while Professor Dowden hardly dwells enough on the poorer side of Shelley's moral nature, he is nevertheless quite right in finding a real improvement in Shelley, instead of a falling-off, as he grew older. His caprice was less serious, his generosity soberer and more thoughtful, his political enthusiasms less windy and bombastic, his nature less irreverent, his forbearance more constant, his sympathy less relaxed and more self-controlled.—*Spectator.*

The Literary World.

BOSTON, JANUARY 22, 1887.

Entered at the Post Office at Boston, Mass., as second-class matter.

No book can be so fortunate, but that some will find fault; and that may be reckoned to have fared not ill, which none can with justice censure. — CLARENT: *Strom*, i, 1, 17.

[Original Poetry.]

To John Keats.

Deep in the whisp'ring pine whose profile bars
The moon's white face; hushed in the perfumed bowers,
Where, languid with the breath of sleeping flowers,
The summer night lies panoplied in stars;
High on the mountain crags, 'mid brakes and scars,
A spirit sought to find in poesy's powers
Some beauty to bedeck Time's conquering Hours,
Like roses on the flaming front of Mars.
Yet still, tho' lovingly, he sought in vain,
Till nature's blossom bore the bloom of art,
Till ecstasy of joy had wedded pain
In bonds which never hand of man shall part;
Then found within the chambers of thy brain
The sacred fire to light Endyn ion's heart.

FRANCIS HOWARD WILLIAMS.

* * The condescending depreciation with which Mr. Howells writes of Dickens in the January *Harper's* is somewhat amusing to one who is sufficiently independent of present fashions to put these two novelists in their proper relations of comparison, and is hardly in better taste than the "conscious unconsciousness" with which this writer here and elsewhere speaks of some of his fellows in American literature; but perhaps it does not fully justify the full severity of the comments which have been passed upon the paper by several of our contemporaries. True Mr. Howells speaks of Dickens's miracle-work as "very rough magic;" his pathos is "false and strained," his humor "largely horse-play," his character "theatrical," and his joviality "pumped;" his people are "monstrosities" and their motives "disproportioned and improbable." But it should be remembered in Mr. Howells's defence that in passing such judgment of Dickens he seems to be speaking particularly of the latter's contributions to Christmas literature, and might contend that he was not speaking of his writings as a whole. All the same, a considerable proportion of the enlightened and judicial public will wish that the old magician, "rough" though he were, still lived to wave his wand.

* * The study of Robert Browning's poems is certainly assuming form and proportion in this country, and it is noticeable that Chicago is taking the lead in the organization of methods and the production of visible results. Several circles of Browning students in that city, who have been at work for several years, have lately organized themselves into a "Chicago Browning Society," selected their publishers in true English fashion, and issued the first of their projected helps. Over a hundred persons, it is stated, attended the initiatory meeting, and the Society started with between sixty and seventy members. The annual fee is \$2.50; life membership \$25.00. The officers are a President, three Vice-Presidents, a Secretary, a Treasurer, and nine Directors; and at least four meetings are to be held each year.

— A Detroit publishing house will issue soon *You and I*, a book for self-education and

culture, containing contributions, with portraits, from thirty of the most distinguished educators in the country.

A LETTER FROM GERMANY.

New German Books on America.

IV.

BERLIN, December 31, 1886.

ONE of the smallest, but also most useful and excellent, of recent works on your country is Herr Carl Naubert's *Land und Leute in America*, just issued by the famous firm of Langenscheidt, Berlin, the publishers of the renowned English and French grammars and dictionaries based on the "method" of Professor Langerscheidt. This volume is the fourth section of a work entitled *Notwörterbuch der englischen und deutschen Sprache für Reise, Lektüre und Konversation*, the first two sections having been an English-German and German-English pocket dictionary on a new principle, and the third an alphabetical volume on England on the plan of Dickens's well-known "Dictionaries" of London, Paris, Oxford, etc. The present work is a similar alphabetical book on the people of the States, their manners, customs, institutions, habits, and every-day life. It does not profess to guide its possessors through the "sights" and the like, but to teach them what no "Baedeker" or "Murray" teaches them; it shows them what a traveler who dwells in your country for a short time only, does not, as a rule, see, but which he ought to know lest he run the risk to make a fool of himself. The author has long lived in the States; besides, he has made use of many trustworthy and recent materials treasured up in books and journals. He who reads this volume before crossing the Atlantic, will, on reaching your hospitable shores, be well "up" in everything really worth knowing; and he who cannot make the voyage himself, will by its aid be enabled to understand many hitherto unintelligible allusions in American novels and newspapers; this will be especially useful for those translators of American books who make numberless ridiculous mistakes through their ignorance of life in the Union.

Herr Arthur Zapp, a gentleman of whose literary antecedents I am ignorant, publishes a thin but interesting volume, entitled *Aus Kleindeutschland*, containing about a dozen pictures and sketches from German life in the Union. The latter he designates "Smaller Germany" from the number of Teutons living there; however, he also applies this nickname to the more especially German quarter of "Gotham." He deals with the latter, with the prospects of German immigrants, with German societies, with the horrible corruption of the German language as spoken by many of my countrymen after a prolonged stay in "Yankeeland," with German-American self-made men, with German amusements in the States, more especially with the German theaters of New York; he also speaks of German pedlars, grocers, "intelligence offices," card-sharps, prize-packets, and other swindlers and swindling concerns, and devotes a chapter to the German press of New York. His papers are short, but pithy; sometimes they are too furtive to afford a sufficient amount of information on a given subject; on the whole, however, they deserve to be praised. In an appendix the author offers the would-be emigrants

among his readers a good deal of practical counsel, whereas his geographical survey of the "various States of the Union" is far too perfunctory to be of any use. In an "epilogue" he argues most sensibly against those strange German patriots who complain of their emigrating countrymen becoming absorbed in the American nation, buying or manufacturing over there all they want, instead of importing it from the Fatherland. Herr Zapp says rightly that scarcely any one leaves Germany in order to care for her welfare in his new home, but that everybody who emigrates does so in order to benefit himself, because he was not prosperous or did not feel happy at home. He may ever remain attached to Germany, but he cannot help becoming attached to his adopted country also.

The third book which I have to mention today cannot exactly be called one on America, but it is one by a well-known American lady, Mrs. Sarah Hutzler of St. Louis, Mo. She has lived in Berlin for the last four or five years, and is one of our most prolific and valued writers on child-life. Her contributions are willingly, and even eagerly, accepted by many of our leading journals. She has published several volumes on the doings of children and their ways of thinking; the latest is just "out." It is entitled *Kleine Menschen*, and, like its predecessors, treats mainly of American child-life. This is another reason why I have to speak of it in this place. Most of the stories—for stories they are—are very good; some others the German public will probably think not quite life-like, but American children have other ways than European ones, have they not? Be that as it may, there can be no doubt that Mrs. Hutzler—who is at present married to Herr Kainz, the eminent actor—is highly gifted for the treatment of this department of literature. Max Nordau is of the same opinion, we gather from the preface he has written for this volume. This preface, a very clever disquisition on German lady writers, is creating much stir in female literary circles here. I cannot say it is being favorably commented upon, the ladies being angry with the spirited philosopher because he maintains that women, with extremely few exceptions, cannot write good books. He reproaches them with having corrupted and lowered the tastes of the reading public by what he calls weakly, milk-and-water productions, and asserts that their most proper field of observation, and consequently of writing, is child-life. I do not, of course, agree to Nordau's general condemnation of female literature, nor do I think that all the lady authors on earth ought continually to produce nothing besides stories or sketches on or for children. Some of Nordau's *aperçus* and arguments in this preface, however, are as indisputable as they are clever.

LEOPOLD KATSCHER.

THE ANTHONY MEMORIAL.*

THE collection of American poetry which was presented to Brown University by the late Hon. Henry B. Anthony is probably the largest collection that has ever been made in this department of literature. The announcement that an elaborate catalogue of these books

* A Catalogue of the Harris Collection of American Poetry with Biographical and Bibliographical Notes. By John C. Stockbridge. Providence. 1886.

was to be printed, with biographical and bibliographical notes, was received with high satisfaction by the many persons who are interested in American bibliography. If judiciously and carefully made such a catalogue would be of very great value to all librarians, and to all those who are engaged in the study of the literature of our country. As the work was to appear with the sanction of the University, and as a Memorial to Senator Anthony, great confidence was felt that a competent editor would be employed; and that the work would be done in a manner to do credit to the bibliographical scholarship of the country.

And the announcements that were made seemed to be a guarantee that there would be full and accurate transcripts of titles and careful descriptions of the books, with full information respecting editions, illustrations, and other details; so that the book would be a reliable guide to American poetical literature as far as represented in this collection. It was a rare opportunity for an editor to achieve a lasting reputation in a difficult undertaking.

The volume has been issued from the press, and a slight examination shows that the work has been very poorly done; it is, in plain truth, one of the most egregious failures in the whole range of bibliography. At the first glance the book appears to have been prepared with skill and care. There are a considerable number of notes; dates, sizes, and editions are given; the number of pages, designated by Roman and Arabic figures, is given; names of editors are mentioned; and the presence of illustrations and biographical sketches is noted. But a little close testing proves the work to be utterly worthless as a guide to American poetry. It abounds in errors and blunders of all sorts. There are errors in dates of publication; errors in size designations; errors in pagings; it is impossible to tell whether in such a page-designation as vi. 290 the number of pages is 296 or 290, because in many cases the pages marked by Roman characters are included in the Arabic number, and in other cases they are additional. In many cases the Roman paging is omitted where it occurs and only the Arabic is given. In many cases editor's names occurring on the title-page are omitted, and in others they are given. In some cases when the title-page mentions a biographical sketch the fact is noted, and in many cases it is not. In some cases remarks by the editor are printed as if they formed part of the title-page. In many cases a part of the title is omitted without any indication being given of the omission. In many cases important parts of the title are represented in the catalogue only by an "etc." In many cases anonymous works are entered as if the author's name were given on the title-page; and pseudonymous works are catalogued under the real name without any mention of the pseudonym. Privately printed books are entered with no reference to their being so issued. In some cases the occurrence of illustrations is noted, and in many instances no mention is made of them. In some cases the words of the title are transposed. In some cases books are said to be "not paged," when the paging is clearly given. In some cases books are attributed to wrong authors, when the true author is given in the book itself.

The following are specimens of individual errors:

Minute Philosopher for Modern Philosopher.
Home by the Sea for House by the Sea.
The Alp for an Alp.
Sapello for Capello.
Heavens for Heaven.
Hough for Houk.
Gallaher for Gallagher.
Hewett for Hewitt.
Osborne for Osborn.
Sylvia for Sylva.
Nicholas for Nichols.
Littlefield for Littleford.

The difficulty of securing absolute accuracy in work of this kind is readily recognized, and by none more readily than by those who have had practical experience in it; and where one is not able to see and handle the books which he describes, but must depend on other catalogues and various more or less reliable sources of information, it would be strange if he did not fall into many inaccuracies. But in this case the compiler has every volume before him, and his task is to transcribe the titles accurately and give correct descriptions of the books. And every one, who is interested in literature or bibliography, has a right to complain of such a slipshod piece of work as this.

Philadelphia.

JOHN EDMANDS.

RECENT POETRY.

We have already had something to say of Lord Tennyson's latest poetical emanation, *Locksley Hall Sixty Years After*,¹ and there is little of pith and moment to be added to our first judgment. It is hard to believe that Alfred Tennyson wrote such a line as:

Leave the master in the first dark hour of his last sleep alone,
and yet here it is, and three-score more of lines equally defective from the poetical point of view. Form has counted for so much in the great mass of Tennyson's verse, that one necessarily misses the exquisite charm which, until within a few years, has pertained to all of his published productions. There has been of late a gain in vigor, the leonine tone has become dominant, and to this verbal beauty has been sacrificed. But, after all, it is substance, thought, that makes poetry, and the scathing eloquence of the dotard who is represented as denouncing the evil tendencies of this material age has nothing of dotage in its inspiration. A healthy mind nauseated with the filth of the contemporary debasing of literature and art, and the contemporary degradation of statemanship and culture, cannot avoid an emphatic protest, and Lord Tennyson's protest is Tennysonian. Of the three other productions in this volume, it is perhaps enough to say that "The Fleet" and the ode for the "Opening of the Indian and Colonial Exhibition" are not Tennysonian at all, and that the failure of "The Promise of May" as a stage production is now sufficiently comprehensible. The last-named is a drama absolutely devoid of dramatic action; but it has an original motive which is elaborated not without flashes of high poetical inspiration. At the same time, we cannot refrain from looking upon the leading character, Philip Edgar, as a moral monstrosity.

There is some excellent fooling in the *Post-Laureate Idyls*² of Oscar Fay Adams, who, with

¹ *Locksley Hall Sixty Years After*, Etc. By Alfred, Lord Tennyson, P.L., D.C.L. Macmillan & Co. \$1.50.

² *Post-Laureate Idyls, and Other Poems*. By Oscar Fay Adams. D. Lothrop & Co.

no slight felicity and with some passable humor, turns certain nursery jingles into sonorous measures that have a degree of likeness to those of the "Idyls of the King." We fear, however, that Mr. Adams takes himself too seriously in these ventures, for he gives them the place of honor in a volume which contains better matter. "A Tale of Tuscany" has warmth and color, which comes, perhaps, from its theme; the manner of it is trite enough, as is also that of "The Golden Lotus," which is an echo from *The Light of Asia*. We like Mr. Adams better in his lyrics, for here, to a perceptible extent, he dares to be himself. There is something exquisite and genuine in two lines of "Midsummer Passes":

Behind her blushed the roses, and before
The scarlet poppies shimmered in the corn.

While *The Old Garden, and Other Verses*,³ by Margaret Deland, has been lying on our table awaiting attention, the first edition has been taken up by an eager coterie of appreciative minds who know true poetry when they meet with it. Mrs. Deland has the spontaneity, the delicate observation, and the sweet reserve of a true poet, and her little volume of verse may be likened to a bouquet of rarely perfumed blossoms, common enough in name, but brought by tender culture to the acme of perfection in form and tint, and arranged with intuitive art. The contents of the book take a wide range through nature, love, and life, and from simple description to fervent expressions of emotional ardor or religious faith or aspiration; and at the end there are some pretty verses for children. Here are four lines from the first page:

Braiding the darkness of the wide, bare hall,
The flickering sunshine softly comes and goes,
And 'gainst the broken plaster of the wall
Is blown the shadow of a climbing rose.

The *Sonnets and Lyrics*⁴ of Helen Jackson come to us as the last garnerings of a genius that went out in fire-flights of song. Their quality is easily distinguishable from even the best of contemporary verse in the combined delicacy and masculine vigor that mark them all. Here was a poet who saw deep into the human heart, who had loved and suffered as all humanity must love and suffer, and yet with a zest of passion and a keenness of torture which truly come only to souls of the finer sensibilities. Scarcely one piece in this small volume but may be marked as an addition to that small *quantum* of American poetry which shall endure the sifting processes of time. The distinguishing note of the collection is a serene and lofty fatalism, expressed most clearly in the noble sonnets, "Chance," "Sealed Orders," "Crossed Threads," and the overwhelming heart-sorrow of the tragic lyric, "Just Out of Sight." Yet beneath and sustaining the whole trend of this resonant, majestic music is the inspiration of an unconquerable faith as we find it gaining utterance in "Emigravit":

Who knows what myriad colonies there are
Of fairest fields, and rich, undreamed-of gains,
Thick planted in the distant shining plains
Which we call sky because they lie so far?
Oh, write of me, not "Died in bitter pains,"
But "Emigrated to another star!"

Mr. Clinton Scollard *With Reed and Lyre*⁵

³ *The Old Garden, and Other Verses*. By Margaret Deland. Houghton, Mifflin & Co. \$1.25.

⁴ *Sonnets and Lyrics*. By Helen Jackson ("H.H."). Roberts Bros. \$1.00.

⁵ *With Reed and Lyre*. By Clinton Scollard. D. Lothrop & Co.

vindicates the promise given in his *Pictures in Song*, and may now be regarded as fairly enrolled in the tuneful choir of select singers whose strains are their own excuse for being. We notice in this new volume of Mr. Scollard's a certain amplitude of phrase, a security and confidence of purpose, and a wholesome, active sympathy with all forms of natural life which did not find so full expression in his earlier work. He is quick and fertile of fancy, his perceptions are nearly always fine and true, and he has a command of versification which many an elder bard might envy. Some of the shorter productions (none of them is very long) have a felicity of form, an intensity of meaning, and an air of completeness, of inevitability, that would be hard to rival among the productions of our minor poets. With all this there is, however, a tendency to mannerism which we hope to see put in check. The boughs are continually "bourgeoning" in Mr. Scollard's rhymes, and after the sensation of pleasure at the lines which speak of

The tiny kingcup, that upon the floor
Of emerald meads unturns its ample gold,

we are disappointed at finding the same description applied to the jonquil a little further on. But Mr. Scollard's verse is too good to quibble over.

One does not often encounter religious verse so genuine and appealing as is gathered within the pages of Mrs. Margaret J. Preston's *For Love's Sake*.⁶ They are truly "poems of faith and comfort"—a faith so pure, so ardent, so elevating that it is at once a prayer and a benediction, a comfort that lies only in the sincere message of a soul that has felt and suffered all the pangs it would allay. Many of the poems in this volume (such as "Left Behind" and "A Litany of Pain," or the tender and gracious sonnets) are like boxes of rare ointment, distilled with loving care, perfumed with the breath of charity, to the wounds of the heart like delicate and healing balm. To all who suffer or have suffered this book comes with the ministry of peace.

Few poets are more chary of their rhymes than is Christopher Pearse Cranch, who cherishes his dreams and fancies and far-reaching thoughts long in solitude, and sees that they are clad in fitting measures before he sends them out into the world. There is no dross in the bullion that comes with his stamp upon it; it may not always be gold, but it is pure metal, without alloy, and it always rings true. *Ariel and Caliban*⁷ is finely imagined. Ariel, after Prospero is gone, longs for companionship, and strives to win the friendship of Caliban, whose sluggish brain he fires with new thoughts, and the two, cramped by the confines of Setebos set sail together for the land of deed and thought. The other poems in the volume are marked by a distinctive originality of conception and an easy dignity of form. Mr. Cranch's poem "Satan" appears in a revised and enlarged shape with the title of "Ormuzd and Ahriman."

The womanly quality that exists in everything that Nora Perry writes is persistent in her *New Songs and Ballads*⁸ which include a good deal

of noteworthy verse. There is a freshness and daintiness about these flowers of song that do not savor of coquetry, but of feminine archness and reserve. They are a trifle forced at times, as if grown under glass, and lack something of the robust spontaneity of out-door blossoms; but they make up a fragrant and graceful garland—not all roses and lilies and violets, but with here and there sprigs of rosemary and rue.

*The Imitators*⁹ is ostensibly "a poem of Boston life," but we should be sorry to think that Boston life is as prosy and pedantic as the poem is. James Vila Blake¹⁰ is nothing if not assertive:

If awful throes should shake the world
Level, and on me Alps were hurled,
I should not be crushed;
If heaven crumbled and stars fell like rain,
Making seas mist and melting the rocky plain,
My voice would not be hushed.

So what could a mere critic do except to leave Mr. Blake in towering solitude? We must leave Mr. E. R. Champlin¹¹ also to his admirers since we cannot, unfortunately, number ourselves among "most readers" who, he thinks, will recognize his verses as familiar friends; at any rate we hope not to meet again soon such a poem as "A Day:"

It came in blackness shrouded,
And all my spirit clouded;
And, till its dreaded form went,
It filled my soul with torment!

One ought not to write poetry on days like that. Mr. J. Ashby-Sterry, as *The Lazy Minstrel*,¹² finds none but pleasant days in his calendar, and his muse goes in deshabille idling by Thames's bank, lounging in a hammock, or rambling through London streets. The author is a facile writer of society verse in the manner of Mr. Frederick Locker.

We cannot help thinking that Rev. Henry B. Carpenter would have done better if he had put his romance of *Liber Amoris*¹³ into unmetrical prose instead of attempting blank verse, in which he has the air of a zealous but by no means excellent artificer. A vague and sensuous imagery expressed in misty metaphors and nebulous tropes obscures the underlying thought as effectually as a fog shuts off a coast line. Nowhere do we find lucidity or spontaneity; everywhere affectation, traces of the artisan rather than of the artist. As for what we may by courtesy call the lyrical interludes, we can make very little sense out of them, and certainly they contain the most varied collection of impossible rhymes that we remember ever to have encountered in one small book. "Allotter," "daughter," "water;" "god," "unawed;" "commander," "squander," "wander;" "saber," "neighbor," "day-boor;" "lordship," "worship," "earthship;" "valleys" and "palace;" "region" and "decision;" "lord" and "poured;" "breaking" and "waken;" "scorning" and "dawning;" "eagle" and "sea-gull;" "down-turned" and "unadorned;" "searching" and "marching;" "bared" and "deferred"—these are a few of Mr. Carpenter's attempts at "correspondence of sound in the termination of words." The correspondence

may be there; it surely is not perceptible to those who speak English.

The anonymous author of *The Heart of the Weed*¹⁴ chants in sonorous measures of love and misery. There is merit in some of her sonnets, but the lugubrious tone is depressing. There is modest merit of another sort in the *Lines and Interlines*¹⁵ of Julia P. Boynton. The poem, "Wild Tiger-Lily" ("the one unrivaled Cleopatra of the wood") has a captivating intensity, and "The Tragedy of a Field" is full of lyrical sweetness. The reapers have passed by, "and every spray of fragrant clover cleft asunder:"

Yet, field, charge not the reaper's hand with wrath
To thy life's purpose led no other path—
Seed-time and sunshine, sorrow and the swath.
Still mercy waits in many a sudden burst
Of healing rain upon thee faint, athirst,
And dying. Lo, beyond the sickle's scath
The chastened promise of the aftermath.

We are glad to see an edition of the *Complete Poetical Works*¹⁶ of Benjamin F. Taylor. Notwithstanding his inequalities, his too-frequent lapses from grammar, his linguistic and emotional eccentricities, Mr. Taylor has the heart of the true poet; he can feel, he knows what he feels, and he can tell us after a fashion wholly his own what his feelings and impressions really are. His poems of country life, some of the productions here classified as descriptive poems, and a few of his ballads are not likely soon to be forgotten. The homely simplicity of his rhymes when he is content to be simple and genuine has a charm that the toiling and striving verse-mongers toil and strive after in vain.

Complete resignation to the divine will and unyielding patience and charity for the faults and mistakes of others are inculcated in the carefully modulated poems of George Kringle,¹⁷ who, touching but few of the chords of song, awakens a pleasing, if too unvaried, harmony. The artlessness of *Elsie's Wedding, and Other Poems*,¹⁸ by Jasper Barnett Cowdin, is so overwhelming that they shrink from criticism like the leaves of the sensitive plant from the hand of the botanist. We suspect the author of willful ambiguity in her choice of a pseudonym. There is a tender simplicity also about the *Brother and Lover*¹⁹ of Eben E. Rexford; sometimes simplicity is a trifle mawkish when it becomes too simple.

It is pleasant at this point to turn for a moment to Mr. Brander Matthews's excellent collection of *Ballads of Books*²⁰ which has been printed at the Riverside Press in a manner to charm the gaze of the bibliophile. "The poets have ever been lovers of books," as Mr. Matthews well says, not wholly of books as literature but of books as books—as material expressions of immaterial ideas. The editor has ransacked English poetry pretty thoroughly to cull the contents of this volume, and he has had the assistance of a number of contemporary bookworms who have written appropriately for its pages. This book is surely one "that no library," cer-

¹⁴ *The Heart of the Weed*. Houghton, Mifflin & Co. \$1.00.

¹⁵ *Lines and Interlines*. By Julia P. Boynton. G. P. Putnam's Sons.

¹⁶ *Complete Poetical Works of Benjamin F. Taylor*. S. C. Griggs & Co. \$1.75.

¹⁷ *Make Thy Way Mine, and Other Poems*. By George Kringle. White, Stokes & Allen. \$1.00.

¹⁸ *Elsie's Wedding, and Other Poems*. By Jasper Barnett Cowdin. Brooklyn, N. Y.: D. S. Holmes. \$1.00.

¹⁹ *Brother and Lover: A Woman's Story*. By Eben E. Rexford. John B. Alden. 40c.

²⁰ *Ballads of Books*. Chosen by Brander Matthews. George J. Coombes.

⁶ *For Love's Sake: Poems of Faith and Comfort*. By Margaret J. Preston. A. D. F. Randolph & Co. \$1.00.

⁷ *Ariel and Caliban, with Other Poems*. By Christopher Pearse Cranch. Houghton, Mifflin & Co. \$1.25.

⁸ *New Songs and Ballads*. By Nora Perry. Ticknor & Co. \$1.50.

⁹ *The Imitators: A Poem of Boston Life*. Cupples, Up-ham & Co. \$1.25.

¹⁰ *Poems*. James Vila Blake. George H. Ellis.

¹¹ *Heart's Own: Verses*. By Edwin R. Champlin. C. H. Kerr & Co.

¹² *The Lazy Minstrel*. By J. Ashby-Sterry. Scribner & Welford. \$2.00.

¹³ *Liber Amoris. Being the Book of Love of Brother Aurelius*. By Henry Bernard Carpenter. Ticknor & Co.

tainly no lover of books or of poetry, "should be without."

Majestic dignity of form, high reserve, swift intensity of passion, inflexible certainty of purpose, notable dramatic force, vivid depiction of varied personalities, luminous play of imagination—are the characteristics of the tragedy, *Risifi's Daughter*,²¹ by Anna Katharine Green. From the opening scene the tale moves strongly and firmly on to a well-designed climax. The elements are few and natural, and they are combined with a skill that never falters or misses its intention. We might quote, did space permit, some one of the many significant passages with which we have been impressed at a first reading of this commanding production, but we will content ourselves with commending it as an important manifestation of a genuine poetical impulse.

²¹ *Risifi's Daughter*. A Drama. By Anna Katharine Green. G. P. Putnam's Sons. \$1.00.

MINOR FICTION.

Count Xavier. By Henry Gréville. Translated by Mrs. Mary C. Robbins. [Ticknor & Co. \$1.00.] *Count Xavier* is rather a slight performance, although executed with delicacy, and its sentiment is now and then sophisticated with the taint that affects almost everything in modern French fiction. The idyllic flavor which has been the most consistent charm in all the more noteworthy writings of Henry Gréville is here dimmed and tarnished, although the portrayal of the two girls, Mavra and Thecla, is in the author's better manner. Count Xavier is a young Pole who has inherited from his father a half ruined mansion and encumbered estates. His life of "real poverty and phantasmal luxury" is described, and then we find him at his aunt's where Mavra, the charming little peasant maid, conceives for him a pure and innocent affection which is almost idolatry. A little later the Count falls heir to his uncle's wealth and removes to the castle at Béla. There he finds a cousin, Thecla, his uncle's illegitimate daughter, and the two fall in love. To escape from the Count's importunities Thecla is forced by her mother to fly to a distant village. The Count makes a futile attempt at pursuit and finally sends a proposal for "an honorable marriage," which, after some parleying on the part of Thecla's mother and the Count's aunt, is accepted, and the lovers are pledged to a two years' engagement. The story closes with a clever bit of comedy by means of which the period of probation is greatly shortened. The quality of the translation may be judged from a single sentence:

So, as he had nothing to do, either pressing or useful, the young Count took care not to move, and, comfortably nestled between the back of the divan, also covered with deerskin as pliant as a Saxony glove, and the body of the sofa, in a small angle as hard as hewn stone, he meditated for five whole minutes.

Vera Nevill; or, Poor Wisdom's Chance. A Novel. By Mrs. H. Lovett Cameron. [J. B. Lippincott Co. 75c.] There is no special quality pertaining to *Vera Nevill* to differentiate it from the general run of society novels, unless it be extreme silliness and hysterical sentimentality. Vera Nevill is tall and queenly and has the figure "not of a sylph, but of a goddess;" she walks "with a certain slow and

languid grace," and she has "dreamy eyes that are neither blue nor gray nor hazel, but something vague and indistinctly beautiful, entirely peculiar to themselves." Vera leads a life of elegant leisure in the home of her brother-in-law, a country vicar, and finally engages herself to Sir John Kynaston for his money. But she falls desperately in love with Sir John's younger brother, the stolid but handsome Maurice. Her passion is reciprocated, and when Maurice starts off on a journey Vera follows him to the station to bid him good-by, and accompanies him on the first stage of travel. Vera declares that she will throw over Sir John, but Maurice informs her that he is pledged to a certain Helen Romer for five years, and he will not break his pledge. Vera informs him that she will wait five years or forever, or words to that effect, and she gives Sir John his dismissal. Helen inherits her grandfather's wealth, and there being no further "obstacle," Maurice marries her after a tragic note of farewell to Vera. Then the latter comes into possession of compromising letters written by Helen to an earlier admirer, and not knowing what they contain, has promised to give them to Maurice. Helen learns of her purpose, and finding her obdurate asks her "in quick, feverish words" to "gather a water-lily." Vera good-naturedly complies, and Helen pushes her into the pond by which the two are standing. That is the end of Vera Nevill, but not of the book. The author and her characters are as devoid of grammatical culture as they are of common sense. "I did not know it was her," Lady Kynaston is made to say; and of the vicar's wife we are told that "she laid down in the dust before her" tyrannical mother-in-law.

In the Clouds. By Charles Egbert Craddock. [Houghton, Mifflin & Co. \$1.25.] Miss Murfree is in danger of attempting too much. This is not a born novel, but a made one. It is made out of the scenery of the Tennessee Mountains and the dialect of Tennessee Mountaineers; very bold and striking scenery it is, and very uncouth and realistic dialect; and ably made is the book, clearly a master's work in its way. But it lacks an interior impulse. It is too palpably a manufacture, a vehicle for the dialect of the region, as if that were a commodity with a value and charm of its own which stood in need of and had a right to a conveyance to the public. It is a strange remote life which is depicted in this story, peopled with wild, rude characters, and dominated by a grand and gloomy background of shaggy hills and precipitous ravines. The substance of such a book is a part of American history. The power in it is unmistakable. Its greatest skill is in the slight touches with which it sets broad scenes before us. But we get tired of the people in it; would like the region better without them and their coarse, slangy vernacular; would like, after a few moments with them, to pass on into the cool forests and up on the high crags, and leave them and their jargon and their log-cabin romance behind. The book is of the soil; so are scrub oaks and cacti, over which we have our preferences.

A Question of Identity. [Roberts Brothers. \$1.00.] This is an addition to the "No Name Novels," and not a marked addition, the book falling far below *Justina*, its immediate predecessor in the series. However, this series has always had its ups and downs, and as *that* was

one of the ups, *this* is one of the downs. *A Question of Identity* has a plot, but the plot is artificial, and the interest of it not sufficient to reward the labor of curiosity. There are two English twin sisters so exactly alike that the husband of one of them is sometimes at a loss to know which is his wife. This resemblance leads to a double and twisted complication, by which John Beckley is first led to believe himself a widower, and then finds he is not, and the reader is finally left to wonder whether he was or not. The story meanwhile has been transferred to the United States, and a New England deacon of the traditional, pronounced, and disagreeable type becomes a prominent character. We are tired of the New England deacon in fiction. We have had enough of him, with his cant, and selfishness, and cruelty, and hollow pretence. Apart from the long drawn out confusion between Leah and Rachel, the characteristic of this story is commonness.

A Secret of the Sea, etc. By Brander Matthews. [Charles Scribner's Sons.] It was a bold conception, out of the ordinary line, to introduce into a tale of today a conventional pirate of the black flag and "walk the plank" style, to furnish him with a type-writer, and to make out of his attack on a steamer a ruse for playing a risky game in the stock market. The audacity of the whole is equaled by its absurd ingenuity. Some of the characters of the opening tale reappear in several of those that follow. Mr. Matthews has a dexterous way of managing situations, and it is apt to be the unexpected that happens.

MINOR NOTICES.

Philosophical Realism. By William I. Gill, A.M. [Boston: W. H. Bradley. 85c.] Mr. Gill's "great object" in these pages is to show, he says, "that there is no matter, except mortal thought, and that mind is all." How he works out this ambitious conception in one direction will be shown to the complete satisfaction of all our readers, we imagine, by such lines as these:

These former which are called our parents and ancestors are our own very selves, and not our natural authors or even predecessors. . . . It is, therefore, a logical impossibility that anything in the universe should be the cause of my existence; for since all that universe is myself, I should thus have to be my own creator, and act with creative energy before I had an existence.

Mr. Gill seems to us to be too modest in thus disclaiming ability to act before he exists; all things should be possible to one who is himself the universe. At any rate, we fail to perceive how he can know his inability until he has tried at least once more; this very book appears like a plain case of something (*apparently* something) producing itself out of nothing.

The Evangelical Revival in the Eighteenth Century. By J. H. Overton. [A. D. F. Randolph & Co. 80c.] This is a brief but admirable sketch of the remarkable awakening of religious zeal and earnestness in England succeeding the spiritual torpor in the reigns of the first two Georges; describing the different leaders therein, the various parts which they played, and the characteristic literature and theology. Especially valuable and interesting is the exposition of the points of identity and difference between the "Evangelicals," who

always remained loyal to the national church, and the "Methodists," who were at first equally loyal but later withdrew from its authority and with whom the "Evangelicals" were long confounded. The author's arrangement of topics is lucid and his style clear. Still more remarkable is the calm impartiality of tone so uniform in its fairness to all sides that it is difficult to determine precisely the author's own sympathies.

The Parables of Our Saviour Expounded and Illustrated. By William M. Taylor, D.D. [A. C. Armstrong & Son. \$1.75.] A collection of discourses taking up the parables as they occur in the Gospels, not a systematic treatise on the Parables. Besides Trench's *Notes*, Dr. Taylor has made good use of the later works of Prof. Bruce, Goebel, Dods, and Arnot. As an expositor Dr. Taylor is eminently sensible, free from idle conceits, and willing to follow the plain meaning of parabolic teachings. These otherwise excellent discourses sometimes fall into indiscriminate indictment of the pre-Christian world. We must remember how much nearer to the primitive savage the Greeks and Romans were than ourselves. Dr. Taylor, again, should not report Mr. Lecky as telling us that the moral condition of the ancient Greeks "was a mass of reeking rotteness," for this is far from being the impression left by the historians of European morals. The incalculable benefit which pure Christianity has been to the world is brought in danger of denial, by a natural reaction, when such injustice is done to the morals of antiquity.

Letters from Surprise Land. [Cupples, Upham & Co.] "Surprise Land" is California. The "Letters" are such as might have been written home by a girl in her early 'teens who had visited California as a member of one of the Raymond Excursion Parties. There are nineteen letters. They make no pretension to literary quality, are artless and simple, and are not most carefully printed, the first part of the book being disfigured by many errors. Experiences in a Pullman "sleeper" were novel to the writer, and she describes them in detail. With Chicago she was not particularly pleased. At Kansas City she had the novel sensation of a ride in the cable cars. *En route* to Santa Fe the most noticeable objects were carcasses of cattle scattered on the plains, and the black pigs running around. The view of the Spanish Peaks, like some other sights, was "beyond description." The glimpses of Mexican life at Santa Fe were curious and interesting, but the dogs of that frontier town were worse than those of Chicago. The Mojave Desert was not as bad as it had been pictured. At Albuquerque there was a visit to the Indian school; at Williams a tedious delay by a burned bridge. Los Angeles proved to be a garden of fruits and flowers. A visit to the Yosemite was signalized by a frightful stage-coach accident, which came near to being fatal, and by a meeting with "the Rev. P-l-ps B-ks" and another party from Boston. Mr. Brooks, wishing to make an excursion in the valley, had engaged a donkey for the following morning. When the hour came, the donkey came not, and in answer to inquiries the stable man said, "Oh the donkey got wind of it and ran away during the night!" And so on over the habitual round by way of the Big Trees of Mariposa, and the Palace Hotel of San Francisco, and Chinatown with

its missionary agencies, and Salt Lake City, and Back to Boston, the best place in the world.

Mr. L. H. Bailey's ninety pages of *Field Notes on Apple Culture* furnish full, clear, and practical directions to the fruit farmer. [Orange Judd Co. 75c.]

The great and growing importance of the subject gives value to Nipher's *Theory of Magnetic Measurements*, a little tract of 94 pages, and should ensure its circulation among students of technology. [D. Van Nostrand. 50c.]

Dr. J. M. Andrews's volume on *House-Plants as Sanitary Agents* is a Philadelphia physician's thorough discussion of the relation of growing vegetation to health and disease, especially indoors. The author considers that plants and flowers "are worthy to be placed in the foremost rank of sanitary agencies," while "the complete efficacy of living plants as preventive measures in that deadly malady, consumption of the lungs, as well as the signal services they are capable of rendering in certain of the conditions of disease," are fully established. Plants in the house add needed moisture to the air, and flowers impart the life-giving ozone. These positions are supported by a large number of illustrations from experience and experiment. [J. B. Lippincott Co. \$1.50.]

SHAKESPEARIANA.

EDITED BY W. J. ROFFE, A.M., CAMBRIDGEPORT, MASS.

Shakespeare for the Pocket. A correspondent in Ohio asks our opinion of the *Illustrated Pocket Shakespeare*, printed in Glasgow, and published in this country by A. C. Armstrong & Son of New York. He particularly wants to know whether the text is a good one and accurately printed.

We have examined the edition somewhat carefully, and can honestly commend it as an excellent illustration of "infinite riches in a little room." It is more compact than the "Handy Volume" Shakespeare, and the text is much better than in that edition. There are eight tiny volumes, literally small enough for the vest pocket, enclosed in a neat case measuring five inches in length by four in width and three in depth. The contents include not only the plays and the poems, but also a good "Life of Shakespeare," a "Complete Glossary"—as full as can be found in many bigger editions—and an "Index to Current Shakespearian Phrases." The text is well edited and well printed, the type being small but clear and the paper opaque though thin. The illustrations might well be spared, being "process" reproductions of large engravings which suffer from reduction to so diminutive a scale.

In the Life of Shakespeare some errors are noticeable, but fewer than in the average of such biographical sketches. The first line of the inscription on the poet's gravestone is printed thus: "Good Frend for Iesus SAKE forbear;" but the original is all in capital letters. The first line of the verses on the monument is made to read, "Stay, passenger, why goest thou so fast," omitting the "by" before "so." It is rare, however, to find these things given accurately.

This neat little edition is cheap withal, costing only \$3.75 in cloth binding with red edges, and in cloth-covered case.

Victor Hugo's "William Shakespeare."

A translation of Victor Hugo's book on Shakespeare, published in 1864, has been made by Prof. M. B. Anderson, and brought out in a handsome volume of 424 pages by Messrs. A. C. McClurg & Co. of Chicago (\$2.00). The author remarks in his preface that the true title of the book should be "Concerning Shakespeare." He might have added "and almost everybody and everything else in history, literature, and art." Part First is divided into five "books," the first of which is devoted to "Shakespeare's Life." In this it is hard to find a single fact given correctly except such as afforded no opportunity for blundering. It is an amusing caricature, which the translator might well have omitted, instead of correcting a few points—not always the most important—in foot-notes, and referring the reader to Dowden's *Primer* for the rest. Book II. is on "Men of Genius;" Book III. on "Art and Science;" Book IV. on "The Ancient Shakespeare"—otherwise, Æschylus; and Book V. on "Souls." Part Second contains six "books:" on "Shakespeare's Genius," "Shakespeare's Work," "Zoilus as Eternal as Homer," "Criticism," "The Mind and the Masses," and "The Beautiful the Servant of the True." Part Third has three "books:" "After Death; Shakespeare; England;" "The Nineteenth Century;" and "True History—Every One Put in his Place." It is a brilliant and powerful, but most exasperating book. The criticism of Shakespeare, both as man and as poet, is often "far out," though often keen and eloquent. Only those who are at home in the subject should read it, and they will find much to enjoy in it; to others it will be merely bewildering and misleading.

"Shakespearian Scenes and Characters."

This is the title of a large and elegantly illustrated book, edited by Mr. Austin Brereton, and published by Cassell & Co. (\$6.00). It contains thirty steel plates and ten full-page wood engravings, with descriptive notes on the plays and the principal Shakespearian players from Betterton to Irving. It is, in fact, a concise stage-history of the twenty-nine plays commonly represented in the theatres, with some account of the more famous actors of the past two centuries, including those in our own country. We do not know where so much information on this interesting subject is to be found elsewhere in a form convenient for reading or reference. The engravings are from paintings and drawings by leading English artists, and are for the most part graphic commentaries on the scenes and characters they depict.

A teacher in Rhode Island wrote to us the other day to inquire about illustrated editions of Shakespeare and other illustrated books likely to be useful and interesting to young students of the plays. This volume may well have a place in the list. It is a pity, indeed, that such books do not oftener get into the school libraries. Of illustrated editions we have had something to say in former years, but may recur to the subject in a future number.

The Ballad of "Anne Hathaway." A letter which we have mislaid inquires concerning the ballad playing upon the name of Anne Hathaway, ascribed to Shakespeare in early editions of Bryant's *Library of Poetry and Song* and

sundry other anthologies. Suffice it here to say that Shakespeare did not write it, and that the history of the poem and one or two others on the same subject may be found in this department of the *World*, vol. xv, page 136.

Hansen's "Legend of Hamlet." Messrs. C. H. Kerr & Co. of Chicago send us a neat little pamphlet (sold for 25 cents), containing *The Legend of Hamlet, Prince of Denmark*, as found in the works of Saxo Grammaticus and other writers of the 12th century. It is by Mr. George P. Hansen, late U. S. consul at Elsinore, where (as also at Copenhagen) he had access to public records and rare manuscripts, and collected the material on which the brochure is based. It gives many facts not within the reach of ordinary readers in any cheap form. We may add that it is also to be had in cloth binding for half a dollar.

A Correction. In the notice of Mr. Head's *Shakespeare's Insomnia*, in the *World* for Dec. 11th (p. 469), "John Barnade" should be "John Barnacle." The reader who takes everything we said as serious may not find either Barnade or Barnacle in the list of British Museum officers, but the latter is nevertheless the correct name of the "10th Ass't Sub-Secretary."

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

801. To H. G. L., Buffalo, N. Y. James Thomson, the author of "The City of Dreadful Night," was an English poet, born 1834, died 1882. His poems were published in 1880. An account of him may be found in *Literary World*, vol. xiii, p. 216.

802. To E. D., Meriden, Conn. Uhland's *Poems* have been translated by Platt [Leipsic, 1848], and by Sanders [1869]; his *Songs and Ballads* by Skeat [London, 1864]; some scattered writings by Longfellow.

803. To C. E. C., Abilene, Kansas. The following is a list of "helpful books treating of books and reading:"

Botta's *Handbook of Universal Literature*. Osgood. \$2.50.
Hamerton's *The Intellectual Life*. Roberts Bros.
Porter's *Books and Reading*. Scribner. \$2.00.
Ruskin's *Sesame and Lilies*. Wiley. \$1.50.
Abbott's *Hints for Home Reading*. Putnam. 75c.
Atkinson's *On the Right Use of Books*. Roberts. 50c.
Legouvé's *Reading as a Fine Art*. Roberts. 50c.
Richardson's *Choice of Books*. Am. Book Exchange. 5c.
Thwing's *The Reading of Books*. Lee & Shepard. \$1.25.

804. To G. N. S., Sioux City, Iowa. A good one-volume History of the United States is H. E. Scudder's. Eutler. \$1.15.

805. To *, Hiawatha, Kansas.** The foundation of a Farm Library might be laid as follows:

Emerson and Flint's *Manual of Agriculture*. Ware. \$1.50.
Gardner's *Farmer's Dictionary*. Harper. \$2.50.
Johnson's *How Crops Feed*. Judd. \$2.00.
Mitchell's *My Farm of Edgewood*. Scribner. \$1.75.
Waring's *Book of the Farm*. Porter. \$2.00.
Thompson's *Law of the Farm*. Whitney. \$4.50.
Goodholme's *Domestic Encyclopedia*. Montgomery. \$5.00.

806. To E. W., New York. The words
Joy in widest commonality spread,
are from Wordsworth's "Fragment from the Recluse."

NEWS AND NOTES.

— Mr. T. S. Perry has written for the February number of *Scribner's Magazine* an article on "Russian Novels." The first edition of this issue of *Scribner's* will be one hundred thousand copies.

— *Worcester's Unabridged Dictionary* has recently been enlarged by the addition of a new pronouncing biographical dictionary, containing nearly twelve thousand names, and a new pronouncing gazetteer of the world, enumerating and locating over twenty thousand places.

— A biography of Rev. George C. Haddock by his son is announced by Funk & Wagnalls, New York. Mr. Haddock, it will be remembered, was an uncompromising enemy of the saloon power, and was shot dead in Sioux City, Iowa, by a man who is said to have been incited to the crime by a conspiracy of liquor dealers.

— A limited edition of *The Complete Works of Benjamin Franklin*, edited by John Bigelow, is announced by G. P. Putnam's Sons, New York. The work will fill ten royal octavo volumes, will be printed from type, and only six hundred sets will be published. Mr. Bigelow has made use of the Stevens Collection now in possession of the government at Washington, and has gleaned from it all the unpublished material which is indisputably the work of Franklin of sufficient historical or literary importance to be worthy of preservation in a permanent form. The *Autobiography* of Franklin will be printed from the author's manuscript now in Mr. Bigelow's possession. The edition will be, both in completeness and mechanical execution, an *édition définitive*. The first volume will be ready in a few weeks.

— Messrs. Houghton, Mifflin & Co. will shortly publish, simultaneously with its publication in England, a new volume of poetry by Robert Browning, entitled *Parleyings with Certain People of Importance in Their Day*.

— Mr. Marion Crawford's story of "Paul Patoff," now appearing as a serial in the *Atlantic Monthly*, is also published simultaneously in a French version in the *Nouvelle Revue* of Paris, where Mr. Crawford's novels have been received with much favor.

— Walt Whitman and the Rev. C. A. Bartol will contribute papers on Boston sailors' preacher, Father Taylor, to the *Century Magazine* for February, to which number Mr. E. C. Stedman contributes a poem, "Souvenir de Jeunesse."

— A prize of \$25.00 is offered by Messrs. Cassell & Co., Limited, to readers of *Cassell's Family Magazine*, for the best practical paper on "The Domestic Service Difficulty in America," with suggestions for its solution.

— Ginn & Co. announce that, owing to the large demand for Prof. Minto's *Manual of English Prose Literature*, they will hereafter print it themselves instead of importing sheets. The first number of the *Journal of Morphology*, to be issued by the same house, will not appear until March, owing to the difficulties in the way of printing one of the elaborate plates.

— D. C. Heath & Co. announce for publica-

tion soon, *A Synopsis of the Nature and Effects of Alcohol and Narcotics*, by L. H. Luce, M. D., who, in the course of twenty years' practice, has given a great deal of time and attention to this subject.

— Mr. Thomas Whittaker, has just ready Canon Luckock's new book, entitled *The Bishop in the Tower*, "a record of stirring events affecting the church and Non-conformists from the Restoration to the Rebellion;" and the second edition of the *Symposium on Future Probation*, the first having been exhausted the week after publication.

— A memorial paper on the late C. H. A. Dall, by Rev. John H. Heywood, is published in pamphlet form by George H. Ellis. It is a touching record of a life of devotion to others in missionary work in this country and in India. We notice that Mr. Dall is credited with a genetic relation to the Brahmo Somaj movement and as having an important influence on the teachings of Keshub Chunder Sen.

— Mrs. Bolton's *Poor Boys Who Became Famous* has entered on a 6th edition, and is well on toward a 7th.

— Joel Munsell's Sons of Albany, publishers of genealogies, have undertaken the compilation of a large and valuable work entitled *American Ancestry*, in which the direct male lineage of every citizen of the United States will be recorded who can trace his descent from families settled in America previous to 1800. The work will be similar in character to Burke's well-known publications, but adapted to the conditions of American society.

— Two young Persian gentleman, students in this country, were in Boston a few days since, having with them, among other curiosities, a copy of the Peshito version of the New Testament in the form of a parchment MS. dated A. D. 1207. Only two other copies of this date are known in the West, one being in the Vatican and the other in the British Museum. The MS. was the work of a Syrian priest named Bahab, who lived at Mosul. The copy is in good condition.

— The *Brooklyn Magazine* has deferred its change of name to the *American Magazine* until April 15, in order that the publishers may have suitable time for properly developing their plans. Miss Georgia Cayvan has written an article on "Young Women and the Stage" for the February number of this periodical.

— The new *Murray's Magazine* has made its appearance in London, opening with a chapter of "Byroniana" and closing with the first of a series of papers on "General Grant" by Matthew Arnold. Of the eight other contributors Vernon Lee is the only one of note.

— W. H. Allen & Co. of London announce a new *History of the United States*, in two volumes, by Mr. Percy Greg, a writer of some distinction in England, who was a strong sympathizer, according to the *Academy*, with the Southern cause. His work will cover "the whole period from the foundation of Virginia and Plymouth down to the close of the War of Secession, and the re-establishment of self-government in the Southern States."

— C. N. Caspar, Milwaukee, Wis., issues the prospectus of *Caspar's Directory* "of the American Book, News, and Stationery Trade." An important feature of this work will be a digest of the trade-lists of American publishers, which

will afford a ready key to the titles of all books issued in the United States and Canada from 1873 to 1886. The subscription price is \$8.00.

—One of the rising young magazinists of Canada is Mr. James Macdonald Oxley of Ottawa, now in his 32d year, and a contributor to the *American Law Review*, *Lippincott's*, the *Popular Science Monthly*, *Outing*, *Wide Awake*, and other periodicals, on both sides the Dominion line. By profession he is a lawyer.

—Detroit is becoming a noticeable publishing center. A new house has just been established, D. C. Haynes & Co., for the publication of periodicals and books in pharmacy and related topics. They will publish *The Microscope*, heretofore issued in Ann Arbor, and a new monthly entitled *The Pharmaceutical Era*. One book has already appeared from their press, a *Manual of Practical Pharmaceutical Assaying*, by A. B. Lyons, M. D., one of the firm.

—Capt. H. A. Ford's compilation of *Poems of History*, published in Detroit, is temporarily out of print, the first edition having been exhausted.

—G. P. Putnam's Sons, New York, report that the subscription list for the limited edition of 500 copies of Hamilton's works was filled something more than six months back, and they have no more sets to supply. One or two subscribers have expressed their willingness to sell their sets at an advance of \$1 per volume, making the price \$54 instead of \$45. The subscription list of the "Franklin," mentioned elsewhere, is already in large part filled.

—At a largely attended meeting of the New York Authors' Club last week an improved financial condition was reported, and a gain of sixteen members during the year. Messrs. J. H. Morse, W. Hamilton Gibson, T. W. Knox, Geo. Cary Eggleston, Bronson Howard, A. B. Starey, Ripley Hitchcock, E. Munson Smith, and Noah Brooks were elected as governing council.

—Mr. W. J. Rolfe's edition of Scott's *Lays of the Last Minstrel*, to be published by Ticknor & Co. on the 25th inst., will be the 50th volume in the series of brown-covered, red-edged little quartos, Shakespearian and others, which this patient and diligent American scholar has added to our helps for the study of what is best in English literature. Shall we call the occasion a "semi-centennial," and proceed to celebrate it? We may do the latter, perhaps, by noting that 43 of these 50 volumes, namely, the 40 on Shakespeare, and the one each on Gray, Goldsmith, and Browning, have been published by the Harpers, and 7, including 3 each on Tennyson and Scott and one on Byron, by Ticknor & Co. In this enumeration are not reckoned a dozen or more other volumes, having Mr. Rolfe's name on the title-page, such as Craik's *English of Shakespeare*, a *Handbook of Latin Poetry*, the *Cambridge Series in Physics*, and the *Sonnets from the Portuguese*, edited for D. Lothrop & Co.; and no account is taken of the now fifteen annual editions of the *Satchel Guide*, Mr. Rolfe's authorship of which is no longer a secret. No. 51 of the English Literature quartos, *Enoch Arden and Other Poems*, is in the printer's hands, and another Browning volume has just gone to the Harpers.

—The Century Company is making active preparation for the publication of its new subscription book, *Battles and Leaders of the Civil War*, containing the famous war papers which have been running through the *Century Maga-*

sine. Besides the papers therein printed, there are many which have never before been published, and one article, Mr. "Hayward's" "Life on the Alabama," though it was published in the magazine, will not be included in the book, since it turned out that its author was never on the Alabama, and that what facts he was possessed of were gleaned at second-hand from one of the Alabama's seamen, whom "Hayward" once met in Havana; and yet, perhaps, this particular article has been very nearly the most popular one of the whole series.

—Mr. T. B. Aldrich has recently been in New York, collecting material for the extra illustrating of Mr. E. C. Stedman's *Poets of America*, on which he and a great many other authors, including Mr. Stedman himself, are now busily engaged.

—Mr. J. W. Alexander, the New York artist, is now putting the finishing touches upon a portrait of Mr. Robert Louis Stevenson, which will shortly be reproduced in the *Century*, the Century Company having sent Mr. Alexander to England mainly for the purpose of getting an exact likeness of the author's strange weird face. Mr. Alexander, by the way, was once a stable-boy for a wealthy Pittsburg gentleman, whose barn doors are said to have been covered with early evidences of the artist's talent. When a little older, Mr. Alexander went to New York, and worked for the Harpers as an office boy until he had saved enough money to go abroad to study. He returned a full-fledged artist, whose pictures now command high prices, although comparatively few of them, and those few chiefly portraits, ever find their way into the magazines.

—It has been estimated that nearly \$15,000,000 have been paid by the public for the various editions of Appleton's *American Cyclopædia*. There have been 129,000 sets sold, aggregating 2,600,000 volumes, the annual supplements included.

—Several years ago Messrs. Charles Scribner's Sons made an effort to introduce Count Tolstoi to American readers through *The Cossacks*, in an excellent translation by Mr. Eugene Schuyler, but the enterprise proving such a flat failure, the publishers decided not to bring out any other of the Russian novelist's works. The plates of *The Cossacks* were laid away until the recent revival of Russian literature in this country caused them to find a purchaser in Mr. Gottsberger, who will shortly bring out an edition of Tolstoi's great work.

—Mr. John Foord, who for many years was editor of the *New York Times*, which position he gave up to assume a similar one on the *Brooklyn Union*, has now become the editor of *Harper's Weekly*. It was difficult for the friends of Mr. Foord to understand why he left so fine a paper as the *Times* to build up the reputation of the *Union*, an undertaking which might well have staggered any other man than he. *Harper's Weekly*, however, is a suitable field for the display of those singularly brilliant qualities which caused the *Times*, during Mr. Foord's editorship, to be considered the most ably conducted newspaper in the United States.

—It is said that Col. Fred. Grant is now at work editing a minute diary kept by his father throughout his entire journey around the world. It covers the pages of fifteen or more little notebooks, and records from day to day the remarkable events in which General Grant took chief

part, his impressions of men and women, and some curious experiences which have never as yet been seen in print. The diary, which is expected to fill a good-sized volume, will probably be brought out by Charles L. Webster & Co.

—It is whispered in New York literary circles that the author of that popular novel, *The Story of Margaret Kent*, is the young woman who has written much over the signature Miss Olney, although she is now the wife of Mr. Kirke, the former editor of *Lippincott's Magazine*. She recently announced to a friend her intention of acknowledging the authorship of *Margaret Kent* should her latest venture, *Sons and Daughters*, which Messrs. Ticknor & Co. have in press, prove equally successful.

—Mr. Edward King, the author of *The Golden Spike*, and a frequent contributor to the *New York Post*, is about to issue his new novel, *A Venetian Lover*, simultaneously in England and the United States, to secure a copyright in each country.

—The February number of *Scribner's Magazine* promises to be a marked improvement upon its very successful predecessor, both in point of illustration and in the general interest of its text. Mr. John C. Ropes's article on The Likenesses of Julius Cæsar will be beautifully and abundantly illustrated with reproductions from photographs in the author's collection, engraved for the most part by Closson, the frontispiece, "Julius Cæsar as Pontifex Maximus," being an especially fine engraving. Mr. Frederick J. Stimson ("J. S. of Dale") begins his story, "The Residuary Legatee; or, The Posthumous Jest of the Late John Austin."

—Edward Everett Hale's book on *Franklin in France* is now printed, and the sheets are ready for the binder, making a volume of some four hundred pages. The material employed is entirely new to the public, only three of the many letters of Franklin given having ever before been seen in print. Four portraits, also unfamiliar to Americans, will be included in the volume; of these one is after a medallion made by Nini during Franklin's residence in France.

—Roberts Bros. will issue early in February *Cathedral Days*, by Mrs. Anna Bowman Dodd, a narrative of sight-seeing among the leading cathedral cities of England. There will be illustrations.

—*New Connecticut*, an autobiographical poem, by A. Bronson Alcott, is to be brought out by Roberts Bros. Mr. F. B. Sanborn, who edits "the naïve work," speaks of the author as one "who bridged the gulf between Puritanism and the Concord School of Philosophy." The work was conceived and executed after Mr. Alcott's eightieth year, "but not completed, when at the age of eighty-three he lost the power of writing from a stroke of apoplexy," so the editor has filled in the breaks in prose. A portion of the volume was printed, but not published, in 1881.

—Mr. Lowell, who has been so chary of his poetical favors of late, is to have still another poem in the *Atlantic* for March.

—A new poem, philosophical in tendency, and bearing the title, *I Am that I Am*, is announced by Cupples, Upham & Co. The author is Rev. E. A. Warriner.

—D. Lothrop & Co. have in press a collection of *Bed-Time Poetry* for children, selected and edited by Wendell Phillips Garrison.

—Count Lyof Tolstoi's new novel, *The Death*

of *Ivan Ilyitch*, is highly praised for its truthfulness and delicacy of psychological analysis. "Never," says a recent reviewer of Russian literature, "has the tragi-comedy of human life been presented with such realism." The motive of the story seems to be the bitter consciousness of a misspent life.

— *The Art of Writing and Speech-Making*, by T. W. Higginson, is in the press of Lee & Shepard, who will also issue soon *Moral Philosophy*, a collection of university lectures by Rev. Andrew P. Peabody, D.D. Mr. Higginson's book is to be a handy manual made up of two magazine articles addressed to young writers and amateur orators.

— A new edition of *Thomas Didymus*, by James Freeman Clarke, is in preparation. There is a demand for the book on account of the careful review it affords of the condition of Judaism and Rome during the first century of the Christian era.

— Mr. John S. Lockwood, the former Boston publisher, is wintering on his ranch near Garden City, Kansas, over files of the *Literary World*, *Nation*, *Publishers' Weekly*, the American and English Trade Lists, out of which he is bringing down, from 1882 to date, his MS. List of Standard Books, now containing about 20,000 titles. Armed with this directory he will be ready in April to resume his Boston function of library purveyor. Mr. Lockwood has just finished helping to stock the new Reuben Hoar library of Littleton, Mass., which will be opened in the spring. The new town hall, which is nearly completed, contains fine accommodations for this library, which is the gift of a Boston gentleman who wishes to remain anonymous.

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PUBLICATIONS RECEIVED.

Art.

AN OUTLINE HISTORY OF ARCHITECTURE FOR BEGINNERS AND STUDENTS. With Complete Indexes and Numerous Illustrations. By Clara Erskine Clement. White, Stokes & Allen. \$2.50

Biography.

THE LIFE OF PERCY BYSSHE SHELLEY. By Edward Dowden. Two Vols. J. B. Lippincott Co. \$9.00
 DICTIONARY OF NATIONAL BIOGRAPHY. Edited by Leslie Stephen. Vol. IX. Macmillan & Co. \$3.25

ACTORS AND ACTRESSES OF GREAT BRITAIN AND THE UNITED STATES. Edited by Brander Matthews and Laurence Hutton. Vol. III. The Present Time. Cassell & Co. \$1.50

THE CHRISTIAN PLATONISTS OF ALEXANDRIA. Eight Lectures before the University of Oxford in 1886. By Charles Bigg, D.D. Macmillan & Co.

PRÆTERITA. By John Ruskin. Vol. II. Chaps. VI, VII. John Wiley & Co.

THE LIFE OF ABRAHAM LINCOLN. By Francis F. Browne. New York and St. Louis: N. D. Thompson Publishing Co.

Essays and Sketches.

AN INTRODUCTION TO THE STUDY OF BROWNING. By Arthur Symonds. Cassell & Co.

THE FAITH THAT MAKES FAITHFUL. By Wm. C. Gannett and Jenkin Lloyd Jones. Charles H. Kerr & Co. 50c.

THE SOCIAL STATUS OF EUROPEAN AND AMERICAN WOMEN. By Kate Byam Martin and Ellen M. Herroin. Charles H. Kerr & Co. 25c.

THE LEGEND OF HAMLET. By Geo. P. Hansen. Charles H. Kerr & Co.

Fiction.

BY WOMAN'S WIT. By Mrs. Alexander. H. Holt & Co. Paper 25c.

KARMA. By A. P. Sinnett. Rand, McNally & Co. 75c.

BRITTA. By Geo. Temple. Illus. Harper & Bros. Paper 25c.

THE MARTYR OF GOLGOTHA. A Picture of Oriental Tradition. By Enrique Perez Escrich. From the Spanish by Adele Josephine Godoy. 2 Vols. W. S. Gottsberger. \$2.00

AGATHA AND THE SHADOW. Roberts Bros. \$1.50

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SHE. By H. Rider Haggard. Harper & Bros. Paper 25c.

THE GOLDEN JUSTICE. By William Henry Bishop Houghton, Mifflin & Co. \$1.25

THE LADY IN THE BROWN HABIT. By Mrs. Edward Kennard. Harper & Brothers. 20c.

History.

THE EMANCIPATION OF MASSACHUSETTS. By Brooks Adams. Houghton, Mifflin & Co. \$1.50

THE PIONEER QUAKERS. By Richard P. Hallowell. Houghton, Mifflin & Co. \$1.00

Juvenile.

VERONICA AND OTHER FRIENDS. Tr. from the German of Johanna Spyri by Louise Brooks. Cupples, Upham & Co. \$1.50

THE PEASANT AND THE PRINCE. A Story of the French Revolution. [Classics for Children.] By Harriet Martineau. Ginn & Co. 40c.

A STORY BOOK OF SCIENCE. By Lydia Hoyt Farmer. Illus. D. Lothrop & Co.

Pamphlets.

THE CITY GOVERNMENT OF PHILADELPHIA. By E. P. Allinson and Boies Penrose. Baltimore: Johns Hopkins University.

THE TEACHING OF THE SACRED SCRIPTURES CONCERNING WINE AND OTHER LIQUORS. By R. N. Davies. Cranston & Stowe.

THE QUESTION OF THE HOUR. By the Rev. C. H. Parkhurst, D.D. A. D. F. Randolph & Co.

THE PHONETIC ELEMENTS IN THE GRAPHIC SYSTEM OF THE MAYAS AND MEXICANS. By Daniel G. Brinton, M.D.

PRINCIPLES OF ELEMENTARY ALGEBRA. By H. W. Keigwin. Ginn & Co.

Poetry.

CIVITAS THE ROMANCE OF OUR NATION'S LIFE. By Walter L. Campbell. G. P. Putnam's Sons. \$1.00

THE ROMANCE OF THE UNEXPECTED. By David Skatts Foster. G. P. Putnam's Sons. \$1.00

MARGUERITE; OR, THE ISLE OF DEMONS, AND OTHER POEMS. By George Martin. Montreal: Dawson Bros.

SONNETS Revised and Enlarged Edition. By Emily Pfeiffer. Scribner & Welford.

POEMS FROM THE GERMAN OF HERMANN ROLLETT. Translated by Henry Phillips, Jr. Philadelphia: Privately Printed.

THE POEMS OF SIR JOHN SUCKLING. A New Edition Edited by Fred. A. Stokes. White, Stokes & Allen.

THE LADY OF DARDALE AND OTHER POEMS. By Horace Eaton Walker. Manchester, N. H.: Brown & Rowe.

THE BARCAROLLE. By A. S. Caswell and J. E. Ryan. Ginn & Co. \$1.05

THE PRINCE OF THE FLAMING STAR. A Fairy Operetta by Lydia Hoyt Farmer. D. Lothrop & Co. \$1.50

Scientific and Technical.

COURSES AND METHODS. A Handbook for Teachers. By John T. Prince. Ginn & Co. 85c.

Text-Books.

THE BEGINNERS' BOOK IN FRENCH. By Sophie Doriot. Ginn & Co. 95c.

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AN INTRODUCTION TO THE TEXTUAL CRITICISM OF THE NEW TESTAMENT. By the Rev. B. B. Warfield. London: Hodder & Stoughton.

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THIS booklet contains a story of the usual magazine length, but one far above the usual magazine level in its high artistic finish of style and the striking novelty of its theme. There is little writing done in America, and, for that matter, little in England, which has a higher claim than Col. Higginson's to rank as abiding literature.

In none of his compositions are his best qualities more visible and more charming than in this story of Francis Ayrault, who left his native State of Rhode Island—"the only State in the American Union where chief-justices habitually write poetry, and prosperous manufacturers print essays on the Freedom of the Will"—and took up his abode in a New England hill-town, there to gain, if he could, a full mastery over the dreaming faculty which he possessed in uncommon measure. He knew the recorded instances which go to show that a power of making our dreams coherent is at least conceivable, if not probable; and he arranged his circumstances so that they might

favor the development of such control. He succeeded, at first, in procuring dreams that were consecutive, but soon they came to a fearful pause when the figures that filled them were realized to be but reduplications of himself, now pygmean, now gigantic, but ever a source of terror, to the enfeebled will of the dreamer which in a supreme moment they broke, robbing him of the one great opportunity of his life. The description of Ayrault's developing dreams is fascinating, though it does not enter into competition with De Quincey's marvelous painting of his opium visions.

The present interest in so-called "psychical research" will doubtless attract many readers to this brilliant tale; may they lay it aside with the impression on their wills of the homely wisdom of the farmer, Cyrus Gerry, whose one book was Lamartine's history which told of "Robyspierry and Virginnyard (Vergniaud!)" "Humanity, a-ploddin' over this planet, meets with consid'able many left-handed things. And the best way I know of is to summons up courage and put right through 'em."

TWO TALES BY TURGENIEFF.*

MR. GERSONI is very discerning in his choice of Turgénieff's tales for purposes of translation. His rendering of *Mumu* and *The Diary of a Superfluous Man* we remember as a painstaking performance which, in spite of serious defects in style, was serviceable through its simplicity and fidelity. This version of *An Unfortunate Woman* and *Ass'ya* is, on the whole, much better done, and is indeed highly creditable to the author who has attained to a reasonable command of English. Here and there we notice slips such as the expressions "donned in a livery cloak" (p. 7), "my mother died almost suddenly" (p. 56), "I . . . laid down on a flat warm rock" (p. 149), and the use of "will" for "shall" (p. 109)—but these are about all the serious errors to be observed in a hasty reading. Mr. Gersoni is a faithful interpreter, and his efforts deserve encouragement.

As for the stories themselves, they are both masterpieces of the faultless realism, the pitiless analysis, of which Turgénieff alone comprehended the possibilities. The first, *An Unfortunate Woman*, is unspeakably tragic. Susanna Ivanovna, the offspring of an alliance between a Russian nobleman and a Jewess, becomes stepdaughter to a brutal foreigner, a German, who has won a title by the meanest services; and in the sordid and debasing atmosphere of her home she famishes for companionship. By the schemes of her uncle she has been separated from the man she loves, and her stepfather uses all the

means in his power to isolate her and make her existence a torture. From this she escapes by death, which may have been suicide or murder. The funeral scenes are portrayed with Rembrandtesque touches that leave no phase of horror unexpressed. The whole effect is oppressively somber. In its representation of the condition of the Russian nobility of a generation ago the work is a revelation.

In *Ass'ya* the theme is less gloomy and the method not so severe, although the logic of destiny has full sway in determining the conclusion. *Ass'ya* is a creation of extraordinary vitality, a remarkable type of perverted womanhood. She, too, is the daughter of a Russian nobleman, the mother in this instance being of the peasant class. *Ass'ya* has many fine qualities, but the shame of her origin acts as a continual irritant upon her proud, shy nature; "she was ashamed, . . . ashamed of that feeling of shame, and proud of it at the same time." An untrained mind, given over to the impulses of the moment, how could she be anything but a problem to others as well as to herself? When she falls in love with the vacillating young Russian in whose words the story is told, she is overwhelmed with the fervor of her passion, and when her advances are repulsed, she is like a wounded animal, seeking a hiding-place. Here again Turgénieff has aimed to depict the vices and shortcomings of the Russian nobility, and to foretell the results of their selfish and ignorant power. But in reading Turgénieff one ought not to push the allegory too far. The interest of his writings lies in their artistic power, and through that they speak to us in no uncertain way.

SIDNEY AS MAN OF LETTERS.*

WE cannot help thinking that this little monograph on *Sir Philip Sidney* would have fitted better into the series of "English Worthies" than it does into the "English Men of Letters." Sidney undoubtedly produced in *Astrophel and Stella* and the *Defence of Poesy* works of commanding and enduring renown, and the *Arcadia*, with all its defects, remains as a permanent name in the history of English literature; but Sidney was not, primarily, a man of letters; his writings were only a minor expression of a well-rounded and complex personality. No man, who has produced literary work of anything like the same order, ever gave less time and thought to literature as literature. "The typical English gentleman of the modern era," Mr. Symonds says of him, finding combined in his nature "chivalry and piety, courtly breeding and humane culture, statesmanship and loyalty." We do not, of course, mean to assert that these qualities debar a man

* The Monarch of Dreams. By Thomas Wentworth Higginson. Lee & Shepard. 50c.

* An Unfortunate Woman, and Ass'ya. By Ivan Sergeyevitch Turgénieff. Translated from the Russian by Henry Gersoni. Funk & Wagnalls. 75c.

* Sir Philip Sidney. By J. A. Symonds. [English Men of Letters.] Harper & Bros. 75c.

from literature; we know that they gave to Sidney's writings their lasting charm—but yet, in a sense, they also gave to his character a universality which refuses to be narrowed into any restricted sphere. Think as we will of Sidney as the man of letters, we find Sidney the courtier, the statesman, "the Elizabethan gentleman," usurping our attention and forcing upon us the conception of a nature which, as Mr. Symonds finely remarks, was "the essence of congruity."

Something of this Mr. Symonds must have felt in the process of composition. There is, necessarily, very little in the book about Sidney, the man of letters; a great deal about Sidney on his travels and at court. The *Arcadia* is disposed of in twelve pages; the sonnets, *Astrophel and Stella*, get forty pages of description and analysis; the *Defence of Poesy* is summarized in fifteen pages—the remaining one hundred and twenty pages of the volume are devoted to biographical details in which literature and the production of literature are considered incidentally and rarely. And yet Mr. Symonds has honestly made the most of his subject. He has gone over the existing published material regarding Sidney's career with care, his narrative is succinct, yet never dry or meager, and his interpretation of Sidney's character, while following with due moderation the traditional lines of heroic eulogy, offers in the way of original comment much that is suggestive and enlightening. The enthusiasm of the modern biographer of Sidney must necessarily be somewhat forced. It is not now altogether easy to understand why he was elevated in popular esteem to the rank of a demigod. Mr. Symonds confesses at the beginning of the story that the nature of Sidney when closely studied is "somewhat chilling" because of an essential "want of impulse—want, perhaps, of salutary humor," and one readily sympathizes with the suggestion that "a touch of recklessness would have made him more attractive." The prudence which tempered his precocity was not, however, due to lack of spontaneity. The tragic fate of his maternal relatives, the Dudleys; his position at court as a dependent on the favor of Elizabeth; and the responsibilities of a feudal epoch which he was early bred to comprehend and exercise—all had a restraining and sobering influence upon him. But the youth who informed his uncle's enemies that they "lied in their throat," and offered to enforce his words with his sword, who, in the queen's presence, could snub the great Earl of Ormond, and who threatened his father's secretary with the dagger, was not devoid of human impulses. Humor, certainly, Sidney did not possess, but the few recorded instances in which he gave way to natural passion should make us chary of ascribing coldness to one who, it may be, found safety

for himself and others only in a rigid policy of self-repression.

In discussing *Astrophel and Stella* Mr. Symonds is at his best as a discerning critic and a lucid expositor. He commits himself at once to the opinion that the poems were composed—at least the greater part of them—after Lady Rich's marriage, and the view is supported with excellent logic. The points he makes are that "the poems would have no meaning if they were written for a maiden;" that they have come down to us substantially in the order in which they were written; and that they exhibit a natural development of sentiment from the beginning to the end of the series. All this, of course, by the way; it is more important to know that in *Astrophel and Stella* Mr. Symonds recognizes profound sincerity of purpose, very genuine emotion, which poetical exaggeration and wilful conceits of style are powerless to obscure. "Before the publication of Shakespeare's sonnets these were undoubtedly the finest love poems in our language." Thus regarded, their origin and inspiration become matters of secondary importance. Of the *Defence of Poesy* Mr. Symonds is eloquent in discriminating praise. "The model for such kinds of composition," he says of it—"a work which combines the quaintness and the blitheness of Elizabethan literature with the urbanity and reserve of a later period."

And then, in a final chapter, we come to the last years of Sidney—to glimpses of his father, "of somewhat limited capacity and stubborn temper, but true as steel;" of his mother who "emerges with pale luster from all the actors of that time to represent the perfect wife and mother in a lady of unpretending, but heroic, dignity;" of Sidney himself, ambition "of a steady, persistent, intellectual stamp" his leading quality—come, at length, to the sweetly familiar account of the worthy ending of that resplendent career:

Death, and the noble manner of his death, set seal to the charter of immortality which the expectation of contemporaries had already drafted. He was withdrawn from the contention of our earth before time or opportunity proved or compromised his high position. Gloriously he passed into the sphere of idealities; and as an ideal, he is forever living and forever admirable. Herein, too, there was something Greek in his good fortune; something which assimilates him to the eternal youthfulness of Hellas, and to the adolescent heroes of mythology.

THE SECOND CORPS.*

PUBLISHED at the close of 1886 this work has only just reached us. By reason of its subject, authorship, and quality it belongs in the front rank of war histories. As the Army of the Potomac held a foremost place in the defence of the Union, so the Second Corps held a foremost place in

the Army of the Potomac. One of the original corps organized by President Lincoln in 1862, it alone maintained its organization and life unbroken until the end of the war in 1865, and during the three years and two months of its history participated in every engagement of note in the East—the battles of the Peninsula Campaign, Antietam, Fredericksburg, Chancellorsville, Gettysburg, Bristoe Station, the terrible struggle through the Wilderness, Spottsylvania Court House, Cold Harbor, and the final scenes at Petersburg and Appomattox. Its history is the Civil War biography of Sumner, Couch, Warren, Hancock, and Humphreys, who successively commanded it, and of Sedgwick, Richardson, Howard, French, Barlow, Birney, Miles, Mott, Gibbon, Webb, and Hays, who were the more famous of its division commanders. It was in turn one of the strong fighting arms of McDowell, McClellan, Burnside, Hooker, Meade, and Grant; Jackson, Longstreet, and Lee staggered under its blows; it captured forty-four Confederate colors before it lost one of its own; and in three States it left nearly forty thousand men wounded or dead upon the field.

This is the outline of the story which Gen. Walker tells in these 737 octavo pages, with full indexes, with lists of officers killed or mortally wounded, of both Union and Confederate officers mentioned and of localities alluded to, with portraits of 31 generals, and with 30 maps; its author, now the distinguished head of the Massachusetts Institute of Technology, and an acknowledged economist and statistician of eminence, having risen to the rank of brigadier-general of volunteers in this same Army of the Potomac, and filled the post of Assistant Adjutant General of the Second Corps from October, 1862, to January, 1865, when disabilities received in the service obliged him to resign.

The Adjutant General of an army or a corps possesses peculiar facilities for writing its history; he is its secretary, so to speak, its omnipresent spirit, its general's executive officer; all documentary materials are in his hands; and when to these official qualifications are added, as in General Walker's case, thorough scholarship, the frankness and impartiality of an honest mind, and a good literary style, we have about all that an historical writer needs in addition to a good subject, which is also here.

The writer of this notice was with the Army of the Potomac at Chancellorsville. How distinctly he remembers the coming up of Hancock's division of the Second Corps, on the plank road leading to Salem Church, on that fair May day morning that ushered in the battle, General Couch and his staff riding calmly at its head; and how vividly the following words of General Walker recall the landscape and the scene:

* History of the Second Army Corps in the Army of the Potomac. By Francis A. Walker. Illustrated. Charles Scribner's Sons. \$4.00.

Nearly 50,000 men of the Second, Fifth, Eleventh, and Twelfth Corps were close on hand, while Sickles, with the Third Corps, was rapidly coming up from behind. These columns proceeded, against all the opposition the enemy were able to offer, until they gained a ridge which sweeps across the three roads mentioned, crossing the turnpike somewhat more than two miles from Chancellorsville. The position reached was one in every way easy to hold. It afforded room and range for a powerful artillery, and could readily have been crowned before night by ninety guns. The ground in front was largely open; the roads behind sufficiently numerous for a rapid reinforcement of the line or for a safe retreat. The field was exactly such a one as the men of the Army of the Potomac had always been crying out for—one on which they could see the enemy they were called to fight. Yet this position General Hooker, in an evil hour, determined to abandon, not for one further advanced, but for the low and wooded ground about Chancellorsville, relinquishing the very form and show of aggression, retreating before the enemy, and taking up a line which was completely commanded by the high ground already occupied. The act was little short of suicide.

Of the great fields of Antietam and Gettysburg, as well as of Fredericksburg and Chancellorsville, McClellan's opening campaign and Grant's closing campaign, the reader will find clear and spirited accounts in General Walker's pages, so far as the part borne by the Second Corps commanded the scene; and often descriptions of no small dramatic and pictorial power. The author writes without unaffectedness, with manly frankness; in censure kindly, in praise generously, not hesitating to condemn the distinguished and to exalt the obscure as he thinks deserved. A warm tribute is paid to the memory of McClellan. Pope was a "braggart." The chapter on Fredericksburg bears heavily on Burnside, as indeed the book does throughout, with an almost indignant severity. Towards Hooker at Chancellorsville General Walker is more lenient. A fine contrast is drawn between Sumner and Couch who succeeded Sumner in command of the Corps. At Gettysburg Sickles is censured, and Hancock, that "prince of soldiers," easily bears away the honors, with Humphreys not far behind him. Keeping himself wholly behind his subject, though no mean actor in it, General Walker has produced a solid, authoritative, interesting work, a model of its kind.

We notice a single error, on p. 204, fifth line from the bottom, "in it" for "it in."

A STUDY OF MEXICO.*

WE have had of late several books on Mexico, but in some respects this is the most satisfactory of them all. Not the most satisfying, for it does not flatter, it does not make us want to go and live in Mexico; but it evidently tells the truth about the country and the people; it looks at the subject in a hard-headed sort of way; it faces unpleasant facts and is not

carried away by romantic fancies; it has all the exactness and fidelity of a government report, with much of the charm and interest of a traveler's note-book. If a man were to be selected on the part of the United States to go down into Mexico on an exploring expedition, and bring back to us a rigid statement and estimate of what he found there, we should be at a loss to name a more suitable commissioner than the Hon. David A. Wells.

Mr. Wells made the visit on which this book is based in his own private capacity as an American citizen traveling for health and pleasure; he rode, mainly in a special train, over the whole of the "Mexican Central Railroad," most of the "Vera Cruz and City of Mexico," and part of the "Mexican National;" stopping where he liked, were it at city, town, hacienda, mine, or desert, satisfying his curiosity fully at every point, and traversing in all a route exceeding 3,000 miles. The account of his observations first appeared in the *Popular Science Monthly*, and now is reprinted with additions in this modest volume of 261 pages.

And what is Mexico as Mr. Wells saw it? A country bordering on the United States for more than 2,000 miles, but almost as foreign to the latter as if it were in another planet; a republic of 29 States; a land where milk sells at 25 cents a quart, and native butter is almost unknown; a land of adobe huts, hideous cacti, dusty plains, cloudless skies, and blazing suns; whose laboring classes are mostly Indians; whose great land-holders make their homes in the City of Mexico or in Europe; a country which is one of the poorest and most wretched on the globe, susceptible of improvement, but not likely to grow rich and powerful. Its territory is an immense plateau, from whose frost and snow-covered heights one may descend in an hour to the tropics and naked Indians. There is not a navigable river in the country, and its fertility is about that of Arabia.

With a few rapid touches Mr. Wells sketches the unhappy history of Mexico, and comes to a summary of the population—some ten or twelve millions, to the despotism of the national church and the degradation and wretchedness of the people, the efforts of the government to educate, the insecurity of land titles, the deficiency of highways, the rudeness of agricultural methods and the sparseness of results, the scanty use of labor-saving machinery, the burdens of taxation, the obstacles to commerce, and the terrible sanitary state of the cities. We do not know that we can better give an idea of Mexico's hide-bound condition than by copying from Mr. Wells's pages this bill of the costs incurred by an American gentleman living in the City of Mexico, in 1885, for the importation from St. Louis of an ordinary cooking stove with its necessary furniture:

ORIGINAL INVOICE.	
1 stove	weight 282 pounds.
1 box pipe	" 69 "
1 box stove-furniture	" 86 "
Total	437 pounds, or 199.3 kilos.
Cost in St. Louis, United States currency . . .	\$26.50
Exchange at 20 per cent	5.30
Freight from St. Louis to City of Mexico (rail), at \$3.15 per 100 pounds	15.75
Mexican consular fee at El Paso	4.85
Stamps at El Paso	.45
Cartage and labor on boxes examined by custom-house at El Paso	.50
Forwarding commission, El Paso	2.00
Exchange 16 2-3 per cent on \$7.64 freight advanced by Mexican Central Railroad . . .	1.25
	\$56.60
IMPORT DUTIES.	
1 box, 128 kilos (stove), iron, without brass or copper ornaments, at 19 cents per kilo	\$24.42
1 box, 31.3 kilos, iron pipe, at 24 cents per kilo	7.51
1 box iron pots, with brass handles, at 24 cents per kilo	9.48
Add 4 per cent as per tariff	\$41.41
	1.65
Package duty, 50 cents per 100 kilos	\$43.06
	1.00
Add 5 per cent as per tariff	\$44.06
	2.20
Add 2 per cent municipal duty	\$46.26
	.93
Add 5 per cent consumption duty	\$47.19
	2.36
Dispatch of goods at Buena Vista station, City of Mexico	.38
Stamps for permit	.50
	\$50.43
Cartage in City of Mexico	\$107.03
	.75
Total	\$107.78
RESUME.	
Original cost of stove, with exchange . . .	\$31.80
Freight, consular fees, and forwarding . . .	24.80
Import Duties	50.43
Cartage	.75
Total	\$107.78

The above statement of facts is almost as ludicrous as any of Mark Twain's fancies. What is to be hoped for of a land which is living so far back in the dark ages as this customs process would imply? Mr. Wells thinks very little. The railroads, he says, are doing something for the country, but he does not consider the general outlook promising, and the English and Germans, he adds, always have the advantage over the Americans by reason of their more skillfully adapting trade to Mexican wants. Much depends on a stable government, which Mexico has never had, and a stable government depends largely on a sound financial system, which it has not. Taxes are enormous and the people are poor. The old regime are opposed to progress, jealous of foreign capital, joined to their idols.

Nevertheless, shall we let Mexico alone?

CHARACTER PORTRAITS OF WASHINGTON.*

MR. BAKER has already edited and published a volume of the *Engraved Portraits of Washington* and another of *Medallion Portraits*, and of these two the present collection of *Character Portraits* is a companion. From some eighty different authors, ranging from John Adams, Gouver-

* A Study of Mexico. By David A. Wells. D. Appleton & Co.

* Character Portraits of Washington. Selected by W. S. Baker. Philadelphia: R. M. Lindsay. \$5.00.

eur Morris, and Fisher Ames of Washington's time to George Bancroft, W. E. H. Lecky, and George William Curtis of our time, he has gathered a series of pen-portraits of the Father of his Country, some of them descriptions of his personal appearance, others delineations of his character. Each of the "portraits" is accompanied with a brief biographical note of its author, so that we have the standpoint, the "personal equation," of each view. From the series as a whole we derive a fresh and vivid conception of the physical, intellectual, and moral stature of the man.

Physically, Washington was a noble specimen of manhood. He was fully six feet in height, erect, strongly built, and of majestic bearing. His features were well-formed and regular, his eyes inclined to blue, his hair was brown and worn in a becoming cue, brushed back from his forehead and powdered. His face was pock-marked, his expression mild but dignified. His manner was grave and reserved, but easy; his temper even, his mood serious. He never "testified the least humor." He was not a talker, but was an attentive listener, his voice was subdued, his whole mien tranquil and serene.

Passing to the inner man and his habits, nobody ever questioned Washington's lofty and brilliant courage, his benevolent disposition, and his purity of thought and purpose. His tastes were simple and his appetites well regulated. He rose early, breakfasted lightly, drank moderately, entertained generously, and conversed sometimes diffidently, but always amiably. It is said that he was never seen to smile. Sound judgment, practical wisdom, unfailing sympathy contributed to his weight of character. Punctuality was one of his virtues, industry another, method another. He was fervent in spirit as well as diligent in business. He was a religious man. His integrity was incorruptible. No man dared approach him with a disreputable word or a dishonorable plan. He was self-centered without selfishness, and self-disciplined without subservience. He was, as Jefferson succinctly stated it, "in every sense of the word, a wise, a good, and a great man."

Mr. Baker's book is a luxurious quarto of 351 pages, with wide margins and uncut edges, and bound in a dignified simplicity as becomes its subject. The edition is limited to 350 copies.

WHIST SCORES AND CARD-TABLE TALK.*

ALL good people who love the recreation of a social evening around the card-table may find in this modest volume an ingenious combination of the useful, the instructive, and the entertaining. Its prepar-

* Whist Scores and Card-Table Talk. With a Bibliography of Whist. By Rudolf H. Rheinhardt. Illustrated. A. C. McClurg & Co. \$1.50.

ation was suggested by certain visiting cards shown by a hostess to her guests, and containing the record, or score, of games of whist played there on past occasions. From these came the idea that it would be practicable to combine a series of blanks, printed to receive such scores, with curious information and anecdotes about the history of cards in general, and the game of whist in particular. In the able execution of this design, by author and publishers, in the book before us, each left-hand page contains one of the blanks, ready for use at the table, while the pages opposite present a copious store of miscellaneous information and entertainment. We will try to give briefly some idea of the wealth of knowledge thus accumulated.

Playing-cards, like gunpowder and printing, appear to have been used by the ingenious Chinese for some time before their origin in Europe; but there is little if any reason for believing that Western nations derived the idea of cards from that source. Their origin in Europe, probably about the fifteenth century, is believed to have been a development from certain picture cards called *naibis* or *tarots*. These were of unknown and possibly very remote derivation; and were twenty-two in number. They bore emblematic figures; two of which, an emperor and an empress, may have been the precursors of the modern king and queen, while others were partly individuals, including a hermit, a juggler, and even His Satanic Majesty, and partly scenic or symbolic, as the Last Judgment and Temperance. To these twenty-two *tarots* there were later added, in Venice, fifty-six numeral cards; the pack of seventy-eight thus formed being designed not only for amusement, but also to entice children and older persons from dice and gaming. According to Cavendish, the pack of fifty-two was formed by a copious pruning of this Venetian pack. The numeral cards were divided, as at present, into four suits—originally cups, money [*i. e.* coin], clubs, and swords, which are still in use in Spanish cards. Early German cards had hearts, leaves, bells, and acorns; French had hearts, diamonds [now called *carreaux*, not *diamants*], trefoil [or clover leaves], and spear heads; and these last are the suits in use among English-speaking people; but we call trefoil and spear-heads by names taken from Spanish suits, clubs and spades (*espades*, swords), which on Spanish cards are real clubs and swords. Thus our clubs are a French device with a translated Spanish name.

The earliest extant mention of cards is an item in a cash account of the treasurer of King Charles VI of France, in 1392—a payment for three packs "gilt and variously ornamented," for amusement of the king; who was somewhat deranged from a sunstroke.

Cards vary among different nations in material, shape, and design; Chinese cards being only about an inch wide, while Persian and Hindu cards are usually circular. Illustrations in the book show some of the varying designs evolved from the fertile Oriental fancy. The Apache Indians of Arizona have imitated the Spanish cards of Mexico, upon tanned buckskin, inscribed with figures whose rude outlines suggest the earliest attempts at drawing made by children.

Strange as it may appear, the use of visiting cards is said to have grown out of playing cards. These latter in England had generally plain backs, and it became customary in both England and America to use an old card or part of one for short notes and invitations, and hence for names in visiting. Among several lately discovered in an old house in London was one bearing the name of Sir Isaac Newton.

The earliest game at cards is stated to have been the Venetian *tarocchi*, played with the pack of seventy-eight already mentioned. As to the evolution of some modern games, euchre and also *écarté* are attributed to the French *trionphe*, and whist to an old English game called trump, or ruff-and-honors.

Nearly half of the text is devoted to whist, as the favorite game in England and the United States. From a vocabulary of terms we extract one or two curious derivations: Card, from *carta* or *charta*, has been traced back to the Sanscrit *chatur*, four (Latin *quatuor*), in reference either to the quadrilateral shape or to the four suits; deuce is of course the French *deux*, and not connected with Satan; so trey from *trois*.

Besides elementary rules for modern whist, instruction is given in certain varieties called German and Swedish whist, varieties which seem to possess merit; also in performing a few easy tricks with cards, and in fortune-telling or sortilege. Of the great variety of curious lore collected for the entertainment of players we will mention further only a description of a most mysterious mechanical figure, seated but movable, and capable of playing games of cards without any seeming connection with a human mind.

The bibliography prefixed to the volume is surprisingly full, both as to the history of cards and as to the game of whist.

RELIGIOUS READING.

I *The Story of the Four*.—II *The Picture of Jesus*. 2 Vols. By Rev. H. R. Haweis. [T. Y. Crowell & Co. Each \$1.25.] These are the first two volumes of a series of five on the general subject of "Christ and Christianity." What forces will the lively, thoughtful, but always erratic and not always sound, incumbent of St. James's, Marylebone, London, bring to this "a new, and as far as possible a true, setting for the central figure of Jesus Christ?" The two books before us are substantially a popular exposi-

tion of the later criticism of the Four Gospels, the Acts of the Apostles, and the Apocalypse. They do not impress us with the author's eye for perspective or his sense of proportion. They do impress us with his general sympathy with the "new criticism," his contempt for Christian dogma, his disposition to remove the supernatural, or rather to dissolve it with the aids of reason, his utter indifference to what any one else thinks, his downright honesty, his sensationalism of manner, his essential truthfulness and sincerity, and his purity of purpose. "Orthodox" readers he will by turns offend and please; offend them by such free handlings as his explanation of the miracle at Cana of Galilee, please them by his ascription of the Apocalypse to St. John and his comparative conservatism with regard to the Fourth Gospel. Always vivacious, not always reverent, often striking, commonly vigorous, these books will enchain attention even when they do not carry conviction.

A Manual of Christian Evidences. By the Rev. C. A. Row, M.A. [London: Hodder & Stoughton. Half-a-crown.] This little book is the initial volume of a series of manuals which are meant to introduce the favorite "Primer" method into theology. They are to be wholly unsectarian, by recognized authorities, for theological students and the thoughtful laity as well; "a solid and trustworthy grounding in all branches of theological study" being their aim. As readers of Prebendary Row's previous volumes in this field of evidences will expect, he here places the moral evidence for Christianity before the miraculous attestation. The one miracle, indeed, to him is the Resurrection, and to this he devotes no small space. Mr. Row makes as fresh a treatment of his subject as it will admit, and opens the series very promisingly. He is surely wrong, however, in his statement that "Christianity differs from every other known religion in the fact that it is based on the person of its founder." Buddhism and Mohammedanism are sufficient refutations of this view; any one who will consult the *Encyclopædia Britannica* under Religion will find how unsupported Prebendary Row's assertion is.

The Christian Platonists of Alexandria. By Charles Bigg, D.D. [Macmillan & Co. \$1.50.] Rev. Dr. Bigg's Bampton Lectures for 1886 form a good companion volume to Prof. A. V. G. Allen's *Continuity of Christian Thought*, which deservedly attracted so much notice two years ago. The author is in full sympathy with the philosophic Fathers, Clement and Origen, who drew so much of their nurture from Plato, and whose appreciative temper toward ancient thought contrasted admirably with the Roman bigotry and narrowness. "God shall be all in all;" these words, to Origen, as to his commentator, afforded a broad foundation of hope for the future of mankind:

Few among us would desire to bar the gates of heaven against the Unitarian Channing, against the Buddhist ascetic, against even the naked savage who, on his sea-swept coral reef, forsaken as he may seem of God and man, is yet just and grateful and kind to wife and child. Yet few would think that for these maimed souls no instruction is needed.

These lectures of Dr. Bigg are among the very best the Bampton foundation has produced. Scholarly, of course, they are eminently just and fair, to Celsus as to Origen, to Plato as to Clem-

ent, and they are to be commended to all students of theology.

MINOR NOTICES.

An Introduction to the Study of Browning. By Arthur Symons. [Cassell & Co. 75c.] Still they come, these introductions to Browning. No poet needs them more to explain, not so much his actual verse, as the situations and the character of the persons with which he deals, and which he presupposes, generally with little right to make the supposition, to be known to the cultivated reader. Mr. Symons's book, briefer than Mrs. Orr's, is much on the same plan. It begins with an admiring study of the general characteristics of the poet, and then takes up the poems in chronological order, giving the needful information to understand them as a whole, and explaining the more obscure passages occasionally, but the poems themselves are of course not given. The work is very well done, and when a Browningite has got well started under Prof. Corson or Prof. Rolfe he will find Mr. Symons an excellent guide.

Psychology. By John Dewey, Ph. D. [Harper & Bros. \$1.50.] To the list of text-books of psychology, of which we have lately noted several, must now be added another by Prof. Dewey of Ann Arbor. It is the work of a thorough student, acquainted with the most recent work of foreign scholars, evidently one who is master of his learning, not mastered by it. But its author has no manifest genius for exposition. The style of the work is so condensed as to adapt it only to instruction in college classes; it is not so well fitted as Dr. McCosh's or Mr. James's for less advanced students or for general reading. His own judgment will enlighten the college professor in choosing his text-book. We incline however to believe that Mr. Dewey's treatment, while solid and able, lacks scientific clearness. The definitions should have more point. "Psychology is the science of the facts or phenomena of self." This definition is so broad as to be useless. The definitions of sensation, of the intellectual feelings, and of intuition are scarcely more satisfactory. That interest which a ripe teacher would lend to a work on mind is largely lacking; Prof. Dewey seems to us to have written too soon.

Lt. Wisser's small book on *Gun Cotton*, partly original and partly a translation, gives that mysterious and little known explosive a good character for safety, convenience, and efficiency, allows its demerits, and proceeds to a detailed account of the processes for its manufacture and the methods of its use. Gun cotton seems to be coming to the front in the present rapid development of the horrible arts of war. [D. Van Nostrand. 50c.]

Rose Porter's *Literary Salad* is not a book but a game, a game of guessing at the authorship of quotations; but the directions which go with it are absurdly incoherent and unmeaning, and the user is practically compelled to solve the problem of how to play it by his own wits. Most persons probably will hit on the right idea in time, and by means of these quotation slips may while away an evening hour entertainingly and with some profit. [Interstate Publishing Co. 50c.]

ENGLISH OPINIONS.

A severe fate has ordained that this choice product of American culture should write a book so hopelessly, so irredeemably dull, that the hearts of his enemies must be filled with rejoicing. Woe unto that unfortunate to whom at this season of multitudinous intellectual as well as gastronomical dainties is presented *The Minister's Charge*; deep will be his depression, dire his wrath, at the wasting of rare opportunities. — *Wm. Sharp, in the Academy.*

With Miss Harriet Preston's name I am unacquainted, nor do I know of any book of her authorship besides *A Year in Eden*. Probably her name is familiar to many readers in the United States, for this story by an American is so excellently told that it is hardly likely to have been a first venture. It is a New World romance, free from the deadly commonplace of so much American fiction, yet true to life. — *Wm. Sharp, in the Academy.*

The present volume is no exception in the proof it gives of Lord Tennyson's mastery of his art. For a writer who first published in the thirties to produce a great poem far on in the eighties is in itself a great achievement; but that this poem should be the continuation of one of the most popular poems of his youth is a still greater achievement. And it must be acknowledged that the *Locksley Hall* of today is not inferior in workmanship to the poem of forty years ago. There is the same ringing rhythm, the same strength and swing, the same ease and variety that delighted our fathers. — *H. C. Beeching, in the Academy.*

No one can feel any uncertainty about Mr. Habberton's powers; for in originality of motive, in freshness of treatment, and in a winning, pathetic grace, which is not a mere ornament of the story, but is wrought into its very fabric, *Bruteton's Bayou* stands alone among recent novels. — *J. A. Noble, in the Academy.*

With all its extraordinary interest, this sort of novel [*The Princess Casamassima*] is the novel of a writer who thinks all the world aimless, and loves to exaggerate that aimlessness in his own descriptions of it. The world is not an easy matter to understand; but we can at least see more of a clue and a plan in the world as it is, than in Mr. Henry James's pictures of it, in which the tangles are made more conspicuous than they are in real life, and the helplessness much more universal. — *Spectator.*

It cannot be said that Lord Tennyson has imagined an impossible pessimist. There are dangers abroad which may well alarm observers whose nerves are not yet relaxed by the influence of eighty years. — *Saturday Review.*

Oh, but this is really dreadful! This is blasphemy indeed; How can Christian poet cherish such a pessimistic creed? Since the day he heard the curlews calling over Locksley Hall,

Does he in the London purlieu no improvement find at all? Since the day his shallow-hearted cousin that young man forsook,

Think of all the Statutes we have added to the Statute-Book. Have we not a shower of blessings poured upon the human race?

Freed the nigger, raised the workman, made the landlord know his place,

Given the poor a loaf unburdened, and an untaxed breakfast-cup,

Fenced machinery, shortened hours, and made the capitalist "sit up?"

Do we hang the petty pilferer? No! we find the murderer mad.

With the bad corrupt the good? No! 'mongst the good we send the bad.

See! to all our needy widows School Board officers go their round;

Postage has been greatly cheapened, penny newspapers abound.

In the gain of his improvements now the happy farmer shares,

Harcourt's done his level best to extirpate the breed of hares.

— *Saturday Review.*

In writing last week on the most notable of these poems—the sequel to "Locksley Hall"—we said enough to show how fine a poem Tennyson has given us in his old age—one very different, indeed, as it ought, of course, to have been, from the poem written in youth in a similar mood, as different as the melancholy suggested by the grief of another is from the melancholy which springs directly from your own grief; but though different in kind, it is certainly not less worthy of its author. — *Spectator.*

The Literary World.

BOSTON, FEBRUARY 5, 1887.

Entered at the Post Office at Boston, Mass., as second-class matter.

"We all, of our generation—excuse me, my dear! I am speaking roughly—talk Tennyson without knowing it. I dare say we do it in our sleep."
"Yes; that was such a clever remark of some English writer—Mr. Froude, I think—that all the serious minds of his day might be divided into those who were formed on 'In Memoriam,' and those who were formed on the 'Christian Year.'" — "Mr. RAYNOR," in *A Year in Eden*.

[Original Poetry.]

TO JOHN GREENLEAF WHITTIER.

With the calm patience of the woods I wait
For leaf and blossom when God gives us Spring!
—Whittier.

Surely, Great Heart, though leaf and blossom come,
And the long splendor of the May day suns,
Thy need is less: we are the needy ones
Whose hearts sing little and are mostly dumb.

They tell me—I have never seen thy face—
They tell me that thy days have somehow passed
Into November, that old age at last
Has stolen upon thee with its silent pace.

I do not know. It seems a little while
To thee, no doubt; a little while it were
Since in thy breast God's gift began to stir,
Since stretched the way before thee, mile on mile,

A little while to live, if counted years
Such as we spend in earthly toil and strife
Were taken as the measure of a life.
But God's great music trembles in our ears:

Who lives for truth will live as long as truth.
Thou hast grown old? If this be age, I ween
Of all the things which I have ever seen
It is the likeliest to immortal youth!

Like a great voice thy still increasing song
Goes trembling up and down the vales and hills
Of our New England, and forever thrills
The peoples' hearts to make them true and strong.

Thy need is less. Let varying seasons bring
Brown leaf or green, all seasons are thy own;
For from thy heart the birds have not yet flown:
Whate'er the time, God always gives thee Spring!

Andover, Mass., 1887.

SAMUEL V. COLE.

*** Book-binding is a burning question at the present moment in the English papers. Some one has written to the *Spectator* an indignant protest against the "American" device of "wiring" books, and Mr. Buxton Forman, in the *Athenaeum*, objects to cutting and gilding the top of any book which "is not bound, but merely put up in a cloth case." The roughness of the top edges, which have been cut open with a paper knife, he thinks is "a very useful trap: it catches the dust on its way down and keeps it at the top till you remove it—an operation which is very simple."

*** Mr. Martin Farquhar Tupper, who still lives, is congratulating himself in print across the water on "a most fortunate prophecy" uttered by him in one of "Three Hundred Sonnets" published more than twenty years ago, in which he paid homage to Queen Victoria under the title of "India's Empress." For the present Jubilee Year of the reign he has submitted a new and patriotic, but not very poetic, hymn.

*** By the last report of President Eliot it appears that the Library of Harvard College numbers about 240,000 volumes and about 233,000 pamphlets. Nearly 90 per cent of the undergraduates now use the library, an increase of between 30 and 40 per cent in the past ten years. The cataloguing of the library is progressing so steadily that it is not impossible that the end of the present year will see a list of all the bound books, by authors, completed. In intelligence and hospitality of administration the Harvard College Library and the Boston Public Library stand easily at the head of the great libraries of the country; that of Columbia College, New York, probably not far behind.

*** A certain American poet, whose standing is a point of contention among the critics, has received a characterization from an English hand which is at least ingenious and novel if not impressive. These are the terms of it: "He is a Hebrew bard translated to the American backwoods, where he has turned himself inside out, thence going on to study pantheism on the quays of New York." Let it be guessed, now, who is the poet?

*** To the London *Athenaeum* Tennyson's "Locksley Hall Sixty Years After" is a "powerful" and "magnificent" poem.

*** We read the London *Spectator* with great respect and unflinching interest, and seldom does it depart from the lines of profound, acute, and discriminating criticism, whether the subject be politics, literature, or religion. But when we find in it such a paragraph as the following on Miss Preston's new and powerful story, we are impressed with the fact that "amateur work" is not always confined to writers of fiction:

A Year in Eden would be much abbreviated, and also much improved, by the elimination of all the adjectives and of all the passages which have nothing to do with the action of a very thin story; but no cutting and hacking could make it anything else than an extremely tiresome, unnatural, and affected performance. The faults of the book, which are as plenty as blackberries, are rendered all the more provoking by various little indications that the author is not destitute of a certain cleverness, and perhaps of something even better than cleverness, though it must be said that these indications are least frequent in the passages where she is consciously aiming at being clever. *A Year in Eden* is, in short, as typical an example as we have lately seen of amateur work in fiction.

If a writer like Miss Preston and a book like *A Year in Eden* may receive this sort of treatment from a journal like the *Spectator*, some other sufferers should feel comforted.

*** Mr. Browning's new volume is just out from the Riverside Press, under an authorization from its author dated as recently as January 10. Its title, in forty-seven words, is formidable, and its contents look still more so. Here, in short, is a large handful of fresh nuts for the Browning Societies to crack. Plenty of meat, certainly there is, but oh the shells!

*** In his address at the dedication of the new Brooks Library Building at Brattleboro', Vt., the Hon. Mellen Chamberlain of the Boston Public Library said that "before 1700 there was not in Massachusetts, so far as is known, a copy of Shakespeare's or of Milton's poems; and as late as 1723, whatever may have been in private hands, Harvard College library lacked Addison, Atterbury, Bollingbroke, Dryden, Gay, Locke, Pope,

Prior, Steele, Swift, and Young." Against such a background one may effectively paint the later progress of literary life in New England.

DAVID ATWOOD WASSON.

MR. DAVID A. WASSON, who died at his home in West Medford, Jan. 21st, was one of the ablest and most brilliant writers who are popularly associated as the "Transcendentalists." He was born in Brooksville, Me., near Castine, May 14, 1823. His father was a farmer, and a builder of small coasting vessels. Young David was an extremely refined, sensitive, and conscientious boy. Working his way in Bowdoin College, he increased by over-exertion that ill health which continued from his very boyhood, in one form or another, to be his life-long burden. He did not graduate, but entered a lawyer's office, where his practical acquaintance with politics gave him that distrust of working democracy which afterward showed itself in his essays. He turned from law to the ministry, and was graduated from the Bangor Theological Seminary. He was settled in Groveland, Mass., where his liberal opinions led to a rupture in the society. An independent church was established, to which Mr. Wasson ministered with growing radicalism for several years. He was obliged by a nervous disorder to give up preaching in 1856, and, with the exception of one year, was never settled again. A spinal trouble, caused by a physical strain in his youth, was the origin of the disease which baffled all medical skill; and for a number of years before his death he was partially blind, being unable to read; his death was the result of consumption of long standing. Under such disadvantages, Mr. Wasson did his finest intellectual work. He was one of the notable contributors to the *Atlantic* in its early years, writing essays, among others, on "Wilhelm Meister," "The New World and the New Man," and the "Law of Costs," which showed a rare union of subtle philosophic thought with a direct and practical cast of mind not common among close students. His poems were full of thought, and animated by profound religious faith. Such verses as "Bugle Notes," "Seen and Unseen," and "Ideals," are by some competent critics given a rank with the best poetry of Emerson, Matthew Arnold, and Arthur Hugh Clough. Mr. Wasson was probably nearer to equality with Emerson in the strong ethical bias of his writings, and in the originality of his genius, than any other member of the noted Radical Club. In later years he turned to discussions of society and government, and his only attempt at a book is a manuscript, unhappily not quite complete, on "Political Science;" one of the latest essays, and one of his best, was a treatment of "Carlyle on Happiness." We trust that a memorial volume, containing at least the choicest of Mr. Wasson's many papers and poems contributed to the *Atlantic*, the *Radical*, and the *North American Review*, will appear before long. It may be his fate to receive, like Amiel, a posthumous fame in some degree proportionate to his deserts as a philosophic writer on social mankind of the first order, and a religious poet whose fundamental optimism overbore all personal infirmities and the tragedy of his lot, to utter very nobly the trust and hope which were always his. Mr. Wasson's wife and devoted helper was Miss Abbie Smith of Bangor

his one son is the marine artist, George S. Wasson.

BIOGRAPHY.

Hume. By William Knight, LL.D. [J. B. Lippincott Co. \$1.25.] The thoroughly excellent series of *Philosophical Classics for English Readers* has had no volume to which higher praise can justly be given than this on Hume, the latest issue, by Prof. Knight of St. Andrew's University, the editor of the series. Its pages are equally divided between the career and the philosophy of the historian, economist, moralist, and metaphysician, who was the very embodiment of the eighteenth century, alike in its strength and in its weakness. Hume was not a mere destructive; in his "honest doubt" there was

neither an iota of scorn, nor that "vaunting of itself" which has been the bane of many a positive philosophy. . . . The sceptic's function is a necessary one in every age; it must always assert itself after a period of uncritical faith or dogmatic affirmation.

Yet Hume

in his later writings distinctly inclined toward a theistic belief of some sort, though its intellectual form was exceedingly airy, spectral, and nebulous.

Prof. Knight's volume may be specially commended to the readers of Prof. Huxley's very inadequate book on Hume in the "Men of Letters Series."

The Life of Benjamin F. Wade. By A. G. Riddle. [Cleveland, O.: W. W. Williams. \$1.00.] Mr. A. G. Riddle's *Life of Benjamin F. Wade* is in some sense a *tour de force*, for the author was greatly restricted in available materials upon which to base an authentic and detailed narrative. Mr. Wade, we are told, kept no journal, made no diary, notes, or memoranda. At the end of a session or campaign, letters and papers of all descriptions, not in the form of printed books, were burned. Though a born warrior, no man so hated strife and every species of personal warfare. He never had any. If differences arose, he settled them at once in the most direct and decisive way. . . . This disposition to make a total final end of things was at the bottom of his destruction of papers.

So Mr. Riddle has had to depend largely upon traditional sources of information for his account of Mr. Wade's earlier years, and upon published speeches and general political history for the career of the legislator. He does not portray the personality of his subject very clearly, although one gets from the book views of Mr. Wade's character, as it were, by flashes of side lights in bits of reminiscences by his contemporaries at the bar and in the national senate chamber. Mr. Riddle's review of political movements is forcible, though uneven and at times bitterly partisan. With all its faults the book may be accepted as the final memoir of a man who deservedly stood high in the councils of the republic, who was of heroic if of rugged mold; a man above all faithful to his duty as he saw it, and truthful in word and deed, caring little for the praise or the censure of others, and in all things consistent, straightforward, fearless; a genuine son of the Puritans, an hereditary product whose life is worthy of honored remembrance.

Actors and Actresses of Great Britain and the United States. Edited by Brander Matthews and Laurence Hutton. 5th Series. The Pres-

ent Time. [Cassell & Co. \$1.50.] The subjects of this volume are Mad. Modjeska, Misses Mary Anderson, Clara Morris, and Ellen Tree; Mr. and Mrs. Bancroft, Mr. and Mrs. Boucicault, Mr. and Mrs. Florence, Mr. and Mrs. Kendall; and Booth, Irving, Jefferson, Raymond, Lester Wallack, J. S. Clarke, Lawrence Barrett, and J. L. Toole. Mr. Barrett himself writes of Booth, and generously. The sketch of Jefferson is by Mr. Bunner; that of Wallack by William Winter. The same plan as in the preceding volumes is followed in this; each brief original sketch being supplemented by personal and critical notices, and anecdotes, gathered from a variety of sources. There are no pictures and the binding of the book is showy rather than tasteful.

MINOR FICTION.

Mabel Stanhope. By Kathleen O'Meara. [Roberts Bros. \$1.25.] Though Mabel Stanhope is a young girl, and her story is largely one of school-girl life in Paris, we do not class the book among those for the young, but among novels, for it is not a profitable book for young people to read. It is moderately interesting, it is firmly written, there is a curious mixture of French in its dialogue, so that the reading of it would be an intermittent exercise for a student of that language. But its atmosphere, its indiscreet allusions to undesirable French novels, its episodes of flirtation and elopement, and the crowning incident of de Loric's shameful proposal to Mabel, forbid it, in our judgment, to fresh young minds. Older and steadier heads may read it with some enjoyment over its animated scenes, with proper detestation for Madame St. Simon, with true sympathy for the unhappy governess, Miss Jones, and with genuine interest in the simple and sincere account of Mabel's conversion to the Church of Rome.

Dollars and Duty. By Emory J. Haynes. [Boston: Jas. H. Earle. \$1.50.] Mr. Haynes is the respected and efficient pastor of the Tremont Temple Baptist Church in Boston, where he occupies an honorable place among the earnest and able clergy of the city. But like too many other clergymen, he has been smitten with the disease of novel-writing, and the result in this story is a strange result indeed. It could not fail to have much life and fire, for these are in all Rev. Mr. Haynes's work, but it has altogether too much preaching, its characters are unnatural, its tone strained, and its plot simply laughable to one who has any proper conception of the nineteenth century life of New England which it attempts to portray. A spirit of crudity pervades the whole work, and the crudity is of such a kind that we must firmly but kindly remind its author of the proverb about the shoemaker and his last. Rev. Mr. Haynes as a preacher deserves our respect; but as a novelist he is an extreme transgressor of the rules of art and nature.

The Golden Justice. By William Henry Bishop. [Houghton, Mifflin & Co. \$1.25.] Mr. Bishop has broadened his perspective and given to his work in *The Golden Justice* a dignity and seriousness which are not new qualities in the fiction from his pen, but which are here heightened in effect, and marked out with the easy confidence of an artist who has mastered his subject, and

who knows how to interpret it to the best advantage. The story takes us to the mid-west, to the flourishing city of Keewardin on the shores of Lake Michigan, and the characteristics of life in that prosperous center of population are depicted not by deliberate description, but in a straightforward, matter-of-course way that arouses admiration for Mr. Bishop's cool, evenly balanced realism. There is plenty of satire in the book—or what to many Eastern readers will seem like satire—yet this is never forced; for the author has the rare power of keeping his own personality wholly out of the picture. He looks at things with calm eyes, is quick to realize their just weight and measure, and he records his impressions with what at least seems like absolute impartiality. He has no romantic preconceptions, yet never loses sight of the romance of reality. The motive of *The Golden Justice* is in itself highly romantic. A man who has committed a crime writes out a confession and deposits it with other papers in the pedestal of a statue at whose setting up he is the chief orator. How he grew to fear that his secret might be revealed, and how at length the crisis came in a way he had not dreamed of, Mr. Bishop unfolds in a natural and dramatic sequence in which the fate of several interesting persons is involved. The general impression is quiet, and at times somber; the story has merit that distinguishes it from the mass of current fiction. It does not go very deep, but as far as it goes it is firm in manner and true in motive. Its sincerity constitutes its greatest charm.

A Mirage of Promise. By Harriet Pennawell Belt. [J. B. Lippincott Co. \$1.25.] Into this quiet, but firm-textured and deftly-woven romance, is introduced, as a leaven of interest, the epoch-making anti-slavery ferment, which in the first quarter of the present century was already working in leading minds both North and South. The author disclaims any direct historical purpose, yet she has studied her subject carefully, and she has not failed in making her story faithful to the times, and in retaining a warm human interest, which gives to her characters a distinct vitality. The plot is not without episodes that in other hands might have been sensational, but these are treated with becoming dignity. The humor of the book is gentle and all-pervading—Mrs. Brodie, the minister's wife, is a capital portrait—and one cannot read far without coming under its influence. Alma is a charming heroine, all purity and grace, and her love experiences are revealed with sympathetic delicacy. In these days, when fiction is so largely composed of factitious and debasing elements, it is pleasant to meet with a novel intrinsically so meritorious as is *A Mirage of Promise*, which appeals to cultivated readers, and deals in wholesome influences.

The Trial of Gideon and Countess Almara's Murder. By Julian Hawthorne. [Funk & Wagnalls. 75c.] These two stories by Mr. Julian Hawthorne, are of very unequal quality. The first is a piece of forced romancing that has no special claim upon the attention; the second is a clever bit of tragedy, rather original in conception and told with a matter-of-fact simplicity that heightens its power perceptibly. The secret of the Countess Almara's identity is well kept, and the climax is admirably planned, and comes upon the reader with a shock of surprise. Mr. Hawthorne is, as usual, somewhat careless in

his style, after the manner of a man who writes against time; but his style probably expresses all that he cares to express; at any rate it comports very well with the average of his work.

Among recent additions to Harper's Handy Series of novels are Annie Edwardes's *A Playwright's Daughter*, a bright but light story of English society life with a Russian heroine and a tragical ending; Geo. Manville Fenn's *The Chaplain's Craze*, mysterious and sensational, dealing with a baronet's disappearance and a released convict; Amelia Barr's *Between Two Lovers*, a powerful Yorkshire love story of a girl choosing between love and duty toward a shiftless brother and the suit of the master of the mill in which she works; Robert Buchanan's *That Winter Night*, a Norman love scene in the late Franco-German War; Farjeon's *The Bright Star of Life*, relating the after fortunes in business and love of two English boys, in a style somewhat suggestive of Dickens; Mrs. Wilbur's *Annie Barton's Journal*, a village tale of a strongly emotional and religious type; and *Marcella Grace*, an intense and in a degree powerful Irish romance. [Each 25c.]

MINOR NOTICES.

Years of Experience. An Autobiographical Narrative. By Georgiana Bruce Kirby. [G. P. Putnam's Sons. \$1.25.] A varied life, such as falls to the lot of but few women, is here put on record; beginning with the birth of the author in Bristol, England, December, 1818, and running on through strange vicissitudes till her departure from New York to California in May, 1850, to be a nurse, and share in the general prosperity, where she abruptly takes her leave of the reader. She was a restless woman, of the extreme type of "advanced free thinkers" as to religious belief, a reformer and abolitionist, and perilously near being a communist; certainly eccentric and independent. Her experiences have interest, especially those relating to her connection with the Brook Farm families, and her sketches of different members of the Association, of whom she speaks with such unreserve as may not be wholly agreeable to the survivors who had part in that experiment. She was ready to adapt herself to any circumstances, willing to work for the unfortunate and bear opprobrium, and to take the consequences of her occasional officiousness and candor of speech.

Society in the Elizabethan Age. By Hubert Hall. Illus. [London: Swan, Sonnenschein, Lowrey & Co. \$3.50.] With its eight colored and other plates, its excellent paper and type, and its rich blue cover, this handsome octavo of nearly 300 pages is inviting, but we have been disappointed in its contents. It seems to us that the author has missed a fine opportunity to make an interesting book, and has produced a commonplace and dull one. The ten character portraits which constitute its chapters are not ideals of "Landlord," "Tenant," "Merchant," "Courtier," "Churchman," "Lawyer," as might be supposed, but are rather so many biographies of actual personages taken as types of their respective classes. There is a great deal of material in the book relating to social organization and life in England in the 16th century, much of it interesting, some of it curious; but the presentation of it lacks vigor and vitality.

The Functions of the Brain. By David Ferrier, M.D., LL.D., F.R.S. Second Edition, Re-written and Enlarged. [G. P. Putnam's Sons. \$4.00.] No recent work on the physiology of the human mind has excited more attention than Dr. Ferrier's *Functions of the Brain*, first published in 1876, in which he took the position that numerous cerebral functions can be distinctly localized in permanent quarters of the brain. A good summary of his arguments may be found in the appendix to Dr. Carpenter's *Mental Physiology*. Owing to the application of electricity to the study, says Dr. Ferrier, "the physiology of the brain has made greater advances during the last ten years than in all the previous years of physiology and pathology together," a statement which strikes the non-professional mind as rather extreme. Be that as it may, however, Dr. Ferrier has taken advantage of the great advance undoubtedly made, and has so far transformed his work that it is now a large octavo of five hundred pages which not only gives a full account of his own investigations, but also expounds systematically the functions of the brain and the central nervous system in the light of the latest research. While making a few modifications, the author has maintained his principal doctrines in respect to the localization of the cerebral functions unchanged in all essentials. These doctrines have no affinity with the fancies of phrenology, but are a thoroughly scientific attempt to work out the hypothesis that it is not the whole brain, but only a part of it, which is concerned in each distinct cerebral operation, as its center of activity. Definite local centers for sight, hearing, smell, and probably taste, Dr. Ferrier thinks, are now assured, and so far numerous psychologists would follow him. But as he goes on from sensation to the higher activities he becomes more uncertain, acknowledging very frankly the lack of facts in support of defined centers of proper thought. The twelfth chapter, on the hemispheres considered psychologically, is yet the most generally interesting of all, with its discussion of such subjects as *aphasia* and word-blindness. It is pleasant to note Dr. Ferrier's appreciation of Prof. William James's work in psychology in several passages. *The Functions of the Brain*, in its enlarged form, is indispensable to the medical man and the thorough student of mind.

Professor Hames's *Elementary Treatise on the Theory of Determinants* is a valuable collegiate text-book for the study of advanced methods of handling mathematical problems. It sketches the history of Determinants, and shows how marvelously Leibnitz's prediction as to them has been fulfilled. Lying almost unnoticed for a century and a half, they have now become an instrument of the highest practical utility. No discoverer of a new mathematical method is able to develop it with any fulness. A mathematical notation is a language; it can seldom be acquired by an old man, in such wise as to be handled like his vernacular. Our times are witnessing the development of new methods; and the young men of the present day will in a few decades show what new power these methods give them over the secrets of nature. Professor Hames's volume will be an excellent introduction to these higher walks. [Ginn & Co.]

Mr. E. P. Alexander has written a short essay

on *Railway Practice* which discusses the questions involved in the interstate commerce bill for example, and some others related to the control of railroad traffic. Mr. Alexander believes that the pooling system has come to stay, and that there are benefits in it rather than evils, and his remarks on stock gambling are more rational and discriminating than are sometimes heard. [G. P. Putnam's Sons. 75c.]

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

Lady Martin's "Shakespeare's Female Characters." We are glad to see that Messrs. Scribner & Welford of New York offer a new edition of Lady Martin's (Helena Faucit's) *On Some of Shakespeare's Female Characters*, at the reduced price of \$3.60. Nothing so good on the subject has appeared since Mrs. Jameson's *Characteristics of Women*. It includes papers on Ophelia, Portia, Desdemona, Juliet, Imogen, Rosalind, and Beatrice, by one who has personated them all on the stage with a truth and grace unsurpassed if not unequalled in these latter days. In her modest preface she says:

What I have written has been written in a loving and reverent spirit, with the wish to express in simplest language what I feel deeply about these exquisite creations of Shakespeare's genius. That fuller justice might well be done to them I do not doubt. Still I have had the great advantage of throwing my own nature into theirs, of becoming moved by their emotions: I have, as it were, thought their thoughts and spoken their words straight from my own living heart and mind. I know that this has been an exceptional privilege; and to those not so fortunate I have striven to communicate something of what I have learned in the exercise of my "so potent art."

My best reward would be, that my sister-women should give me in return the happiness of thinking that I have helped them, if ever so little, to appreciate more deeply, and to love with a love akin to my own, these sweet and noble representatives of our sex, and have led them to acknowledge with myself the infinite debt we owe to the poet who could portray, as no other poet has so fully done, under the most varied forms, all that gives to woman her brightest charm, her most beneficent influence.

We would particularly commend the book to teachers, and especially to teachers of girls. It should have a place beside Mrs. Jameson's *Characteristics* in every school library.

"The Passionate Pilgrim" in the "Quarto Reprints." One of the most interesting of the series of fac-simile reproductions of early Shakespeare quartos, now in course of publication in London, is that of the first (1599) edition of *The Passionate Pilgrim*. The manner in which the pirate Jaggard made out the tiny quarto from the slender material he could get together is so well set forth by Professor Dowden in his introduction that we cannot do better than to quote a part of the opening paragraph:

Elizabethan lovers of song must have associated Shakspeare's poems with the White Greyhound in Paul's Churchyard, for at the house bearing that sign *Venus and Adonis* in 1593, and *Lucrece* in 1594, made their appearance; now, six years after its original publication, the demand for Shakspeare's earliest poem continued brisk, so that Leake, the owner of the Greyhound, deemed it necessary to issue the *Venus* in a new edition. . . . Any one with a fancy for writing a very Imaginary Conversation, yet with an undoubted foundation in fact,

may choose this year 1599 for the time, and the Greyhound for the scene. Enter Master W. Jaggard, a visibly piratical person, who draws Leake mysteriously aside, and informs him that he, Jaggard, has come by certain of those "sugared sonnets" of Shakspeare, lately mentioned by Meres as existing among the writer's "private friends." Will Leake put his name upon the title-page and sell the pamphlet at the Greyhound, whither young amorists come to exchange their sixpences for passions in verse? A few pieces on the subject of Venus and Adonis may well pass for Shakspeare's, if indeed some of them are not really his; other scraps may be added from various quarters, and the name of the mellifluous and honey-tongued poet may be inscribed upon the title-page. Here the writer of our imagined Imaginary Conversation will do well to represent Leake as alarmed lest such a freedom may kindle the indignation of Master Shakspeare; whereupon Jaggard must protest that Will is a gentle spirit, and cite the words of one who had formerly given Shakspeare cause of offence, yet found his demeanor "no less civil, than he excelent in the qualitie he professes." Leake now looks into the manuscript, and finds it too scanty to make a quarto capable of beguiling even the most moonstruck and muse-loving fantastico into the expenditure of a doit. But Jaggard has thought of a novelty which must prove attractive—let us print on only one side of the page; this will double the bulk of the pamphlet.

We will not go on to quote the discussion of the title, "which must be pretty, but need not be very pertinent." Suffice it that *The Passionate Pilgrim* is finally decided upon, and the booklet goes to press. The matter is spun out by the further "dodge" of putting a headpiece and tailpiece on every page, so that a dozen lines of text sandwiched between these convenient pictorial devices make a decent show on the printed side of the leaf.

This chopping-up of the text, by the way, has proved a stumbling block to most of the editors. The last piece in the collection—Richard Barnfield's (not Shakespeare's) "As it fell upon a day," etc.—has been often reprinted as two poems. The 56 lines are scattered through four pages of the quarto, 14 on the first, 12 on the second, 14 on the third, and 16 on the fourth; and as early as the year 1600 the first 26 lines were copied into the volume entitled *England's Helicon* as a separate poem, though the editor, apparently feeling that it ended too abruptly, added a couplet of his own to round it off. As printed by the author, however, in his *Poems: In divers humors*, 1598, the 56 lines form a continuous "Ode," as Jaggard evidently meant they should in his little quarto.

A similar mistake has been made by all the recent editors—one W. J. Rolfe not excepted—in treating the five stanzas beginning "Good night, good rest" as two poems of two and three stanzas respectively; the second beginning "Lord, how mine eyes throw gazes to the east." Dowden is certainly right in taking the five stanzas as a single piece. He gives plausible reasons for this conclusion, but, curiously enough, he overlooks one little typographical point which settles the question beyond a doubt, not only for this poem but the other to which we have referred. We see by the facsimile (and it is a good illustration of the value of such a facsimile) that, though a poem is in several instances strung out through successive pages, as already described, the first line of each poem is invariably printed with an initial letter of extra size. Now, the "Good night, good rest," begins with the big G; but the "Lord,

how mine eies" has only the ordinary capital L. So in the other poem we find a big A in "As it fell vpon a Day," but no such distinction in the capital W of "Whilst as fickle Fortune smilde," which begins what has been taken by some as another poem. We think we may venture to urge that the credit of this discovery should offset the blunder we made in cutting the "Good night" poem in two, as former editors had done.

As we have before reminded our readers, these interesting and useful reprints are now published by Mr. Quaritch, and are sold at the low price of six shillings (\$1.50) each to those who buy the full set.

Cheap Reading in Elizabethan and Other Old English. We often receive letters inquiring for the cheapest editions of certain Elizabethan and other books for school use; and in replying by letter we have repeatedly commended the excellent reprints in "Cassell's National Library," costing only a dime each in paper covers or 25 cents in cloth. Among the fifty or more numbers already issued are Walton's *Complete Angler*, a selection of Latimer's *Sermons*, Bacon's *Wisdom of the Ancients*, etc., Maundeville's and Hakluyt's *Voyages*, Cowley's *Essays*, Marco Polo's *Voyages and Travels*, Browne's *Religio Medici*, and Shakespeare's *Hamlet*, *Macbeth*, *Merchant of Venice*, and *As You Like It*. All have introductions by Professor Henry Morley, and some have valuable illustrative matter in the form of appendices. The introduction is of itself sometimes worth more than the cost of the book. A week or two ago we advised all the members of a class reading *As You Like It* in Rolfe's edition to buy Morley's also for the sake of his admirable comments on the moral lessons of the play. Teachers would do well to encourage the young folk in buying and reading these books out of school, if there is no place for them in school; and they are not bad pocket companions for older people in horse-car or steam-car.

Actors' Names in Early Stage-Directions. A correspondent in New York inquires whether our statement in the *World* for November 13th (p. 395), that Sinklo's name appears in *a Hen. IV.* is correct. He adds:

I set some of my young nieces to work, and they say the name Sinklo is not to be found in *a Hen. IV.* Did you ever strike *Gabriel* in the same way? and *Humphrey*? Both took part in this circle of plays, and got their names immortalized in the same way.

The name *Sinklo* is in the 1600 quarto of *a Hen. IV.*, not the folio, as our statement suggests. We had in mind the occurrence of these names in the early eds. generally, and did not perceive that "the folio" alone had been mentioned in the preceding sentence. The matter is stated more fully in our edition of the *T. of S.* p. 127 (note on ind. i. 86) thus:

In the folio this speech has the prefix "*Sinklo*," the name of an actor in Shakespeare's company. Like other instances of the kind, it serves to show that the folio was printed from stage copies of the plays. Sinklo was also one of the actors in *Hen. IV.*; as the quarto of 1600 has in v. 4 the stage-direction, "*Enter Sinklo and three or foure officers*." Again in the folio, in *3 Hen. VI.* iii. 1. we find the stage-direction, "*Enter Sinklo and Humphrey, with crosse-bowes in their hands*;" and "*Sink.*" "*Sinklo*," or

"*Sin.*" is prefixed to the speeches of the 1st Keeper that follow.

In the ed. of *3 Hen. VI.* p. 143 (note on i. 2. 47) we have the following note:

47. *Enter a Messenger.* The folios have "*Enter Gabriel*," which was probably the Christian name of an actor. There was a player named Gabriel Spencer in Henslowe's company in 1598.

On p. 154 of the same ed. (note on the beginning of iii. 1) referring to the stage-direction quoted in the note from *T. of S.* above, we say:

It is probable that *Humfrey* is the name of an actor—perhaps, as Malone suggests, Humphrey Jeaffes, who is mentioned in Henslowe's *Diary*.

Those notes answer all the queries in our friend's communication.

A Correction. The publishers of Bryant's *Library of Poetry and Song* remind us, in a courteous note, that we were wrong in stating, in the last number of the *World*, that "the ballad of Anne Hathaway" was "ascribed to Shakespeare" in the early editions of that standard anthology. In the first edition the poem is said to be "attributed to Shakespeare," while in subsequent editions we find: "This poem has sometimes, but surely without much reason, been attributed to Shakespeare." In the *World* for April 19, 1884 (vol. xv. p. 136) the facts are correctly given; but when we wrote the note a fortnight ago we had not time to hunt up the earlier one, and the reference to it was supplied by the editor-in-chief.

We may add that in Longfellow's *Poems of Places* (vol. iii. of "England," p. 198) the ballad is ascribed to "William Shakespeare" without comment or qualification.

PERIODICALS.

The *Atlantic* for February gives a good deal of space in one way and another to reviews of current literature; the pages thus used might be better devoted to a better purpose. Mr. Whitier has a tender and artless poem, "A Day," and Mr. Lowell has his say about that hackneyed theme, the materialism of the times, in five pages of verse that is not particularly impressive for point or originality. He contrasts the ideals of modern science with the inspiration of the church service of his youth:

Church gone and singers too, the song
Sings to me voiceless all night long,
Till my soul beckons me afar,
Glowing and trembling like a star.

Each, he tells us, has his little key to the "Great Mystery," tries it, and finds it of no use:

Yet better keep it after all,
Since Nature's economical,
And who can tell if some fine day
(If it occur to her) she may,
In her good-will to you and me,
Make door and lock to match the key?

Under the title of "Two Serious Books," Miss H. W. Preston reviews seriously the *Baldwin* of Vernon Lee and W. S. Lilly's *Chapters in European History*. Miss Susan Cooper contributes agreeable reminiscences of Cooper, depicting him, by the way, in the somewhat novel light of a maker of ballads. Mr. John Fiske, in pursuing his account of the evolution of constitutional government in this country, has a few strong words about the dangers of centralization, which he thinks have greatly increased since the war. Mr. Crawford, in *Paul Put-off*, continues to skim the surface of things with the bewildering

ing agility of a prestidigitator. Mrs. Oliphant's *The Second Son* increases steadily in interest.

The February *Harper's* carries a varied freight of excellent quality. Mr. Warner, with the assistance of Messrs. Gibson and Kappes, makes a delightful excursion into "The Acadian Land," the Bayou Teche of Louisiana. Mr. Warner found the Acadians primitive in their ways, but not eccentric; a self-supporting community of athletic men and plain, sturdy women, all singularly free from the "hurry and worry and information of our modern life." Frank Millet continues his capital account of "Campaigning with the Cossacks;" and there is a sportsmanlike article on "Moose Hunting." These three papers are all beautifully illustrated. Mr. A. Lang celebrates "The Fairy's Gift"—short-sight!—in a few bright rhymes. One does not often meet with a story so silly as is Mr. Grant Allen's "Leonard Arundel's Recovery." A blind man is in love with a girl, recovers his sight, finds that she has red hair, shows his horror, and the girl cries out "with a breaking heart," "It is all over. . . . I can never marry you;" then she has a fever, during which her features are vastly refined, and her hair turns white. When Leonard next sees her, she has the "air of a Louis Quinze Marquise," and he renews his devotion as a lover, this time acceptably. Mr. Howells's new novel, "April Hopes," opens with a class day at Harvard. Mr. Howells has got hold of a nasty little social hypocrite in Mrs. Pasmer, and, as the phrase goes, he plays her for all she is worth. One cannot help thinking that for so mighty a hunter Mr. Howells wastes his ammunition on very small game. In the "Editor's Study," Mr. Howells discusses the short story, theoretically and specifically. He is inclined to the opinion that Americans beat the world in the writing of short stories, and cites many examples to support the claim, saying in passing, we are glad to see, a hearty word of praise for Mr. J. W. De Forest, "a novelist whose work has in some respects not only not been surpassed, but not approached, among us—a realist before realism was named, and an admirably equipped artist." The success in the short story here is due, Mr. Howells thinks, to the success of our popular magazines, and the consequent demand for this class of fiction.

Scribner's Magazine for February more than fulfills the promise of the first number, and amply vindicates the existence of this new and already popular periodical. The opening paper by Mr. John C. Ropes on "The Likenesses of Julius Cæsar" covers a good deal of ground, and the accompanying illustrations, of which there are nearly a score, are finely engraved, particular merit attaching to Mr. Closson's representation of the Chiaramonti bust. Our prediction that *Scribner's Magazine* would be strong in the department of native fiction we are glad to find amply realized. J. S. of Dale contributes the first part of a capital novelette which has some delicious passages in it; Octave Thanet's "Half a Curse" is a tale whose quiet intensity takes hold upon the reader; Mr. Bunner's "Story of a New York House" has a flavor and atmosphere quite its own; and Mr. Campbell Scott's story, "The Ducharmes of Baskatonge," takes us into the heart of a northern wilderness and reveals human passions untrammelled by the conventionalities of an artificial society. Mr. Washburn's reminiscences of the Paris siege are

acceptably continued, and the same remark italicized will apply to the concluding "Glimpses at the Diaries of Gouverneur Morris." Prof. J. R. Soley writes of "Our Naval Policy" with candor and justice, favoring the establishment of a naval reserve and of a permanent administrative staff. Mr. Brander Matthews introduces M. Coquelin with felicity. Mr. T. S. Perry's paper on "Russian Novels" is inadequate and commonplace. We must speak once more of the exceptional typographical attractiveness of *Scribner's Magazine* and the unpretentious excellence of its engravings. Surely, here is a generous twenty-five cents' worth!

Lippincott's Magazine for February presents "a complete novel," filling ninety pages. "A Self-Made Man" is the title, and Miss M. G. McClelland is the author. The story has vigor, and deals with coarse types in a bold way. William E. Curtis gives us a pleasant glimpse of "A Day With the President" at the White House, emphasizing Mr. Cleveland's masterly simplicity and devotion to work and revealing his methods for ridding himself of bores. Under the title of "Mere Egotism" Mr. John Burroughs makes his literary confession. "As a youth," he says "I was a philosopher; as a young man I was an Emersonian; as a middle-aged man I am a literary naturalist; but always have I been an essayist." Incidentally he reveals his preferences among authors. Browning he cannot read. "His verse is like a springless wagon on a rough road. He is full of bounce and vigor, but it is of the kind that bruises the flesh and makes one bite his tongue." Admirable, too, is the comparison of Swinburne's verse to the lilt and flow of the sea, and the terse comment, "he sickens me." There is some sound literary advice in Mr. Burroughs's on authorship; it has been formulated many times, but rarely so well:

To give anything like vitality to one's style, one must divest one's self of a false or accidental or factitious mood or feeling, and get down to his real self, and speak as directly and sincerely as he does about his daily business or affairs, and with as little affectation. One may write from the outside of the mind, as it were, write and write, glibly and learnedly, and make no impression; but when one speaks from real insight and conviction of his own, men are always glad to hear him. . . . How rare are real poems—poems that spring from real feeling, a real throb of emotion, and not from a mere surface-itching of the mind for literary expression!

At the close of the magazine there is some pertinent criticism on the mannerisms of Charles Egbert Craddock.

Professor H. H. Boyesen undertakes to show "Why we Have no Great Novelists" in the *Forum* for February, finding the chief reason in "the fact that the American public, as far as the novelist is concerned, is the female half of it. The readers of novels are chiefly young girls, and a popular novel is a novel which pleases them." Hence the silence concerning all the vital things of life which Professor Boyesen believes to be the most serious defect in our contemporary fiction. He contrasts the freedom allowed to contributors to European periodicals with the restrictions enforced by editors of American magazines, and asserts that it is time our novelists ceased writing wholly for *ingénues*, and addressed themselves to men and women. President White tells how he was educated, and makes an interesting story of it. The other arti-

cles in this number of the *Forum* all deal with questions of the day in vigorous and incisive form.—The Hon. S. G. W. Benjamin, in the *Magazine of American History* for February, effectively disputes Mr. J. B. McMaster's argument concerning the weakness and inefficiency of the early American press. His review of the "Notable Editors Between 1776 and 1800" throws a full light on the conditions of primitive journalism in this country, and shows that it was primitive only in time and not at all so in quality and influence. A number of portraits and fac-similes of rare American periodicals contribute greatly to the value and interest of the article.—*Science* announces that the geographical department of that excellent review is hereafter to be in charge of Dr. Franz Boas, late of the University of Berlin. Twelve original maps of recent explorations are promised for the coming year. The issue for Jan. 28 contains a "History of the Agassiz Association," from the new official organ of the Association, the *Swiss Cross*.—The *Century's* recent revelation of "The Western Art Movement" has given rise to no less than three articles in *L'Art*, by M. Alexandre de Latour, who draws from his study of the subject "the irresistible conclusion" that American competition in artistic industry is likely to become soon of paramount importance to Europeans.

NEWS AND NOTES.

—The estate of the late Helen Hunt Jackson was all personal, and has been appraised at \$12,642.61. Her copyright account with her publishers, Messrs. Roberts Brothers, for six months from July 1, 1885, to January 1, 1886, is given as \$2,119.75.

—The late Abbe Liszt assigned to the Princess Sayn-Wittgenstein, his "universal heir," the examination and publication of his writings.

—In connection with the approaching American Exhibition in London Miss Marie A. Brown, known in this country as the translator of the *Surgeon's Stories* and *Nadeshda*, is arranging for an exhibit commemorative of the discovery of America by the Icelanders in the 10th century. The exhibit is to comprise an ancient Icelandic Viking-hall, *Vikinga-skáli*, reproduced in grand dimensions, and both exteriorly and interiorly with faithful historical accuracy, this through the personal superintendence of Mr. Magnússon, of the University Library at Cambridge; a full-size model of the famous Viking-ship exhumed in Norway in 1880; representatives of Vikings in costume of the age, of an Icelandic *skald* (bard), and relics, weapons, household things, etc., etc., belonging to the Viking period. A very choice collection of antiquities is expected from Iceland, and it is hoped that Denmark will permit the precious Icelandic manuscripts containing the accounts of the voyages of discovery to America to be included, and that Sweden and Norway will send contributions from their several museums.

—Dr. Benjamin F. Lossing has completed his popular history of the State of New York; the work will probably be published at an early date.

—F. Warne & Co., New York, will shortly publish a new and thoroughly revised edition of *Nuttall's Standard Dictionary*. The work is

edited by the Rev. James Wood of Edinburgh, who has been engaged upon it for nearly three years; it will be an etymological as well as a pronouncing dictionary, containing numerous illustrations.

— A volume of reminiscences of Salem life by a former resident of that city, Mrs. Nathaniel Silsbee, is to be published Feb. 12 by Houghton, Mifflin & Co., with the title *A Half Century in Salem*.

— G. P. Putnam's Sons are about to publish *The Conflict of East and West in Egypt*, by Dr. John Eliot Bowen of the *Independent*. The book is made up of a series of articles which have appeared in *The Political Science Quarterly*.

— The death of Professor E. L. Youmans is a blow to the *Popular Science Monthly* which he established in 1872 and always, we believe, had edited, and a loss to the scientific world. Professor Youmans was less an original investigator than a reporter of the investigations of others, which he had skill in systematizing and presenting. Mr. Herbert Spencer has had few if any more intelligent and obedient disciples in this country. "The International Scientific Series" was one of Professor Youman's numerous literary children.

— Mrs. Forman of Lynn, Mass., a Nantucket lady originally, we believe, and recently from Chicago, has been giving a series of Browning Readings in Cambridge, which have been well attended and have excited some interest. Mrs. Forman has been an enthusiastic student of Robert Browning for some years, and her readings are interspersed with descriptive and critical comments and are intended to promote discussion of the poet.

— D. Appleton & Co. will publish immediately the third and concluding part of *The Greville Memoirs*, which has just appeared in London. This part will consist of one volume only, and covers the reign of Queen Victoria from 1852 to 1860.

— A work by General C. C. Andrews, formerly Consul General to Brazil, entitled *Brazil: its Condition and Prospects*, will be published by D. Appleton & Co. early in February. The same house has in press a new novel by Christian Reid, entitled *Miss Churchill: a Study*.

— Mrs. Fargus, the widow of "Hugh Conway," asserts that *Bound by a Spell*, a novel recently published by Munro & Co. of New York, purporting to have been written by her late husband, was not of his authorship. Munro & Co. say that their edition is simply a reprint of an English copy.

— The authorship of *Towards the Gulf* is claimed by Mrs. R. I. Buckner of New Orleans, who was formerly a Miss Morris of Madison Co., Miss. Mrs. Buckner is past forty, but the novel in question is her first published book.

— Frank S. Thayer of Denver, Colorado, has issued in an *édition de luxe* of 100 numbered copies *A Tribute in Memory of Helen Hunt Jackson*, containing a fine photographic portrait of Mrs. Jackson, and views of her residence at Colorado Springs, of Cheyenne Mountain, and of the grave in Pine Hill forest. An account of the home of H. H. by Mary Crawford and a brief biographical sketch by Louis Swinburne constitute the letterpress. The illustrations are on India paper proofs. It is to be regretted that the bibliography was not made complete.

Any admirer of Helen Jackson's genius will be glad to possess this tasteful memorial.

— A bill granting a pension to Walt Whitman has been reported to the House of Representatives at Washington. Mr. Whitman's services in the army hospitals during the war would seem to entitle him to some compensation from the government.

— By a printer's error in our Necrology of 1886 Jacksonville, Fl., instead of Jacksonville, Ill., was made the place of death of the late President Sturtevant of Illinois College. Dr. Sturtevant left an autobiography which his son, Rev. J. M. Sturtevant, Jr., of Cleveland, O., is revising for publication. It needs little except a process of condensation. It is a genuine story of life. Commencing with a picture of conversion brought about in part by the preaching of Lyman Beecher, it tells of a family migration to the Western Reserve (with an ox-team) in 1816, of pioneer settlement in Tallmadge, of three boys fitted for college in the woods, of their pilgrimage, mostly on foot, from Tallmadge to Yale College in 1822, of life in Yale College for four years, including the story of the famous Blue Skin Club of which Dr. Sturtevant was one of the founders, of the organization of the "Illinois Band," of the long journey of himself and wife to Jacksonville, Ill., of the founding of Illinois College in 1829, and then of life in Illinois till nearly the close of the civil war. It tells of the mental struggles and external conflicts through which Congregationalism had a beginning in the Mississippi Valley. Its pictures of the old time in politics, religion, and education, its incidents of personal life and character in which Abraham Lincoln, Lovejoy, the father of the famous John Brown, and many others had a part, are worth preserving. The book is not unlikely to excite general interest.

— We are pleased to learn through private sources of the improved health of Mrs. Katherine S. Macquoid, the English novelist, which is now better than it has been for several winters.

— The new *Scribner's Magazine* has taken very well in England, much better, it is said, than the new *Murray's*, which latter seems to have nothing special about it.

— A translation of Dr. Franz von Reber's *History of Medieval Art* is to be issued shortly by Harper & Brothers. The translator is Mr. Joseph Thacher Clarke, whose version of Dr. Reber's *History of Ancient Art* has been received with so much favor. The forthcoming volume will be abundantly illustrated; it presents a complete review of the artistic development of the Middle Ages.

— An important addition is about to be made by Charles Scribner's Sons to their theological books by the transfer to them of the entire list of Hebrew and Semitic text-books and other works heretofore published by the American Publication Society of Hebrew, of Chicago. The most notable of the publications secured by this transfer are the Hebrew grammars of Prof. William R. Harper, Ph.D., of Yale University, which have been everywhere accorded the highest praise by instructors and scholars. These books have been adopted in both Yale and Harvard Universities, and are used in sixty-seven of the principal colleges and seminaries of America, Canada, and England.

— A new volume by Ernest Renan, entitled *Studies in Religious History*, is about being pub-

lished in England, and will be imported here by Scribner & Welford. It contains chapters on Francis of Assisi, Religious Art, Spinoza, Port Royal, a Word upon Galileo's Trial, etc.

— A portrait of Mrs. Julia C. R. Dorr, and a sketch of the author and her Vermont home, appear in the February number of *The Book Buyer*.

— More than 12,000 copies have been sold of the three popular translations of Plato: *Socrates*, *A Day in Athens with Socrates*, and *Talks with Socrates about Life*, published by Charles Scribner's Sons. The books are now to be brought out in English editions.

— Kuno Fischer's *History of Modern Philosophy*, an English translation of which will shortly be published by Charles Scribner's Sons, has already been translated into the Russian, French, Italian, and Hungarian languages. The English translation is by Prof. J. P. Gordy, Ph.D., a pupil of Prof. Fischer.

— New life seems to be infused into the valuable series of Bohn's Libraries, started so long ago by Henry G. Bohn, but now passed into other hands. Nearly a hundred thousand volumes of these libraries are annually sold.

— Mr. F. S. Ellis writes to the *Athenaeum* that very considerable progress has been made with the projected concordance-lexicon to Shelley's poetry during the seven months that it has been actually in hand. More than one half of the 32,026 lines of which Shelley's poetical works consist is indexed and revised. The work is being done by volunteers, and allotments are made to any who can give two or three hours a day to it.

— On the 20th ult., a joint resolution was laid before the Senate by Senator Hoar to authorize the Secretary of State to contract with Benjamin Franklin Stevens, a native of Vermont, now residing in London, for a descriptive catalogue index of such manuscripts or documents as may be found in the private and public archives of Great Britain, France, Holland, and Spain, relating to the history of America between the years 1763 and 1783, at a price not to exceed \$100,000. A memorial signed by representatives of several historical societies and many eminent men of letters accompanied the resolution, with a letter from Secretary Bayard asking for the project the careful attention of Congress.

— Mr. Thomas B. Connery, formerly managing editor of the New York *Herald*, has been nominated by the President as Secretary of Legation at Mexico.

— A memorial has been submitted to the Library Committee of the California legislature urging the purchase by the State of the Bancroft historical library. The San Francisco *Bulletin* says that Mr. Bancroft purposed bequeathing the library to the State, but the disastrous fire which destroyed his publishing house and entailed a loss of \$750,000 forced him to abandon his design. The library was appraised by experts, who decided that it was worth \$250,000, probably a low valuation, as a large part of the collection can never be duplicated, while the rare books alone are thought to be worth fully half the sum named.

— Mr. F. D. Millet, the artist, is back again from his home on the Avon to his other home in New York, where he expects to remain for the winter. He has a new story on hand.

— To show its appreciation of the work performed by its employes during the past year, the

Century Co. on Christmas day divided \$20,000 among them; and that there might be no suspicion of partiality, gave to each man a certain per cent of his salary. Mr. Roswell Smith, the President of the Company, was recently tendered a dinner at Pinard's on Fifteenth Street by his associates to remind him, so the invitations stated, that the Company has just completed "the sixteenth and most successful season in the steadily-ascending record of its prosperity and influence." Pinard's beautiful dining-room was elaborately decorated with rugs, pictures, and growing plants, contributed for the occasion by the guests, including a number of well-known writers, who, for a long time, have been associated with the *Century* and *St. Nicholas* magazines. The dinner, which was presided over by Mr. Gilder, the editor of the *Century*, was enlivened throughout with speeches by Messrs. Frank R. Stockton, George W. Cable, E. C. Stedman, Cephas Brainerd (counsel for the Company), Washington Gladden, and Theodore De Vinne, the printer of the magazine.

— "Sydney Luska," who has spent much of his time of late in Paris, where his wife is studying vocal music, has material in hand for several new stories; and one of them, which is said to be a slight deviation from his former romances of Jews and music, has just been disposed of to a newspaper syndicate. Its title is *The Yoke of Thorah*.

— The superb *édition de luxe* of the *Catalogue* now in preparation by the American Art Association, of the A. T. Stewart collection of art works, is in a fair way to be exhausted immediately on its publication, notwithstanding its high cost. Etchings, photogravures, and phototypes from azeline negatives of the original paintings are scattered lavishly over the pages of the *Catalogue*, and do much to compensate the art lover for the scattering of Mr. Stewart's collection.

— The Winter Memorial Library at New Brighton, Staten Island, has recently received from Mr. Edwin Booth a contribution of 700 volumes. On the fly-leaf of each book the actor wrote, "For the Winter Memorial Library, with affectionate remembrance of little 'Artie,' from his father's friend, Edwin Booth." It will be remembered that Mr. William Winter's little son, Arthur, was killed while coasting; and that the library was founded in his memory shortly after the accident. Other contributions of books have been made by Messrs. Lawrence Barrett, Joseph Jefferson, and John Gilbert.

— There is just now a great deal of talk in New York concerning Major Walter's *Memorials of Washington*, illustrated with reproductions from the so-called Sharples portraits. The author complains that the report of the Massachusetts Historical Society's Committee deals rather with the literary blunders of his book than with the question at issue: the authenticity of the Washington portraits, toward which he intimates that "simple truth and justice" have not been done. On the one hand, Mr. Walter is defended by such men as D. Huntington, President of the National Academy of Design, New York, Eastman Johnson, J. Q. A. Ward, and Launt Thompson, who in 1882 signed their names to a card on which they wrote: "The authenticity of these paintings has never been questioned by artists, or others competent to form correct judgment;" on the other, the body

of the Massachusetts Historical Society is against him, and Mr. George H. Moore asserts that "The New York Historical Society never endorsed Mr. Walter, nor any of his pictures." The publishers of the *Memorials*, Messrs. Scribner & Welford, are making every effort to determine the truth concerning the portraits.

— A New York literary man, who prides himself on the number of his discoveries of authors whose identities, concealed under a *nom de guerre*, have been the theme of much gossip, has come upon a letter written in Paris, which discloses the identity of that widely discussed author, "Count Paul Vasili." The writer of the letter affirms that the mysterious Count Paul "is none other than Mme. Juliette Adam, the versatile and vivacious directress of the *Nouvelle Revue*, whose salon is the center of all literary Paris. . . . When a Parisian editor wrote to ask Mme. Adam for an article the other day, she inadvertently sent him an unpublished manuscript by Count Paul Vasili. The editor charged her at once with being the 'man' whom all Europe was speculating about, and she sent him an answer which dodges without denying."

— There are now on exhibition at the Associated Artists' building, New York, a number of paintings by Mrs. Anna Lea Merritt of Philadelphia, who, during the past ten years, has had her studio in London. Chief among the portraits are striking likenesses of James Russell Lowell and Oliver Wendell Holmes. The coloring of these two paintings is thought to be exceptionally fine.

— Nearly all of the athletic clubs in New York are making active preparations for dinners, receptions, etc., which they propose tendering to Mr. Thomas Stevens, who has just returned from his trip around the world on a bicycle. Mr. Stevens's article for the February number of *Outing* will describe his experiences in the Persian capital.

— The Scribners have had a great success with their *Cyclopædia of Painters and Painting*. The edition, consisting of 500 copies, is nearly exhausted, only 50 copies remaining on the publishers' shelves, yet the third volume of the series has but just appeared, and the fourth is still to come. The price of the fifty copies of the first two volumes has been advanced to \$37.50 each, bringing up the cost of the entire work to \$150.00 to those who were not fortunate enough to send in their subscriptions early in the season.

— On April 15, the twenty-second anniversary of President Lincoln's death, Walt Whitman is announced to deliver his lecture on Lincoln before a New York audience, and at a later date, to give it in Boston. One who is in a position to know how the poet's financial affairs stand, says that they are in a distressing state, and that Whitman's return to the lecture platform is prompted solely by his great need of funds. As this Lincoln lecture netted him on a certain occasion in Philadelphia last year nearly \$700, there is no immediate cause for concern among his friends.

— The author of *A Tramp Trip: How to See Europe on Fifty Cents a Day*, a little book which Harper & Bros. will publish this month, is Mr. Lee Merriwether, a young man connected with the Department of the Interior at Washington, who, through tramps at home and abroad, has familiarized himself with the con-

dition of the laboring classes here and in Europe. The trip which he describes in his book was made on foot for the most part, and it goes without saying that his volume will contain much that is not found in the ordinary book of travel. Rural and manufacturing England, as seen by him, are treated at considerable length.

— An exquisitely engraved portrait of Louis Adolphe Thiers will be used as the frontispiece of *Scribner's Magazine* for March, in which number Ex-Minister Washburne, who owns the original of the portrait, will bring his series of articles to a close with a vivid and important account of the Commune of Paris, illustrated with eighteen engravings. Other elaborately illustrated articles are *The Stability of the Earth*, by Prof. N. S. Shaler, and the *Bayeux Tapestry*, by Mr. Edward J. Lowell.

— Mr. George Willis Cooke is prepared to give a course of six lectures on Woman in Literature, of which the several subjects are the Women of the Age of Elizabeth, Lady Montague and the women of her times, the "blue stockings" of Dr. Johnson's day, the English novelists of the early part of this century, Harriet Martineau, and George Eliot. These are central figures only. Mr. Cooke's address is West Dedham, Mass.

— We learn from the *Athenæum* that Mr. William Morris has finished the 12th book of his translation from the *Odyssey*, and that the 12 books have gone to press; that Mr. Spencer's health is somewhat improved; and that Prof. Mahaffy's *Rambles and Studies in Greece*, now out of print, are shortly to appear in a third edition.

— The *Academy* has a highly appreciative article on the first volume of Dean Plumptre's great work on *The Commedia and Causoniere of Dante*, which comprises a life of the poet and essays on his works.

— A new series of "Great Writers" has been started by a British publisher, the first brief biography in which is one of Longfellow by Eric S. Robertson.

— Browning's "Strafford" has been produced at the Strand Theater, London, under the auspices of the Browning Society. The presentation seems to have suffered in the acting.

— The famous *Alice in Wonderland* not only has a new companion, *Alice's Adventures Under Ground*, but has been dramatized and produced at the Prince of Wales's Theater, London.

— The title of Mr. T. W. Higginson's forthcoming booklet has been changed to *Hints on Writing and Speech-Making*.

— Macmillan & Co. announce a popular edition of the "English Men of Letters Series" in monthly shilling volumes. This step will help to displace the "shilling dreadful" by the "shilling grateful."

— Roberts Bros. have in preparation *Sonnets in Shadow*, by Arlo Bates, whose *Berries of the Brier* is now out of print.

— Admirers of that strong if unequal novel, *Coronation*, will doubtless be interested to know that the authorship of *Constance of Acadia* and *Agatha and the Shadow* in Roberts Bros. "Old Colony Series" is ascribed to the writer of the first-named work — Rev. E. P. Tenney.

— Mr. Lafcadio Hearn, in the preface to his forthcoming collection of stories, *Some Chinese Ghosts*, says that he has sought "weird beauty" as the chief characteristic of those productions

About their weirdness there can be no question; for in theme and method they are unique.

— *Dr. Channing's Note Book*, passages from the unpublished writings of William Ellery Channing, selected by his granddaughter, Grace E. Channing, is to be published before long by Houghton, Mifflin & Co.

— The new edition of Prof R. T. Ely's *Labor Movement in America*, which T. Y. Crowell & Co. have in press, is to contain a much-to-be-desired index.

— *A Week Away from Time* is the taking title of a volume of stories to be published by Roberts Bros. They were written by a little coterie of literary amateurs who find in the sandy wastes of Cap Cod the scene of a new *Decameron*, and the literary qualities displayed by the collaborators, as well as their social position, are expected to give the book a decided vogue.

— On Tuesday, Feb. 1, Lee & Shepard of Boston passed the 25th anniversary of their partnership. In these times of changes such a permanency of connection is noticeable, and a wide constituency of friends will unite in congratulations upon the fact.

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Cooper, J. F. ("A Glance Backward.") *Atlantic*, Feb.
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Contemporary Records: 1. Oriental History. By Professor Sayce; 2. Social Philosophy. By John Rae; 3. General Literature.

The Fortnightly Review.—Present Position of European Politics: 1. Germany; Last Words with General Gordon. By Lieut.-General Sir Gerald Graham, K.C.B.; M. Renan's Later Works. By Andrew Lang; Ireland Beyond the Pale. By Sir Arthur D. Hayer, Bart.; Benvenuto Cellini's Character. By J. A. Symonds; The Iron and Steel Trade. By Sir Lowthian Bell, Bart.; Womanhood in Old Greece. By Mrs. E. Lynn Linton; The New Reformation. Part I. 1. By Rev. Charles Voysey. 2. By the Hon. and Right Rev. W. Clifford, R. C. Bishop of Clifton; Lord Randolph Churchill's Resignation. By the Editor; Correspondence: Aubanel and the Provençal Renaissance. By Edward Barker; "The Statistics of Morality." By Herman Adler; Prof. Huxley's Defence. By W. S. Lilly.

The London Quarterly Review.—Jewish Life in the Time of Christ; The Alternative to Socialism; A New French Moralism; Mr. Arnold's Report on Continental Education; The Religion of Burnah; The Turkish Advance and Retreat in Eastern Europe; Sir Francis Doyle's Reminiscences; Leigh Hunt; his Life, Character, and Work; Short Reviews and Brief Notices; Summaries of Foreign Periodicals.

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The National Review.—Conservatism and Young Conservatives. George N. Curzon; Carlyle, the "Pious Editor" of Cromwell's Speeches. Reginald F. D. Palgrave; Jubilee Reigns in England. Arthur Burney; Thoughts on Dowden. "Life of Shelley." W. J. Courthope; Some Miscellaneous Cases of Thought Transference. A. H. Biggs and M. L. Hatchard; "Locksley Hall" and Liberalism. Mortimer Dyneley; The Colonial Conference and Imperial Defence. William Greswell; The Rachel-Cremieux Correspondence. Mrs. A. C. Kennard; Mr. Greg on the Marriage Code. Lord Grimthorpe; "Owen Meredith," Earl of Lytton. Alfred Austin; Politics at Home and Abroad; Correspondence.

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The Quarterly Review.—1. Lord Shaftesbury's Life and Work; 2. The University of London; 3. Naucratis and the Greeks in Egypt; 4. Pictorial Arts of Japan; 5. The Canadian Pacific Railway; 6. Col. Yule's Anglo-Indian Glossary; 7. Church Patronage; 8. A School of English Literature; 9. Constantinople, Russia, and India; 10. The Coming Season.

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PUBLICATIONS RECEIVED.

Biography.

DOROTHY WORDSWORTH. The Story of a Sister's Love. By Edmund Lee. Dodd, Mead & Co. \$1.25
LIFE OF THOMAS HART BENTON. By Theodore Roosevelt. Houghton, Mifflin & Co. \$1.25

CHARACTER PORTRAITS OF WASHINGTON as Delineated by Historians, Orators, and Divines, Selected and Arranged in Chronological Order with Biographical Notes and References by W. S. Baker. Philadelphia: R. M. Lindsay. \$5.00

NAPOLEON AND MARIE-LOUISE. A Memoir. By Madame La Generale Durand. Rand, McNally & Co. Paper 35c.
IN MEMORIAM. Rev. Dr. Isidor Kalisch of Newark, N. J.

Essays and Sketches.

A HANDFUL OF MONOGRAPHS, CONTINENTAL AND ENGLISH. By Margaret J. Preston. A. D. F. Randolph & Co. \$1.00
LAWYER'S CODE OF ETHICS. A Satire. By Valmaer. St. Louis: F. H. Thomas Law Book Co.

Fiction.

THE SQUIRE OF SANDAL-SIDE. A Pastoral Romance. By Amelia E. Barr. Dodd, Mead & Co. \$1.00
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ROBERT BROWNING'S PARLEYINGS.*

IT is safe to say that in these *Parleyings* the Browning clubs will find ample materials for a winter's work; and we wish them joy of it, for in imaginative power and philosophical profundity the best of the productions in this new volume have not been surpassed among his later works by the poet whose stamp and impress they bear. Imaginary conversations we have had in abundance, but it remained for Robert Browning to call "certain people of importance" into the witness-box, to question them sharply concerning their ideals of life, to defend or confute them amply, and to extract from the poetic conference vital truths bearing upon the problems that are perplexing the world today.

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The spectrum — mind, infer immensity!

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Man's best and woman's worst amount
So nearly to the same thing, that we count
In man a miracle of faithfulness
If, while unfaithful somewhat, he lay stress
On the main fact that love, when love indeed
Is wholly solely love from first to last —
Truth — all the rest a lie.

Considering Christopher Smart's one fire-flight of song, we are taught the wisdom of

learning to walk before we soar; seek not, says the poet, to know the meteor's birth till you have sought the secret of the rose:

Live and learn,
Not first learn and then live, is our concern.

From the unsavory memory of Dodgington the theory is deduced that man is swayed only by his fear of the supernatural. With Francis Furini we are led to see that the mission of art is to

Limn truth, not falsehood, bid us love alone
The type untampered with, the naked star!

With Gerard de Lairese we receive the

sober, sound advice
That artists should decry abundant worth
In trivial commonplace. Beyond

The ugly actual, lo, on every side
Imagination's limitless domain —

and, finally, from a forgotten march composed by Charles Avison, the Newcastle organist, the idea is illustrated that Truth remains ever the same, only her garb changes, and man deludes himself, seizing

Myth after myth — the husk-like lies I call
New truth's corolla-safeguard.

All this between a majestic prologue of "Apollo and the Fates" and a — shall we say grotesque? — epilogue "Fust and his Friends," recording the triumph of the invention of printing. Everywhere roughness and obscurity with free, inspiring sweep of outline and luminous penetration of grand thought showing through. We might quote from this book passage after passage of magnificent imagery, line after line of golden meaning fresh from the poet's mint — might quote also abundant confirmation for those who find the poet harsh and unintelligible. For one may in fanciful mood liken Robert Browning to some sculptor-architect who works in granite: huge and imposing the structure of verse towers beneath his hand, block heaped on block in seeming lack of purpose, yet all obeying a general law which leads to the expression of a great design; and all the time the sculptor's chisel is busy striking out bold configurations which we can but dimly understand, till, now and then, as if by magic, the cold gray stone beneath his touch turns to something precious and rare — jasper, sapphire, emerald, and topaz — and is wrought into forms of ravishing beauty, as it were, before our very eyes.

STEPHENS'S FRENCH REVOLUTION.*

THIS new narrative of a period "the most fascinating in its interest, and the most valuable for its political lessons in the history of the world," has been received with the warmest praise by all the English critics. In republishing it the Messrs. Scribners may be sure of as cordial a greeting for it on this side of the Atlantic, where the interest in its subject is very great, and where we are in a position to judge those stirring days and the actors in them with even more impar-

tiality than Mr. Stephens claims for an Englishman. It is hardly possible, he thinks, for a Frenchman, whose grandfather may have taken part in the struggle, to describe it calmly and judicially. But such a tone is the characteristic of this volume. The absence of fine writing, which the author has systematically avoided, may prevent the work from taking rank as a literary masterpiece, but the direct and simple style wins the confidence of the reader, who has not to overcome any lurking suspicion that accuracy has been in some degree sacrificed to brilliancy. Mr. Stephens's style is rather open to an occasional charge of carelessness, as when he drops into a French idiom, or, in one case, omits the subject of his sentence altogether.

For its matter and its spirit this first volume of what promises to be one of the very best histories of the French Revolution is clearly remarkable. It does "not abound in surprises," and none of the actors in the great drama are set in lights startlingly new. But Mr. Stephens presents himself as the first English historian of the school of MM. Charles Vatel, Aulard, and Albert Sorel. These later writers claim no place with Carlyle, Thiers, Michelet, Louis Blanc, Quinet, or Taine; their object is not to trace philosophically the "origins" of the Revolution, or to picture it with wonderful dramatic power. But they set out with the more modest aim of using the immense mass of material accumulated in later years for the purpose of exhibiting a sober picture of actual events. The larger part of Mr. Stephens's original preface is given to enumerating these many sources of information, which have been opened by all classes of French students of the Revolution, and to investigating which he has devoted himself with enthusiasm. This material was largely unknown or inaccessible to Carlyle, and much has been published since he wrote.

The first chapter on the Elections to the States-General indicates the use which the author makes of his sources. Instead of writing as if Paris were France, or nine tenths of France, he treats very fully of the process and the results of the elections in the Provinces, emphasizing the lead taken by Dauphiné, under the guidance of Mounier, in asserting the rights of the *tiers état*. After he has recited the story of affairs to the first emigration, Paris receives its due of attention as "the workshop of the Revolution," where the taking of the Bastille was accomplished, the decisive step in the first stage of the struggle. Then Mr. Stephens turns again to the Provinces as they were in 1789, while the final chapter discusses their condition and that of the colonies in 1790 and 1791. From this full treatment of the share which the rest of the country had in the progress of events, one gets a very different view of the whole contest from that given by historians who confine themselves

* *Parleyings with Certain People of Importance in their Day.* By Robert Browning. Houghton, Mifflin & Co. \$1.25.

* *A History of the French Revolution.* By H. Morse Stephens, Balliol College, Oxford. In Three Volumes. Vol. I. Charles Scribner's Sons. \$2.50.

to the capital. But the balance is not shifted to the opposite side; the emphasis still belongs to the scene where the States-General met.

This first volume abounds in brief sketches of the lives and characters of the various actors as they come prominently to the front. These sketches will naturally diminish in number as the history advances—but, as a rule, they are very well done, and if extracted by themselves would constitute a portrait-gallery which would do credit, in justice of stroke and proportion of color, to any historian. For Marie Antoinette Mr. Stephens expresses that mingled sympathy and condemnation which her pathetic figure must ever command:

If the queen must be blamed who preferred her pleasures to the love of her husband and the esteem of her adopted country, the little princess must be pitied who had received no education to teach her better, and who at times showed the real generosity of a noble nature.

As an advisor to the king she was most obstinate and impracticable, and to her permanent distrust of Mirabeau must be ascribed most of the king's misfortunes.

Mirabeau if any one is Mr. Stephens's idol. At his first appearance in the *tiers état* he is pronounced

the only man of real political ability who had yet appeared. Beside him Mounier, Malouet, and the rest were mere theoretical politicians and visionaries.

The greatness which fascinates Mr. Stephens's solid and balanced English mind, with its natural love of common sense in statesmanship, lies in the union in Mirabeau "of hot enthusiasm, eloquence, and vast historical learning with a practical purpose." This man, the one great statesman produced by the first years of the Revolution, was sadly debarred from doing his best work, and achieving the success which his sagacious and unselfish plans deserved, by the avenging immoralities of his early life that kept the bourgeoisie and the queen from confiding in him. Yet

with the most turbulent passions, he never did anything small or mean; and though he sinned often, and, as he himself said, broke every commandment in the Decalogue, he was nevertheless a good as well as a great man. . . . The best proof of real goodness in a man is the number of his devoted friends, and no man ever had more friends. . . . It can never be too strongly asserted that Mirabeau was no Alcibiades, proud of his immoralities and his sins, but a man who repented bitterly when he perceived how greatly his evil deeds had injured his chance of doing France good service. The great moral to be derived from the life of the great statesman and orator is that immorality of life will affect success in politics as in everything else—a truth which no career ever illustrated better than that of Honoré Gabriel Riquetti, Comte de Mirabeau.

Lafayette was the opposite of Mirabeau in his purity of life; but, unfortunately for France, he was Mirabeau's opposite in too many other ways. Mr. Stephens pictures him as a young noble whose chivalric imagination led him to espouse the American cause, whose personal courage in our Revolu-

tion was undoubtedly great, but who gave no signs of any military ability. Washington's policy, however, was to honor him to the highest degree. He returned to France with his natural vanity extremely inflated. He hardly knew what he wanted, politically, but "his paramount desire was to be the most powerful man in France." He had very positive dislikes; with this absence of positive plans, the poorest equipment for a statesman. His greatest dislike was of Mirabeau, unhappily, and the result Mr. Stephens thus sums up:

Had he been able to think of France, or of Paris, before himself and his own glory, he might have obtained as great fame as George Washington did in America. No man with such great opportunities used them so ill.

It would be pleasant to quote much more from this admirable volume, but we must send our readers to the book itself, where they will find a preface specially interesting to Americans on the influence of American ideas on the Revolution. We may confidently expect that Mr. Stephens's two volumes, promised for early issue, will sustain the high character of the one before us, and that the three will form the most generally satisfactory history of the French Revolution in our language.

MR. HAYWARD'S LETTERS.*

IF actions could lie against deceased men of letters for breach of justifiable expectations, then Mr. Abraham Hayward's ghost might properly be made to suffer in heavy damages. Here was a man who was ranked with Lord Macaulay as one of "the two best-read men in all England," as far as knowledge of literature was concerned, "for the purpose of actual use in cultivated society," one of the ablest writers in the Reviews of his time, a man whose social opportunities were such that his biographer applies to him his own words in speaking of another, "almost from the commencement to the very close of his career the companion and counselor of the greatest and most distinguished of his contemporaries, the petted member of the most brilliant and exclusive of European circles;" the list of his acquaintances, more or less familiar, included nearly all the notabilities in political and literary life of fifty brilliant years of England. Mr. Hayward, again, was no insular John Bull; he was on familiar terms with many French statesmen and authors; one of the first Englishmen to study German literature, he made a translation of Faust which Carlyle and Matthew Arnold have pronounced the best, in prose at least.

We take up these two volumes, then, with the pleasurable anticipations thus derived, and find to our surprise that, as far as these

letters are concerned, Mr. Hayward made very poor use of his splendid opportunities, unless his editor has edited very badly. Mr. Hayward was far from being a brilliant letter-writer. His letters are filled with details of the politics of the day, no more permanently interesting than last year's newspaper; they contain comparatively few remarks of consequence on the subjects which he was treating in the Reviews, and anecdotes or characterizations of the famous people he met are lacking to a remarkable degree. He would seem to have kept the best of himself for print; and few of his correspondents wrote to him below the surface of things. One may read a good many pages without finding as much agreeable reminiscence of men and books as even some of the dullest volumes of autobiography of recent years have supplied in the same space.

The judicious reader, with a talent for skipping, may yet find a few hours well spent in extracting the good things that, of course, could not fail, under any circumstance, to be here. Mrs. Norton's lively letters (would there were more of them) are the most entertaining part of the books; her description of Rogers, as well as that by Lady Dufferin, her sister, is of the first order:

No man ever seemed so important, who did so little, aye, and said so little (in spite of table-talk) for his fellow-men. His god was Harmony; and over his life Harmony presided, sitting on a lukewarm cloud; . . . he did not squander the affection of his seraglio, the Nine Muses, nor bet upon Pegasus. He did nothing rash. I am sure Rogers as a baby never fell down, unless he was pushed; . . . he must always have preferred a lullaby to the merriest game of romps. "I never," writes Lady Dufferin, "could lash myself into a feeling of affection or admiration for him. . . . There was a certain morality in him which repelled me. . . . He gave what he valued least—money; he never gave what he valued most—admiration. It seemed a positive pain to him to hear any modern poet praised."

The next correspondent of Mr. Hayward in ability, judging by the letters here given, was, strangely enough, Bulwer Lytton; his chatty letters about Mrs. Piozzi, and his severe judgment of Macaulay occupy some of the most satisfactory pages of this work. Macaulay's "beauty of style . . . has no modesty," he says

it never consents to wear a veil. . . . Perhaps there is no writer in our language who suggests so little to a thoughtful or imaginative reader. . . . His history, his criticism, are both oratorical.

"A Mr. Thackeray," as Mr. Macrey Napier styled him, writes a delightfully manly letter to Mr. Hayward, on being black-balled at the Athenæum Club. One of Mr. Hayward's own judgments on literature is worth quoting. Balzac's novels

don't improve on acquaintance. The fineness of observation and analysis of feeling are undeniable, but his descriptions, both of places and characters, are tediously spun out, his plots teem with improbability, and he has a vulgar fondness for wealth and rank.

* A Selection from the Correspondence of Abraham Hayward, Q. C., from 1834 to 1884, with an Account of his Early Life. Edited by Henry E. Carlisle. Two Volumes. Scribner & Welford. \$7.50.

The best anecdote altogether in these Letters is one "from the contest for the Falkirk Burghs:"

Questioner. "Will Mr. Merry vote for an alteration of the Decalogue?"

Merry. (Aside to treacherous friend.) "What the— is that?"

Friend. "Flogging in the army."

Merry. "I beg to say, if elected, I will vote, and indeed I will move, for its total and immediate abolition."

SONS AND DAUGHTERS.*

THE Story of Margaret Kent was one of the really successful American novels of last year, and now we have in *Sons and Daughters* from the same pen a book that is equally sure of a large and enthusiastic group of admirers. The ethical theme in the later work is not so intense; it does not move on so high a plane of aspiration and endeavor; it has no heroic self-renunciation to chronicle; but it deals with actual, everyday life in a light and graceful manner; it depicts certain contemporary types with a rare felicity of artistic expression; it sparkles with wit, it astonishes with paradox, it leads the reader a wild dance through a labyrinth of cross-purposes; and it has a high intellectual tone, it soars into the æther of sentiment and dives into the depths of casuistry; it dazzles, amuses, stimulates, perplexes, and holds the attention fixed to the very close.

The action of the story takes place entirely within the circumscribed area of a small section of a Philadelphia suburb, Sycamore Hill, and the effects bear out the author's preliminary assertion that "a small area, carefully studied, may give as satisfactory results as hasty generalizations concerning a great continent." Here at Sycamore Hill lives Mrs. Reese, a rich, self-assertive, loud-voiced woman past middle life, and with her lives Miriam, her daughter, of a peculiar exotic attractiveness like that of an orchid which is more fantastic than beautiful and yet is not devoid of beauty; and here also dwells meek Mr. Reese, who resents dependence upon his wife's bounty and takes various futile opportunities to display his manliness. Then there are Mr. Redmund, the banker, with his three daughters— Nora, an investigator of "Spiritualism;" Madeline, a devotee of the mind-cure; and Lorraine with "serious and intense views" regarding the possibilities of feminine culture. Then Dr. Jasper, with his two sons— Edward, vacillating and aspiring; Herbert, hiding beneath a mask of indifference solid impulses and a firm ambition. Then the Chichesters, the rector's family, and first of all among them Polly, with her child-like blonde beauty and cultivated domesticity of temper. And, lastly, Mr. Paul Forbes, cultivated, poor, "sick of Europe," and on the outlook for new sensa-

tions; possessing, in spite of his thirty years and varied experience, a youthful vivacity of purpose which wins for him many friends.

With these *dramatis personæ* the comedy begins, and they all continue to play their parts to the end. Paul Forbes starts out with the settled intention to win Miriam and her fortune, and to forward his plans becomes the obedient slave of the whimsical and vulgar Mrs. Reese and arouses Mr. Reese's fierce jealousy. Miriam gives Paul her heart, but he finds a rival in Edward Jasper. Then Herbert Jasper is smitten with the charms of Lorraine—and Lorraine is simply delicious. Polly of course cannot be ignored; she is an innocently disturbing element, but her sweetness and purity of nature are elements that work only for good.

We will not spoil the reader's pleasure by foreshadowing further the outline of the plot, except to say that he would be indeed a cynic who would find fault with the conclusion. Nor have we the space at command to give a fair idea of the wit of the book, which is in fact a constant quantity. There is a Shakespeare Society whose proceedings are sufficiently mirth-provoking, and the mind-cure, "Spiritualism," and other popular crazes call forth flashes of keen satire. Mrs. Reese, when she at length gets access to the meetings of the Shakespeare club is awed, yet her native candor does not fail. "Why did not Shakespeare say what he meant?" is her query. She can understand the necessity for Browning societies; "just as one has a key to a Chinese puzzle—but Shakespeare wrote good English." After all, it is Lorraine's wooing which one remembers with the greatest enjoyment; it is a charmingly idyllic episode in a wholly delightful book.

TWO VIEWS OF EVOLUTION.

INTEREST in the subject of evolution may well be quickened, among both its advocates and its opponents, by the nearly simultaneous appearance of these two works from the same press. Mr. Curtis's polemic¹ is one of the ablest and fairest which has appeared for a long time from the hand of a layman in science, while Professor Cope's² is among the recognized masters in the discussion of evolution on this side of the ocean, and enjoys a trans-Atlantic reputation.

Mr. Curtis's preface, to be sure, raises no lively expectations; his result, as there announced, is sufficiently sweeping to satisfy the most strenuous theological opponent of evolution, though the author writes from a philosophical, not from a Scriptural, point of view:

The result of my study of the hypothesis of evolution is, that it is an ingenious, but delusive

mode of accounting for the existence of either the body or the mind of man; and that it employs a kind of reasoning which no person of sound judgment would apply to anything that might affect his welfare, his happiness, his estate, or his conduct in the practical affairs of life.

This amusing estimate of that model of inductive reasoning, Darwin's *Origin of Species*, will probably repel many readers from pursuing Mr. Curtis's argument further, although he does afterward praise Darwin's "candor." But we advise them to go on. They will find much matter still more entertaining when the author poses as a man of science, as, for instance, where he shows how Darwin was entirely mistaken in drawing any analogy from artificial to natural selection. Wherever Mr. Curtis, in fact, attempts to handle a scientific question his ignorance and his equivalent dogmatism are simply comical. He considers, to take one more example, that the argument from distribution is exploded by his guess at what *ought* to take place under a reversed evolution, which, he says, *would not* take place; therefore Darwin is wrong, and Mr. Wallace should be ashamed of himself. Mr. Wallace is still living, and may yet take to law to learn how to observe and to reason rightly in natural science after the manner of Mr. Curtis. But we are sorry that Darwin's chief glory can only be his "candor!"

So much for Mr. Curtis's weaknesses, wherever he discusses facts. When he comes to discuss the speculative evolution of Mr. Spencer, he shows to much better advantage, and it is this part of his work which is really of value. There is, indeed, very much of a mixture here, and to such a great achievement in psychology as Mr. Spencer's reconciliation of the schools of experience and of intuition, Mr. Curtis is unable to do justice. But when in reply to Mr. Spencer's "high *priori*" proofs of evolution, Mr. Curtis (p. 165) alleges that the doctrine of special creation is the cause of much of our present civilization, he is following the true Spencerian logic. Both evolve the universe largely out of their own consciousness; and one theory thus obtained and thus defended is as good as another. Mr. Curtis has, in one respect, the superiority over his opponent, for he has no system to maintain through thick and thin. We are not saying that all that is of value in Mr. Curtis's book may not be found in previous and much abler criticisms of evolution, but there are advantages for many readers in the more popular form which he adopts.

Professor Cope's solid volume contains twenty-one essays, published independently during the last eighteen years. They are arranged under the headings of general, structural, mechanical, and metaphysical evolution. A full preface presents the history and the aim of each paper, and indicates those which are intended for specialists only. Somewhat less than half of the volume is thus beyond the range of common

* *Sons and Daughters.* By the Author of "The Story of Margaret Kent." Ticknor & Co. \$1.50.

¹ *Creation or Evolution? A Philosophical Inquiry.* By George Ticknor Curtis. D. Appleton & Co. \$2.00.

² *The Origin of the Fittest. Essays on Evolution.* By E. D. Cope, A.M., Ph.D. D. Appleton & Co. \$3.00.

interest. The remainder contains, with many unavoidable repetitions and representations, a popular statement of Professor Cope's highly valuable original contributions to the discussion of evolution. The author is a follower of Lamarck rather than Darwin, and he has revived the former's theory of effort and use in the development of new types. Natural selection *originates* nothing; it is simply a choice between forms already produced. The fittest survives; but how did the fittest originate? This is the inquiry to which Professor Cope has devoted himself, and his work is therefore of special interest and value. He is, in fact, very independent of Darwin, saying that between Darwin's position that the variations on which natural selection works came by chance and the old-time creationist position that God made them, "science can perceive nothing to choose." According to Professor Cope, consciousness is primitive and a cause of evolution. New functions and "structures are due to the effect of effort, *i. e.*, stimulus or use, exerted by the living being on its own body," while the design thus displayed is "an expression of the intelligence at some time possessed by itself." The total impression produced by Professor Cope's assiduous labors, thus brought together, is of an investigator and thinker of whom American science may well be proud. He has certainly strengthened the theory of evolution at some of its weakest points. We cannot at all accept his definition of consciousness as "an attribute of matter," but the value of his work does not depend upon this form of statement; a thoroughly spiritual doctrine of evolution could heartily accept the substance of his treatise.

THREE OF TOLSTOÏ'S STORIES.*

THAT Count Tolstôï's genius remains in unimpaired vigor is easily to be comprehended from this collection of three of the latest productions of his pen. They include the much-talked-of "Death of Ivan Ilyitch," "The Romance of a Horse," and "A Poor Devil." The singular power attributed to the first-named story seems to us, from Mme. Tsakny's version, somewhat rough and hurried as it is, not to have been exaggerated. In it the author of *Anna Karénina* and *My Religion* shows his implacable realism, his pitiless satire, his subtle command of psychological analysis, his overwhelming sense of the vanity and deceitfulness of a life lived for the senses, in a manner truly terrifying. The career of Ivan Ilyitch is clearly marked out for our inspection. He is from boyhood capable, good-humored, agreeable in social intercourse, faithful to what he regards as his duty. His great aspiration is to get on in the world, and at

the same time never to overstep the conventionalities:

With regard to duty he had always the same ideas as his superiors. Never servile, he was like a fly attracted by the light. His efforts were constantly exerted to raise himself to the level of those who occupied a position superior to his own—to assimilate their manners, to adopt their point of view, to show himself worthy of their friendship and confidence.

A man with such ideals secures what he desires. Ivan Ilyitch passes through the successive stages of worldly promotion. At the age of forty he holds an enviable position in the department of justice, he lives in apartments surrounded by all the objects which are sought by those "who, not being rich, wished to appear as if they possessed riches." He has a wife whom he hates, and who cares nothing for him, a daughter to whom he is indifferent, and who in turn is indifferent to him, a son who, only at the last, betrays any affection for his father.

One day an accident occurs. Ivan Ilyitch, while arranging some draperies in his apartments, slips and strains himself. From that moment the struggle with death begins. Insidiously the disease progresses, and Count Tolstôï spares us none of the dreadful details. There are interviews with physicians, who interest the patient by assuming the judicial airs which he is accustomed to assume with regard to matters of which he is ignorant. There comes at length a terrible moment when Ivan Ilyitch examines his emaciated form in a mirror and sees the change that has taken place in his condition. "I must not think of it, I must not think of it!" he cries, and seeks to evade the realization of his fate. But death presses closer and closer; he is solitary, with only the care of a faithful attendant to solace his pains; and he asks himself continually, "Why? why?" Then he sees that he has been living in an atmosphere of falsehood. Everything about him is a lie, and he the greatest lie of all; and there is no time left him to repair the error of his existence. Despair seizes upon him, and he sinks, amid fearful bodily and mental torment, into the dark abyss. His son comes to his side, clasps his hand, and wets it with tears. "Then Ivan Ilyitch from the depths of darkness beheld a ray of light, and realized that while his past life was a lie, there was a possibility of reparation." When the news of his death reaches his colleagues, they are conscious of a sensation of relief. "Once more they had escaped; another had been the victim; each whispered to himself joyfully, 'he, and not I!'"

"The Romance of a Horse" is a daring venture, but wholly successful and startling in its originality. It relates the experiences of a horse from colthood to his ignominious death at the hands of the executioner who, in his old age, finds him no longer of service. It can easily be imagined what opportunities the author finds for the expression of his ideas concerning the problems of existence,

and no one will complain that Count Tolstôï's horses are very like human beings in their sentiments and opinions. One can appreciate also, from the horse's point of view, the saying that "the chief end of that strange animal called man is, not to do what he knows to be just and right, but to secure the possibility of applying the word *mine* to a greater number of objects."

The story of "A Poor Devil" relates to a serf who, after many thefts and many repentings, is entrusted by his mistress with the collection of a sum of money which he is to bring to her. He guards his trust faithfully, but on his way home he is overcome by sleep, and loses the precious package. He searches long for it, but in vain; and finally in despair hangs himself.

DOROTHY WORDSWORTH.*

IN the literary annals of later England the name of Dorothy Wordsworth holds an honored place, and yet to the majority of readers she who bore the name has been little more than a gracious satellite shining in the glory of her famous brother. Wordsworth himself spoke of her in no doubtful way, likening her to the spring that went before his steps and strewed his path with flowers. We find, too, affectionate tributes to her fine qualities of mind and heart in the pages of Coleridge and De Quincey. Principal Shairp, as late as 1874, edited passages from her journal recording the experiences of a tour in Scotland made with her brother and Coleridge in 1803, and to this work the editor prefixed a brief memorial of the author. And in the writings of many who have dealt with the so-called lake school and the lake country Dorothy Wordsworth is the subject of suggestive reflection and affectionate remembrance. It has remained for Mr. Edmund Lee, an ardent Wordsworthian, to gather up these scattered threads of biography and weave them together into an agreeable and valuable narrative. He has done his work with sympathy and good taste, and has amply justified the high esteem which he places upon the native talent of Miss Wordsworth, and her significant influence upon the development of Wordsworth's genius.

In this little volume, which is about the size of the monographs dedicated to the "English Men of Letters," the life of Dorothy is effectively outlined. We see how indispensably her personality must be considered in forming an estimate of Wordsworth's intellectual development. It is not alone that she served as a sympathetic stimulus, guiding the uncertain steps of her brother at the outset of his entrance upon the poet's career, but she was bound to him by a profound and enduring tie of absolute unity of purpose. They saw with the same

* Comte Léon Tolstôï — Dernières Nouvelles. Traduites par Mme. Eléonore Tsakny. Paris: Nouvelle Librairie Parisienne. Boston: C. Schönhof.

* Dorothy Wordsworth: The Story of a Sister's Love. By Edmund Lee. Dodd, Mead & Co. \$1.25.

eyes, experienced the same emotions, and their imaginations, different as they were in degree, answered to the same impressions and sought utterance in the same ideas. "Her journals are Wordsworth in prose, just as his poems are Dorothy in verse," says a discerning critic; "the one soul kindled at the other." Descriptions of this admirable woman vary. Coleridge found her "exquisite" — "a woman indeed" — "simple, ardent, impressive." De Quincey enters more into detail. As he saw her she was small in stature, ungraceful in bearing, with a face of "Egyptian brown;" her eyes were "wild and startling," her speech hurried and agitated, her manners quick and ungoverned, but "the subtle fire of impassioned intellect" burned within her and could not be restrained; intellectually, "she was a person of very remarkable endowments." The most truthful and attractive portrait of her mental qualities is, however, to be found in her letters and journals, and these Mr. Lee quotes freely. They have a literary value which will preserve them from the ravages of envious time.

Mr. Lee has naturally much to say of the lake country, and although his material is mostly selected, his notes and remarks indicate only too clearly the changes which are fast taking place in that once-favored region. Near the head of Thirlmere, on the right-hand side of the road from Grassmere to Keswick, stands an upright block of stone, bearing the following letters:

W. W.
M. H.
D. W.
S. T. C.
J. W.
S. H.

It is hardly necessary to state [says Mr. Lee] that the initials are those of William Wordsworth, Mary Hutchinson (afterwards his wife), Dorothy Wordsworth, Samuel Taylor Coleridge, John Wordsworth (the poet's brother), and Sarah Hutchinson (the sister of Mrs. Wordsworth). It is greatly to be regretted that on the completion of the projected reservoir of the Manchester Corporation, this rock, unless steps are taken for its preservation, will be submerged in its waters. Seldom did half-a-dozen more poetic and fervent natures meet and leave a more unique and attractive memorial. It is to be hoped that means will be adopted not only to have the rock removed to a place of safety, but also to preserve it from further mutilation. Although these initials have withstood the storms and blasts of more than four-score winters, they are yet perfectly distinct and legible, and their original character is preserved.

MINOR NOTICES.

The Rise and Early Constitution of Universities. By S. S. Laurie, LL.D. [D. Appleton & Co. \$1.50.] This third volume of the "International Education Series" relates briefly, but in good proportion, the story of higher education, beginning with the Romano-Hellenic schools and coming down to the University of Prague, the first university founded as such in 1348, A.D. Prof. Laurie recognizes the narrowness of the Christian conception of education in mediæval times, which yet did not prevent the church from encouraging and protecting the higher schools

of learning. The Renaissance received these from the church (the church alone could have preserved them), and transformed them into the modern universities. Prof. Laurie's work is sufficiently full for all but special students, as it does justice to both the external and the internal history of the higher education in its early days.

The Aztecs. From the French of Lucien Biart by J. L. Garner. [A. C. McClurg & Co. \$2.00.] This volume is a compilation, or rather a composition, out of the works of those who saw the Mexico of the Aztecs in its splendor — Cortez, Diaz, Ojeda, with additions from the accounts of later historians, such as Tezozomoe, Acosta, Gomara, Ramirez. The Aztecs, the reader will understand, were not the aborigines; before them in succession came the Otomites and the Mayas, the Aztecs appearing only toward the close of the 12th century. They were a nomadic people, of medium stature, strong passions, grave manners, intelligent and active minds, and manifold skill. Settling at last in what is now the Valley of Mexico, they founded their capital, Tenochtitlan; under their kings, Acamapictli, Huitzilhuilitl, Quimalpopoca, and Itzacoatl, they entered on a fairly historic period; and here, in the reign of the second Montezuma, or Moteuczoma as M. Biart spells his name, Cortez and his followers found them in the zenith of their national glory. To the tracing of these historical events M. Biart's first five chapters are devoted; the remaining twelve, or the bulk of the book, being a description of their theology, worship, politics, domestic life, schools, judicial and military systems, trades, literature, and arts. They had a curious mythological cosmogony, a good assortment of gods and goddesses, and divided their year into 365 days and 18 months of 20 days each. They worshiped by means of prayers and prostrations, and they were the first of the Mexican peoples to introduce human sacrifices, which were conducted under the administration of six ministers of sacrifice and were occasions of refined cruelty. Their kings were elected. Titles of nobility were hereditary. New-born children were treated to a form of baptism. Marriage was observed with a certain reverence and much formality. Cremation was common. The young were taught and trained with care in the principles of a severe morality. The public laws were a mixture of wisdom and severity. Punishment was often brutal. Slavery existed in mild forms. The profession of arms was held in high esteem. Agricultural science was rude, but some of the industrial arts were practiced with a good deal of ability. The language was "rich, exact, and expressive." Poetry was fashionable and the theater popular. The people were not musical, but were fond of dancing. The descriptive part of M. Biart's book is full of interesting information, but there is nothing more graphic than the opening chapter with its account of the impressions of a visitor approaching the City of Mexico from the east. This passage, however, striking as it is, belongs rather to the Mexico of the present, and we must leave it to the reader. The book has some twenty wood-cuts, including pictures of the Aztec calendars, representations of deities, ruins, statues, and weapons, and a curious plan of Tenochtitlan, executed soon after the Conquest. There is also a sketch-map and an index.

The Education of Man. By Friedrich Froebel. Tr. by Josephine Jarvis. [A. Lovell & Co. Boards, 60c.] This, Froebel's first, treatise was published in 1827, and is now offered in boards at a greatly reduced price. It is addressed to mothers, and is eloquent in its exposition of the principles which its author conceived to be at the basis of all true education, and which indeed have been accepted largely as the basis of modern pedagogical science.

ENGLISH OPINIONS.

One great charm of Chaucer's poetry is its boyish, almost infantile, character. This is no doubt due in some measure to his language, which for us has something of the ineffable charm which belongs to the lisp of children. Yet the spirit of his poetry corresponds entirely with the language, and hence we cannot agree with those who regard him as one "born out of his due time." No other language than that which he wrote would have suited so exactly his character and temperament. Chaucer combines the innocent frankness and gayety of the child with the prudent reserve and serious reflection of the man of the world; and even when he utters naughty things, we feel, as he himself so naively says, that "no villainy is it." He is deeply pathetic at times; yet his smiles, like those of the child to whom we have compared him, seldom fail to shine through his tears. — *Spectator*.

It may be an impracticable wish, but, none the less, it seems much to be desired that those of our divines who possess the poetic gift in any measure should endeavour to bend their talent into paths of fancy which should be less markedly devotional than those which it usually haunts. What is wanted is, not that they should exclude the religious spirit in any way from their poetry; but that they should shake off the clergyman, of whatever denomination, if they have the noble ambition to survive and take rank among the poets of the world. — *H. B. Garrod, in the Academy*.

The original Gander — he of Todger's and the Sunday papers — must certainly have departed this life these many years. But his seed still flourish; and in the matter of those sparkling pleantries, each one of which was wont to make the round of the social circle presided over by the stately Jinkins as "Gander's last," they are not unworthy their renowned ancestor. When, as is sometimes the case, they sit in high places, and have power to prevail against the public, they produce some curious effects. One — and not the least distinguished — of the breed is just now tenant-at-will of the "Editor's Study" attached, for occult reasons, to an American magazine; and his "last" is good enough to be worth publishing abroad. . . . There is but one American novelist, and Gander is his prophet. — *Saturday Review*.

Roland Blake is a novel which every cultivated person will read with pleasure. It is not in any way remarkable; but its well-considered composition — using the word in the pictorial sense — and its finely finished literary workmanship set it in a place apart from the sprawling and slipshod average English novel. — *J. A. Noble, in the Academy*.

There are plenty of readers who will doubtless be fascinated by Mr. Symonds's well-written narrative, which rightly treats Sidney as something more than a man of letters, and the critical expositions of Sidney's writings will certainly be of service to those who do not possess Sidney's books. But the biography is little more than a *résumé* of Mr. Fox Bourne's well-known work, and irresistibly recalls the words of Bacon: "As for the corruptions and moths of history, which are *epitomes*, the use of them deserveth to be banished, as all men of sound judgment have confessed." We are quite aware that Mr. Symonds, owing to untoward circumstances, has not the access to materials that a biographer of Sidney should possess, and, that being the case, it may be doubted whether it was wise in a writer of his reputation and accomplishments to undertake the responsibility of producing this volume. — *Athenæum*.

The Literary World.

BOSTON, FEBRUARY 19, 1887.

Entered at the Post Office at Boston, Mass., as second-class matter.

[Original Poetry.]

AD MUSAM.

Thou before whose threshold I
Oft have knelt in days gone by,
Asking alms, and seldom sent
An unwelcome suppliant
From thy sight, give ear once more
To the beggar at thy door.

Have I not been true to thee,
Loyal in my fealty?
Have I not thy gifts repaid
By my worship, gracious maid,
Scorned the lover's gentle art,
Holding only thee in heart?

Now that hills are wan around,
And the wind is like a hound
Whining at his master's gate,
Must I mourn a bitter fate,
Having neither love nor thee,
Left in lonely misery?

CLINTON SCOLLARD.

Cambridge, Mass., Jan. 31, 1887.

. In the *Century Magazine* for February the interesting announcement is made of the proposed endowment of the American School at Athens, by calling upon the general public for contributions to establish a permanent fund of one hundred thousand dollars. The school now has the assistance of sixteen colleges, but the rapidly increasing demands upon its resources require more substantial aid. Its record of four years is one to be proud of. It has depended almost entirely upon annual subscriptions for its support, and now has an honorable, world-wide reputation. The Greek government presented a building site on Mt. Lycabettus; a fine building to cost twenty thousand dollars is under way; and the school has a choice, if small, library. Eighteen students have availed themselves of the privileges extended, and one of these, Dr. Sterritt, has done great service to scholarship by his researches in Asia Minor and collection of historical inscriptions. The proposed endowment involves an invitation to Dr. Charles Waldstein, the American archaeologist, now connected with the University of Cambridge, to assume the directorship of the institution. A better choice could not be made; and, we may add, there are few scholastic undertakings as worthy of encouragement as is that of the American School at Athens.

. M. Napoléon Ney, who accompanied the delegation from France to be present at the dedication of the Bartholdi Statue, is giving in the *Nouvelle Revue* an amusing account of his five days' sojourn in the New World. He was much impressed with the elevated roads; with the Hudson River steamers (which he calls "ferries boats"); with the canine majesty and good nature of the police; with the reply to his query, "Do you have any anarchists?" "No; we hang them;" and with the "characteristic Americanism" of the Wall Street citizen who,

on greeting M. de Lesseps, remarked, "This hand is worth \$15,000,000." But M. Ney's greatest admiration is reserved for a clerk at Tiffany's who, he was assured, made and won a bet to answer all questions put to him during a given period, with a quotation from Shakespeare. "I tried," says M. Ney, "to imagine how many of my compatriots would be able to win a similar wager with the assistance of any of our great poets, even of Victor Hugo. Ah! these Americans have sturdy minds (sont de robustes esprit). The day when, for good and all, they enter the literary arena, they will strike with no uncertain hand!"

. The *American Bookseller* of February 1 contains some interesting statistics of the book publishing business in this country during 1886. Its full list of all the books issued for the general trade during that period includes 3,708 titles, of which 115 come under the head of biography, 117 pertain to art, 123 to history, and 127 to poetry and the drama; while travels are represented by 179, education by 398, religion by 471, and fiction by 482. The *Bookseller* also gives the lists of the popular "Libraries," twenty-six in number. The volumes thus enumerated reach a total of 1,551, and of these all but 69 are fiction. Not all of the paper-covered literature was pirated, however, for we find that 508, of the dime novel order, were the product of native or naturalized energy. Still, the existence of the 1,043 pirated volumes remaining ought to weigh heavily on the national conscience.

. Some of the stuff that gets itself circulated nowadays as English is certainly fearfully and wonderfully made. A correspondent calls our attention to a charming example of mixed metaphor from a recent issue of the *North American Review*, which speaks of "A scheme so crude and ill digested that the wiser heads of your party feel it necessary to give it the coup de grace while it was yet in its swaddling clothes." An "ill digested" scheme in "swaddling clothes" receiving the "coup de grace" would be a sight worth witnessing!

. By the death of Philip Bourke Marston a sad gap is made in the ranks of the younger school of English poets. He was indeed a genuine singer, to be classed in many qualities with Swinburne, Morris, and Rossetti, yet having distinct individuality of thought and originality of form in his verse-utterances which in his own field gave him a place apart. Through a life of a little more than a third of a century — a life in which blindness was perhaps the least of his afflictions — he found in poetry a fitting expression for all the moods and impressions of his sensitive and imaginative nature. In all his verse there is a tender melancholy which often rises into a cry of pain. The intensity of his passion, when it obtained full voice, as it did in some of his brief lyrics, strikes the most vibrant chords of song. His poetry is intensely subjective, inspired by true feeling, and its method is inevitably artistic. In the narrow limits of the sonnet he moved with strength and grace; some of his productions in this form are almost unrivaled in dignity and power. In prose Mr. Marston produced criticism of a high order, and fiction which abounds in fine descriptive touches and significant revelations of character. But it is by his poetry as represented in *Song*

Tide and Other Poems (1871), *All and All* (1874), and *Wind-Voices* (1883), that he will be remembered, and his position in literature — surely no very lowly one — be finally adjudged.

CORRESPONDENCE.

A Matter of Duty.

To the Editor of the *Literary World*:

In your last issue you reprinted from the Hon. David A. Wells's *Study of Mexico* the items of cost and duties in getting a stove from St. Louis to Mexico. It is certainly barbarous, but our own civilized country has little to boast. I had occasion not long since to import a fabric from London. The original cost of the cambric (two pieces) was £2.10. When I at last received the package, the bill rendered, over and above the cost price and expressage to Philadelphia, was as follows:

To London charges	\$2.85
Duty of \$12.00 @ 40 per cent	4.80
Duty of 4 lbs. @ 35 per cent	1.40
Entry and brokerage	1.50
Public store storage	.35
Cartage, etc.	.25
	\$11.15

But even that was not as vexatious as a recent charge of twenty-five cents' duty on a book of my own Englishing sent me by the London publisher!

NATHAN HASKELL DOLE.

Philadelphia, February 12, 1887.

MR. HOSMER'S RESEARCHES.

It will be remembered that Professor James K. Hosmer of St. Louis spent last summer in England prosecuting researches for the life of Sir Henry Vane on which he has been engaged for some time. Knowing that his experiences must have been interesting, we wrote to him a few days since for the story of them, and here it is:

ST. LOUIS, Jan. 29, 1887.

I WORKED very hard in London, in the British Museum, and also in the Record Office in Fetter Lane, where the archives of the government are deposited. I met a number of distinguished historians; besides Mr. Bryce, who is engaged upon a work relating to America, I met James Sime, author of the excellent life of Lessing and a history of Germany, E. A. Freeman, whom I visited at Wells, and Samuel Rawson Gardiner, author of the great ten-volume history of the Stuart period, from 1603 to 1640, and of the history of the Civil War, a continuation of the former work, the first volume of which has just appeared. With all these gentlemen I talked freely of my subject and my plan for treating, and from all I got ideas and advice. Mr. Gardiner, in particular, the highest living authority as regards the XVIIth century, showed me great kindness. I visited him at his home in Kent, and worked side by side with him at the Museum and the Record Office. He recommended to me books and lines of investigation, and gave me inspiration by his example. I felt that it was a great thing to be admitted to the intimacy of a great scholar, and to see, as I was able to do, his methods of work. The officials, also, at the Museum and the Record Office, gave me every possible help, and I must not forget to mention Mr. Lowell and Mr. Phelps, who showed me kind-

ness; the former, in particular, was a valuable friend.

Before I went to England I had studied as thoroughly as I could everything relating to my subject to be found in America. I was diligent in London, and I think may honestly claim to have gone as deeply into that period as any American student has ever done. I examined with care the manuscript records of the "Committee of the Two Kingdoms" and the "Council of State," the executive bodies of the Long Parliament during the important years, of both of which Vane was a leading member. I found autograph letters of Vane, which I think have very seldom been read. I studied the parliamentary journals and histories, and made investigations in the "Thomasson Tracts," a great collection of 2,000 volumes in the Museum, which contains all the fugitive literature of the Civil War period—news-sheets, pamphlets, squibs, ballads, sermons, broadsides, placards, and what not. I also consulted manuscript diaries of members of the Long Parliament, D'Ewes, Whitacre, and Yonge, men who sat side by side with Vane, jotting down without thought of publication the course of proceedings. I also studied carefully localities, being often at Westminster, at Tower Hill, where Vane was beheaded, and also visiting Marston Moor and Naseby, great fields, where, to be sure, he did not fight, but had nevertheless a great hand in the victories that were there won. The Duke of Cleveland, Vane's descendant, informed me that there were no manuscripts of Vane in possession of the family; but he gave me a permit to see Ruby Castle throughout, and I had a charming excursion thither just before I came home.

I have, as you may suppose, a great pile of notes, and I am now trying to digest my material into a book. What interests me in Vane is that in all his political ideas he was so thoroughly an American, living and dying in the premature effort to bring about in England government of the people, by the people, and for the people. He would have had all the power in the hands of the representatives of the people, elected by practically manhood suffrage. No king, no house of lords, no established church, no barriers of caste or privilege—the broadest toleration to all shades of religious belief. He was not alone, in his time, in holding these views, but he is the best type of English republicanism. I think he ought to be an interesting figure at the present hour. England is now fast growing into the shape Vane liked. His broad suffrage is already secured. I heard Sir Wilfrid Lawson in Parliament shout out that he "belonged to a society for the abolition of the House of Lords," and there were loud cheers. Few doubt that disestablishment is near. As England grows more and more like us, her great dependencies, Australia, New Zealand, the Cape, and Canada, already being like us, what is to hinder the coming together of the English-speaking world sometime into a great federation? *Dependence* was once a good thing; without it colonial America would have fallen to France. *Independence* was and is a good thing, for us and for England too. But *interdependence* is something yet finer, and I think it is not unreasonable or Utopian to anticipate a time when ancient prejudices will be mitigated, and a desire to come together into a brotherly bond manifest itself. Vane is a name to come

together under. I wrote the life of Sam Adams, the main agent in splitting England and America apart. I am glad, also, to write the life of Vane, under whose name we may come together again.

JAMES K. HOSMER.

PURITAN MASSACHUSETTS.

AT the celebration of Forefathers' Day by the Congregational Club of Boston, last December, a Baptist divine is reported to have expressed his regret that the Boston of Gov. Winthrop's time was no more. The unconscious humor of this declaration could only have been surpassed had some eminent member of the Society of Friends joined in the plaint. Of what particular blessing of those intolerant times the reverend speaker deplored the loss, he did not say; but as a simple matter of history the polite attentions paid to Baptists, as to Quakers, by the early Puritans were such as whipping, branding, and banishment.

This darker side of early New England, familiar to every reader of Massachusetts history, has been set in the boldest relief in the two works named below.

Mr. Hallowell's book¹ is simply an expanded lecture. Most of the ground it traverses had already been covered in his *Quaker Invasion of Massachusetts*, published in 1883; that work, however, closed with the year 1677, which marked the cessation of the cruel treatment of the Quakers, while this one continues the story down to 1724, when they were freed from the tax for the support of the clergy. Mr. Hallowell here, as elsewhere, holds a brief for the Quakers, who, to him, seem incapable of wrong. Of every statement which discredits them he is incredulous; while every assertion made by them, or their historians, is accepted as gospel truth. It follows, as a matter of course, that none of the standard histories of New England suits him. The only book on the subject which pleases his judicial mind is Mr. Brooks Adams's recent volume, in which there is a much fuller treatment of the Quakers than Mr. Hallowell himself gives.

Mr. Adams² has certainly the merit of novelty to draw attention to his formidable indictment of Massachusetts before the Revolution. No such wholesale condemnation of early New England has yet been made, we believe, by a New Englander. We are glad, indeed, that it has been made, and by a son of the soil, for it marks with sufficient plainness the entire decay of the Puritan theocratic idea in the very State where it had its most rigorous expression and its most triumphant reign. Happily its

unchecked career was short. The attempt to build up in America, in the seventeenth century, an Old Testament State, founded on the letter of the Pentateuch and the virtual autocracy of the clergy, was doomed to inevitable failure. The barbarities and the cruelties which it logically embraced condemned it in every breast where humanity was strong, while the very foundation of the theocracy was exploded as soon as free thinking was allowed an entrance. Mr. Adams recites in pitiless detail the wretched story of the persecutions and tortures inflicted on Anabaptists, Quakers, and other sectaries, and the whole horror of the witchcraft delusion. Of his facts, drawn from the original sources, no question can be made. The story is painful to the extreme, but it cannot be made too familiar to all in whom there lingers a trace of the *odium theologicum*.

But there is an *odium anti-theologicum* as well, which is also discreditable to human nature. Of this feeling, which is apt to masquerade as scientific impartiality, Mr. Adams's volume is an exhibition which would be exasperating, if it were not at once more painful and more amusing. The mention of a Massachusetts clergyman (whom he persists in calling a "priest," though no name could be less appropriate) seems to act like a red rag upon him. The New England "hierarchy" could do no good thing, according to this passionate anti-theologian. The clergy deserve, he says, not praise for building Harvard College, for they "were actuated by no loftier motive than intelligent self-interest;" it was purely hatred of the English power, which had previously crushed the theocracy, that made the ministers of New England zealous for independence, "a bitter theological jealousy," "a rapacious lust for power," "a furious detestation of rival priests." And this is what Mr. Brooks Adams supposes to be scientific history, deducing the civilization of New England from such base passions.

The writer of this notice belongs, in Mr. Adams's words, to "the great liberal secession from the Congregational communion" which "broke the ecclesiastical power forever." But we can have no sympathy with such a mere travesty of the ecclesiastical history of New England as Mr. Adams would have us accept. He has utterly failed to do justice to the nobler traits of the Puritan character, which, enlightened by culture, have brought to life the best elements of American civilization.

Let any one who is so unfortunate as to suppose Mr. Brooks Adams capable of appreciating the Puritan spirit or the Puritan heroism, turn to Mr. T. W. Higginson's essay on "The Puritan Minister" (*Atlantic Essays*). Mr. Higginson has departed widely from the Puritan creed, but he has retained a controlling love of fair play for

¹The Pioneer Quakers. By Richard P. Hallowell. Houghton, Mifflin & Co. \$1.00.

²The Emancipation of Massachusetts. By Brooks Adams. Houghton, Mifflin & Co. \$1.50.

all, even for theologians holding "a creed outworn." Thus he writes:

Toleration was a new-born virtue in those days, and one which no Puritan ever for a moment recognized as such, or asked to have exercised toward himself. . . . They objected to the church of England, not that it persecuted, but that its persecution was wrongly aimed. . . . What was great in them was their heroism of soul, not their largeness. They sought the American wilderness, not to indulge the consciences of others, but their own. . . . Their worst penalties were borrowed from the English laws. In what respect has the work they left behind them proved, after the testing of two centuries, less solid or durable than Roger Williams's?

TWO COLONIAL NOVELS.

UNDER the general title of the "Old Colony Series" have appeared two novels which demand, because of their subjects and manner, something more than casual notice. Both are, manifestly, by the same author, and both are the product of a fervid, strong, comprehensive mind, working with material with which it is in entire sympathy, and over which it has a complete and ready mastery. With *Constance of Acadia*,¹ we traverse once more, and to good purpose, the northern Atlantic shores where romance was quick to set foot, and has ever since maintained her kingdom. The heroic deeds of Constance La Tour, and the events that centered about the early struggle for empire in the maritime provinces, are familiar to most readers, but few have been able to see clearly through the mists of time the actual personality of this wonderful Constance, who is here depicted with tender, vivid, sympathetic touches, and brought before us in all essentials as she must have seemed to her contemporaries. A simple, practical, energetic woman, holding firmly to her faith, sparing herself in nothing, living with the savages, and inculcating among them by example the blessings of a higher civilization, having to all intents and purposes but one object in view, the building up by the aid of French colonists of a Protestant power in the new world—this Constance La Tour is indeed of heroic proportions, and whether training her cannon upon the enemy, combatting the intrigues of the Jesuits, or forwarding by all possible means the material prosperity of her husband, she remains always simple, sturdy, and commanding. With her as the leading personage in a historical drama which can never lose its freshness and zest, the author has succeeded well in portraying the very essence of the times, and in making all of his characters flesh and blood creations. From wilderness to French court he takes us, and back to wilderness again, and thence to the precincts of primitive Boston, the peculiarities of whose inhabitants and rulers supply the theme for many a pointed jest. All through the book we find displayed a keen knowledge of humanity, an enthusiastic love for the varied

phenomena of nature, an intense appreciation of the grand, the beautiful, the pathetic, and a wholesome sense of humor quick to respond to any reasonable stimulus to expression.

In *Agatha and the Shadow** it seems to us that the author has not assimilated his material so completely as in the preceding work, and there are not a few unseemly breaks in the current of the narrative. The strength of the story is again in the portrayal of the heroine. Agatha is a finely studied example of Puritan womanhood; and the author, in accordance with a wisely chosen method, makes her individuality known, not by long and elaborate descriptions, but by swift dramatic strokes which outline her character clearly and firmly, without obscuring its underlying dignity and primitive force. Agatha is the daughter of Elder Brewster and the wife of Bernard Anselm, whom she is nursing back to life in the little hamlet of Plymouth when the narrative opens. There is a shadow upon the marital happiness of the two in the person of Rachel the Jewess, loved and wronged by Bernard when he was a youth in Amsterdam. The scene changes from Plymouth to Nauset, then to Nantucket, across the ocean to Holland, back to Marblehead, across the wilderness to New Amsterdam, then to New Haven, and finally to Boston; and everywhere the shadow pursues, everywhere Agatha's boundless devotion to a man who has sinned deeply and bitterly repented, exorcises the spell, and at last wins the hardened, misguided Rachel to goodness and peace. There are many episodes in the book that stand forth boldly in the memory and will not soon fade, and the color of the early colonial era is reproduced with the skill of an antiquary and an artist. Indeed, the author will have it that early Puritanism in New England was not marked by that universal reign of decorum and psalm-singing which we are wont to associate with the times in question. We are assured that the average Puritan woman was "fussy" in her ways, much given to gossip, and not above grudges against her neighbor. The Pilgrims had the prime English qualities of belligerency and virility. "The young people of Plymouth had a good time. Innocent pleasures, frolics without end, crop out of the old records. And if they went beyond rule, their elders—if not their betters—had rare enjoyment in bringing to terms the lads and lasses, and men not manly." But while showing this side of Puritanism plainly, the author has not failed to catch and transmit the essential nobility of its spirit, although intolerance plays a large part in the movement of the narrative. The story of *Agatha* is well done; amply fortified with learning, enlivened with a cheery strain of humor, and

actuated by a generous and elevating purpose. And on this background of history Agatha herself stands forth an inspiring and luminous figure, worthy in all ways of tender and reverential regard.

THE STORY OF THE NATIONS.

The Story of Hungary. By Prof. Arminius Vámbéry, Assisted by Louis Heilprin. Illustrated. [G. P. Putnam's Sons. \$1.50.]

The Story of Carthage. By Alfred J. Church, M.A., with the Collaboration of Arthur Gilman, M.A. [Do., Do. \$1.50.]

The Story of the Saracens. By Arthur Gilman. [Do., Do. \$1.50.]

The Story of the Moors in Spain. By Stanley Lane-Poole, B.A., M.R.A.S., and Arthur Gilman, M.A. [Do., Do. \$1.50.]

The Story of the Normans: Told Chiefly in Relation to their Conquest of England. By Sarah Orne Jewett. [Do., Do. \$1.50.]

Readers of preceding volumes in this handsome and useful series will remember that a leading feature of this plan has been to make the presentation of history picturesque—to give the lights and shadows of period after period, as in a set of dissolving views. It seems to us a merit of Prof. Vámbéry's writing that he has followed this method a little less exclusively; that his story is more distinctly a history. Yet it does not fail to present the many great characters and stirring scenes in which the history of Hungary abounds. The author brings to his work a very pleasing style, and a certain moral and almost religious tone, which is always refined and elevating. In the all-important matter of clearness, however, the narrative leaves something to be desired. The book opens with a description of the geographical position and characteristics of Hungary; the value of which is impaired by the smallness and defectiveness of the single map given of the country; which fails to show some of the places named in the narrative, and furthermore includes very little of the surrounding territory. The origin and early applications of the Hungarian nation are the subject of many legends, but Prof. Vámbéry places the cradle in the Altai Mountains between Siberia and China. He begins the historical narrative in the 9th century, A. D., tracing the migration from the valley of the Volga to that of the Danube, describing the gradual conversion to Christianity, and grouping the reigns of the kings into three great periods. The 16th century brought the subjugation of the people to Turkey, which continued for nearly two hundred years. Sobieski, Rákoczy, Szechenyi, and Kossuth are among the later Hungarian patriots, and their noble figures illuminate the author's closing pages. Hungary now enjoys a constitutional government, and the crown is hereditary in the house of Hapsburg.

In the story of the nations Carthage occupies a minor place, and one naturally thinks that one volume would suffice for Phœnicia and her greatest colony. The tale of the city of Dido must be told, too, as Prof. Church reminds us, "without sympathy and from the standpoint of her enemies." It is a story of incessant wars in Sicily, Spain, and Africa, which would become fearfully monotonous were it not relieved by the wonderful campaign of Hannibal, a general whose achievements have never been

¹ *Constance of Acadia.* A Novel. Roberts Bros. \$1.50.

* *Agatha and the Shadow.* A Novel. Roberts Bros. \$1.25.

surpassed in military history. Three chapters in the body of the work interrupt the constant narrative of bloodshed to describe the discoveries, the revenue and trade, the constitution and the religion of the great commercial city. Prof. Church, with the aid of Mr. Gilman's skillful hand, has done the best that could be done with a story in itself far from attractive, while the illustrations of Carthaginian antiquities drawn from Perrot and Chipiez are many and excellent.

Mr. Arthur Gilman contributes to the story of the nations the *The Story of the Saracens*. Substantially his book is a biography of Mohammed and a history of Mohammedism from the birth of the Prophet near the close of the sixth century, down to the conquest of Bagdad by Jengis Khan and the Tartars early in the thirteenth century. The part played by Islam in Asiatic and European history during this period of 500 years is covered by Mr. Gilman with a carefully studied, compactly framed, well-written, and often picturesque narrative. The subject is recondite and difficult, authorities are scattered, not always accessible, and often contradictory, and it is not always easy to disentangle the proper thread from its complicated connections. We do not think Mr. Gilman exactly clears up the beginning of his theme; he has us under way before we fairly see where we are and what are our surroundings; we start in the night, so to speak. But he paints a striking picture of the Arabian interior in which the empire of the Saracens originated, he makes plain the professed link between Mohammedanism and ancient Judaism, he is lenient in his judgment of Mohammed, and presents him and his faith in an apologetic light, he passes lightly over the horrors which attended the spread of the new religion, and writes habitually with refinement and delicacy of feeling. The crusades, though five of them at least fall within the period covered by this volume, are barely referred to. An additional chapter summarizing this important relationship would not have been out of place, though the reader will understand that "Saracens" was originally a tribal and not a religious name. We notice two obvious misprints: one on p. 128 in the last line but one, the other in the first line of p. 192.

The events narrated by Mr. Poole and Mr. Gilman in their joint volume on *The Moors in Spain* appeared in part in a previous volume in the same series on Spain, and also hinges on to the foregoing volume on the Saracens. An introductory chapter recounts briefly and clearly the causes which led to the Saracen invasion. The period covered by the narrative extends from these incursions, in 710-712, to the final expulsion of the invaders, in 1570. It is a romantic but chequered history—of growth, of splendor, and of decay; and the compilers have related it in a manner worthy of the theme, though in our judgment the quality of clearness is impaired by occasional violations of the order of time. Though not strictly within their subject, the authors chronicle the Mohammedan attempt to conquer France, and their total defeat by Charles Martel at the decisive and memorable battle of Tours in 733.

One of the most picturesque stories of the Moorish dominion in Andalusia is that of Prince Abd-er-Rahman, heir of the Omeyyad line of Khalifs, whose bold omen into Spain in 755 the

writer compares to the landing of "the younger pretender" in Scotland nearly a thousand years later, and who speedily made himself master of the government; in which he showed himself a sagacious and powerful ruler, and at last assumed the title of Khalif, religious as well as political in import. Under him the Khalifaté of Cordova attained great power and renown, which culminated, after the reigns of some less able descendants, in a still higher degree of prosperity and splendor under Abd-er-Rahman, III, and the shrewd usurper, Ibn-Ami-Amir, surnamed Almanzor. The growing power of the Christians in the north was kept in check; and Cordova was adorned with gardens, palaces, baths, and the great mosque, which were justly the wonder of the world; and at a time when our Saxon ancestors dwelt in rough huts, semi-barbarians, Cordova was a center of learning, beauty, and art. From the death of Almanzor, in 1002, begins the gradual fall of the Moorish power. In a chapter narrating the growth of the Christian states we have an account of the exploits of the Cid, the national hero of Spain—who, however, did not confine his prowess to fighting on the side of the Christians. The whole history is enriched by romantic episodes, and illustrated with representations of the exquisite architecture and lesser specimens of art by which the gifted Moorish race was worthily distinguished.

The Story of the Normans is told by Miss Jewett with grace and dignity, with a clear hold upon the tangled threads of history that must be straightened out from the legends and chronicles that record the source and growth of the Norman power. She has confined herself to accounts of the first seven dukes as "men typical of their time, and representative of the various types of national character;" indeed, the tendency to portray the characteristics of an epoch in the traits of its leading personage is very marked, and gives a vitality and unity to a narrative which might otherwise, compressed within limits so narrow, have been, even in Miss Jewett's hands, dry and unprofitable. Miss Jewett has, wisely we think, made no attempt to solve debatable points, concerning which historians are, and always will be, at loggerheads. She uses her authorities—they are all good ones—most effectively, and her occasional quotations are always happily selected. What we like best about the book is its steady recognition of the noble qualities that went to make up the Norman character; its lofty judgments upon the chief actors in the great drama that began with the wooing of Harold Haarfager and ended with the battle of Hastings; its firm faith in might only as guided by right; and its clear tracing of the hereditary impulses which make the Norman, the Englishman, and the American of today the united possessors of a "rich inheritance," living under the inspiring dominion of "the closest of kindred ties."

MINOR FICTION.

Happy Dodd; or, "She hath Done what She Could." By Rose Terry Cooke. [Ticknor & Co. \$1.50.] This story was published some eight or nine years ago as "a Sunday-school book," and has, we believe, met with a good deal of favor, due perhaps to its intensely religious, not to say pietistic, tone. Happilona Dodd is the daughter of a village tailoress, and the ac-

count of her trials and triumphs in living a Christian life are set forth in detail. She teaches a Sunday-school class of young girls, and, one by one, brings them under her good influences. At first the way is hard, for she finds that people "don't like to be done good to," but she learns in time that the true reward for well-doing does not depend upon the approbation of others. There is rather more Sunday-school phraseology in the book than the generality of readers will relish, but the religion inculcated is one of justice, truth, purity, generosity, and kindness. We wish, however, that Mrs. Cooke had not killed off Happilona with a quick consumption in the last chapter. It gives an opportunity for a funeral sermon which is admirably improved, but it lends color to the traditional fate of precocious and unmitigated goodness which we are sorry to see coming from such a source. Mrs. Cooke could not write a story of New England without depicting certain phases of New England life in a vividly realistic manner that is wholly her own. It is not without reason that one of the severest trials which comes to Happilona Dodd is the necessity which obliges her "to go out to service." "Theoretically, she considered herself a great sinner and an humble follower of Christ; but . . . she could not bear the idea of being a servant."

Doctor Cupid. By Rhoda Broughton. [J. B. Lippincott Co. 75c.] New English, small talk, a confused group of characters, some slang, a generally artificial style, and no particular interest of any kind characterize this story of English society life, which concerns John Talbot's perplexities and difficulties between Peggy Lambert and Lady Betty Harborough, both of whom he loved, the latter not rightfully. On this story its indulgent American publishers have wasted a pretty library binding.

PERIODICALS.

The February *Century* has two articles on Father Taylor, one a somewhat extended analysis of his character and personality by Dr. C. A. Bartol; the other a brief consideration of Taylor as an orator by Walt Whitman. "Of all eminent Americans he was the most original and inimitable in his genius and style," says Dr Bartol, but "he shivered from hand to foot at the sight of an inkstand and pen . . . no scrap of his writing is to be found." Whitman says that he was the "one essentially perfect orator," and relates his impressions as a hearer. W. C. Church describes the Bahamas as "A Midwinter Resort" in a way not particularly calculated to turn travel in that direction, although "for those not compelled to live there," he confesses that "the Bahamas have their charms." The illustrations, after water color studies by Winslow Homer, manifestly lose much in the process of engraving. The "hurricane" pictured on page 501 is a tame affair. Prof. Lanciani's paper on "Recent Discoveries of Works of Art in Rome" is welcome and is pleasingly illustrated. The Lincoln biography treats of "Lincoln in Congress and at the Bar," bringing the story down to Lincoln's fortieth year. A magnificent gallery of portraits continues to adorn the narrative. John van Cleve writes affectionately of President McCosh, whose benign features are admirably depicted in a frontispiece portrait. Mr. Atkinson makes manifest the weak-

ness of the nations in skillfully arranged diagrams. Mr. Cable's strong novelette, "Carancro," comes to a conclusion. There is a finely written story on the fate of Angelo and Francesca by James Lane Allen, and a capital moonshiner story, "S'phiry Ann," by Mat Crim. A poem by Mr. Stedman, "Souvenir de Jeunesse," adds a distinct flavor to an excellent number.

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

"Concordance" and "Lexicon." Just as we were writing the notice of Schmidt's *Lexicon* we received a postal card from Prof. F. A. Leo, of Berlin, in which he quotes from the *World* of Nov. 27, 1886, the remark that "we know of no complete Concordance to the plays except Mrs. Cowden-Clarke's;" and he adds: "Then you do not know the *Shakespeare-Lexicon*, a complete dictionary of all the English words, phrases, and constructions in the works of the poet, by Alexander Schmidt," etc. But the *Lexicon* is not a "complete Concordance." Under words that are used a moderate number of times, it refers to all the passages in which they occur; and under all words it refers to passages illustrating all their different senses; and, as we have said above, it intends to give all the instances of idiomatic or peculiar uses of a word or phrase; but it does not refer to every instance of words that are used very often, and the great majority of the references are simply to act, scene, and line, without quotation. Mrs. Cowden-Clarke's and Mrs. Furness's *Concordances*, on the other hand, enable one to find at once any and every passage in the plays or poems in which a word occurs. The *Lexicon* is to a considerable extent a substitute for the *Concordances*, besides serving many useful purposes which they are not meant to serve, but it cannot entirely supersede them. The teacher and the critical student cannot well dispense with either.

January Meeting of the Shakespeare Society of New York. The society met on the 27th of January, the President, Appleton Morgan, Esq., in the chair. On motion of W. H. Wyman, Esq., a non-resident member, Mr. Samuel Timmins of Hill Cottage, Arley, Coventry, England, was elected an honorary member in the room of Dr. C. M. Ingleby, deceased. Mr. A. R. Frey read the paper of the evening, on "The Taming of the Shrew." Mr. Frey said that two years ago he should not have ventured to declare that the old comedy of *The Taming of a Shrew* was (as Capell had asserted) by William Shakespeare; but that after considerable critical study of both, he certainly was of that opinion now. He believed, moreover, that if the author of *The Taming of a Shrew* was not William Shakespeare, he was a man well acquainted with Stratford-on-Avon, with Wilmeccote, with the Sly family, with the tinker himself; that if this author was not Shakespeare, he (Shakespeare) must have pirated an enormous number of lines from some other writer, not (as was Shakespeare's wont) adorning and vivifying what he borrowed, but absolutely purloining the exact material in its exact dress—good, bad, or indifferent. And when he borrowed not only lines and passages, but entire scenes, it is hardly probable that, surrounded

by enemies as Shakespeare was (or at least, by envious rivals, eager always to annoy and accuse him), some of them should not have recognized the piracy, and raised a hue and cry again about the "upstart crow," beautified with another's feathers. Again, Busby in 1606-7, sold three plays to Ling, all of which were then recognized as Shakespeare's, and one of them was this older comedy. Neither buyer nor purchaser in this transaction was blind or careless, as we happen to know. They knew very well what they were buying and selling. If the play as it now stands was not written before 1609 and after November 19th, 1607, all the contemporary evidence of Greene, Dekker, Henslowe, Kyd, Beaumont, Fletcher, and Rowlands must be considered as worthless; we must assign an earlier date to *Hamlet* than the one now usually received, and ignore the remarkable circumstance that Southwick bought the old play in 1607 and lent the proprietors of the first folio an improved version of it in 1622 or 1623.

Mr. Frey was aware that these propositions were novel, and (since whatever is once supposed settled about Shakespeare ought reasonably not to be disturbed) perhaps revolutionary; but they were the result of his own convictions, and he respectfully submitted them. That the Induction to the present play was by Chettle assisted by Fletcher; the first act by Cyril Tourneur assisted by Shakespeare; the second by Marlowe assisted by Dante or the ghost of Hamlet's father, and so on, he did not believe. We must draw the line somewhere, even with the analytical tests which modern criticism has so liberally supplied us, perfectly in hand.

Mr. Reynolds being in the chair, Mr. Price deprecated the tendency to poke fun at the verse tests—the run-on lines, stopped and unstopped endings, etc.—and thought we had better wait a bit before pronouncing upon their entire absurdity. He had been very highly gratified by Mr. Frey's paper, however, and moved its reference to the Committee on Publication. The motion was seconded and carried. Mr. Morgan was very glad to hear Mr. Price speak as emphatically as he had in favor of the verse tests. He (Mr. Morgan) confessed that he saw nothing in them whatever of practical value; but he recognized the tendency in himself, and in his own methods, of going too far, and he was glad that in this society each gentleman should feel it his duty to check the other. When in St. Paul, Mr. Ignatius Donnelly said to the speaker, "Mr. Morgan, there is a cipher in the Shakespeare plays, and I have it." He replied, "There are two distinct propositions: first, that there is a cipher; and, second, that you have it correctly and exactly." Just so I answer Professor Price. Doubtless the style of a writer changes by lapse of time; but can we be sure that we know how, and on what lines? Take a capital instance. Here is *Locksley Hall*, written by Alfred Tennyson of fifty years ago. Here is *Locksley Hall* written by Baron Tennyson. If Professor Price and I were alive in the year 2100, and I should submit these two to him, would he be able from mere verse tests to say which was written first, and how far apart they were written? The first *Locksley Hall* is much more highly polished, and more accurate in its scansion than the second. In the Shakespeare Plays, the critics seem to think that care and polish betoken maturity. Mr. Price said

that the president's question was a subtle one; but that without preparation for debate at this time, he must still adhere to his belief that chronology could be settled by verse tests. Mr. Hibbe, President of the Cleveland Shakespeare Society, who was present as a guest, addressed the chair and hoped that this society would be able to perfect a scheme by which all the societies on this side of the Atlantic might be put into a close correspondence. The chair announced that on the fourth Thursday in February, the society would have the pleasure of listening to a Paper on *Shakespeare's Sonnets: Some New Inferences from Old Facts*, by Mr. W. J. Rolfe of Cambridge. If he should be able to read his paper in person on that evening, due announcement would be made of the fact. The society then adjourned.

Wall Street and the "Merchant of Venice." A friend in New York sends us the following, which is too good to keep out of print, though it may have been printed somewhere already:

I have just heard the following story, which I think you will appreciate. A young man doing business in Wall Street, and moving in at least what calls itself good society, was overheard saying to his sister: "O, there was the best play performed the other night. I can't remember the name of it, or who wrote it, but it was all about an old Jew who wanted to get a pound of flesh. The heroine of the piece acted the part of judge. She was very handsome. I haven't got the story all straight, but anyhow it was splendid! One of the best things I ever saw!"

Wall Street ought to be better posted on literature in its own special line. Could this be matched on State Street, think you?

Personal. We were grieved to see a reference to "Prof. Rolfe" in the last number of the *World*. In the outside world it seems impossible to escape the "Dr." and "Prof.," but they should not be thrust upon one in the house of his friends. The only collegiate degrees we have received are a couple of "A. M.'s"—from Harvard in 1859, and from Amherst in 1865—and we have never held any collegiate chair. Neither can we claim a professional skill in boot-blackening, hair-dressing, or other fine arts the experts in which hang out their shingles as "Professors;" and we have no ambition to be numbered with them.

While referring to these petty personal matters, we may say in reply to sundry requests for photographs, that we have long felt that our face was "not worth sun-burning"—as Henry said to Katherine (*Hen. V.* v. 2. 154) when she hinted that she would like his photograph—but lately we have yielded to certain importunities and boldly faced the camera. "For further particulars inquire at New England Conservatory of Music, Boston."

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

807. The Characters in "Parleyings." I very much fear that Mr. Browning's present and future poems will each require a commentary attached, if any one is to come at his actual

meanings. Can you tell me anything about Christopher Smart? Who was he, and what did he write or do, of which the world has known nothing until now? I was referred to Johnson's *Lives*, but my edition (London, 4 vols., 8vo, 1781) has no mention of the man. You might, if so disposed, oblige very many others, beside myself, if you were to give in your next issue a brief exposé of each celebrity in *Parleyings*.
T. B. M.

Portland, Me.

A half-dozen standard books of reference would have provided T. B. M. with the information subjoined below:

Mandeville, Bernard de, 1670?-1733, a Hollander who settled in London, and won wide repute as an author. The work by which he is now best known is *The Gambling Hive; or, Knaves Turned Honest* (1714), enlarged into *The Fable of the Bees* (1723-1728). See Boswell's *Life of Johnson*, Macaulay's *Essays*, I, Schlosser's *History of the Eighteenth Century*, and Disraeli's *Quarrels of Authors*.

Bartoli, Daniel or Daniele, 1608-1685, a learned Italian Jesuit, the great historian of his order. Besides his monumental history, which includes an account of the acts of the Jesuits in all parts of the world, he wrote a *Life of St. Ignatius* and a treatise on *The Man of Letters*. His *Narrations Varie di Fatti Storici Antichi* is probably the work to which Mr. Browning refers. There are several editions of Bartoli's works, including that printed at Firenze, 1829-1837, 50 v., 8vo.

Smart, Christopher, 1722-1770, English author, reckless, improvident, and intemperate, at one time the inmate of an insane asylum. He wrote a satire, *The Hiliad* (London, 1753, 4to), translated the works of Horace and Phædrus, and made a versified translation of the *Psalms and Parables of Our Lord. A Song to David* (London, 1763, 4to), written in a mad-house, was his masterpiece. See Chalmers's *English Poets* and Boswell's *Johnson*.

Bubb, George (on his marriage took the name of Dodington, and later became Lord Melcombe), 1691-1762, an Englishman, "the most shamelessly corrupt and venal politician of a corrupt and venal age." His posthumous *Diary*, for its candid revelation of a wholly immoral nature, is without a parallel in literature.

Furini, Francis or Francesco, 1604-1646, a Florentine painter, whose drawing is remarkable for its ease and elegance, particularly the forms of women and children, his favorite subjects. Two of his pictures are the "Three Graces" and "Nymphs Carried off by Satyrs." Lanzi observes that he sometimes painted Magdalens which were not much more veiled than his nymphs.

Lairesse, Gerard de, 1640-1711, eminent Flemish painter. His style was grand and poetical, and his subjects were chosen by preference from history and fable. He became blind in his fiftieth year, but continued to impart his ideas on art to his associates, who provided the material for the treatise on *Design and Coloring* published after his death.

Avison, Charles, an English musician of the eighteenth century, organist at Newcastle, author of an essay on musical expression. Five collections of his compositions are extant. "The music of Avison," according to one critic, "is light and elegant, but it wants originality."

NEWS AND NOTES.

—Matthew Arnold's monograph on General Grant in *Murray's Magazine* will be brought out by Cupples, Upham & Co. in book form. The same house has in press a new edition of Turgénief's *Poems in Prose* translated by Mrs. T. S. Perry.

—*The Life and Works of Giordano Bruno*, a new volume in the "English and Foreign Philosophical Library" will be published on the 25th inst. by Ticknor & Co., who promise for the same date *Forced Acquaintances*, a novel by Edith Robinson; a fifth revised and enlarged edition of Arthur Bent's *Familiar Short Sayings*; and, in new and cheaper forms, Wheeler's *Course of Empire* and *Familiar Allusions*, and Dr. James Freeman Clarke's *Events and Epochs in Religious History*.

—Among the new books which Roberts

Brothers have in preparation are *A Bachelor's Home* and *The Alkæst*; or, *the House of Clæës*, by Balzac; *The Kernel and the Husk*, letters on "the worship of a non-miraculous Christ," by the author of *Philochristus*; Susan Coolidge's long-promised *Short History of Philadelphia*; and *Dante: a Study of his Life and Works*, by May Alden Ward.

—*Tactics of Infidels*, by Rev. L. A. Lambert, whose *Notes on Ingersoll* is said to have had a sale of 125,000 copies, is announced by Peter Paul & Brother, Buffalo, N. Y.

—*Ten Years of Song*, a volume of poems by Horatio Nelson Powers, is to be published by D. Lothrop & Co.

—Lee & Shepard have in press *Danton in the French Revolution*, by Laurence Gronlund, author of *The Coöperative Commonwealth: An Exposition of Modern Socialism*.

—A priced catalogue of *Odds and Ends* (No. 23) is issued by A. S. Clark, 34 Park Row, New York. It enumerates under classified headings many decided bargains for collectors.

—Miss Charlotte Fiske Bates is giving on successive Wednesdays at 16 Newbury Street, a series of "Illustrative Readings" from Crabbe, Rogers, Campbell, and Byron.

—*Progress from Poverty*, by Giles B. Stebbins, is announced by Charles H. Kerr & Co., Chicago. It is a critical review of Henry George's *Progress and Poverty and Protection or Free Trade*.

—The new edition of W. W. Story's *Roba di Roma*, which Houghton, Mifflin & Co. have ready, has been revised by the author, and the story of Roman transformations brought down to the present year.

—The firm of Cleaves, Macdonald & Co., booksellers, at 131 Tremont Street, Boston, has been dissolved, Mr. Emery Cleaves retiring to give place to Mr. A. T. Laughton. The new house, Laughton, Macdonald & Co., will continue to give special care to supplying books for libraries and book clubs.

—Prof. James K. Hosmer of Washington University, whose researches in the British archives are described elsewhere, has been giving at Memorial Hall, St. Louis, a series of three lectures on "The Attempt in the Seventeenth Century to Make England a Republic." Those familiar with Prof. Hosmer's intellectual range and fascinating style can imagine how attractive the theme must be under his treatment.

—The March number of *The Popular Science Monthly* will contain a portrait of the late Professor E. L. Youmans, engraved on steel by Schlecht.

—*Principles of Art*, by J. C. Van Dyke, at one time editor of *The Studio*, will shortly be issued by Fords, Howard, & Hulbert, New York. The work is divided into two parts; the first treating of "Art in History," its causes, nature, development, and different stages of progression; the second treating of (modern) "Art in Theory," its aims, motives, and manner of expression.

—Mr. O. C. Auringer of Queensbury, N. Y., whose contributions have occasionally appeared in the *Literary World*, is collecting his poems for publication through D. Lothrop & Co. The volume may be expected in the early spring, if not before.

—Albert Lighton, who died at Portsmouth, N. H., on the 6th inst., was a poet whose writ-

ings, while having no wide repute, have attracted thoughtful admirers, who found in their refined grace of form and serious and ennobling purpose something distinct from the verse of the day. A volume of his poems appeared in 1858, and, twenty years later, a second edition dedicated to his cousin, Mrs. Celia Thaxter.

—The new and cheap edition of the *Memoirs of Marie Antoinette*, by Madame Campan, about to be brought out by Scribner & Welford, in conjunction with the London publishers, is to be superior to the English edition in that it will have a number of additional portraits.

—Mr. Nathan Haskell Dole is to give in Philadelphia and before the Mermaid Club of Germantown during Lent a course of six lectures on "Russia and Russian Literature," subjects and dates as follows: March 1, "Russian History in its Poetical and Dramatic Aspects;" March 8, "The Rise of Russian Literature;" March 15, "Russian Fiction;" March 22, "Russian Poetry and Music;" March 29, "Turgénief;" April 5, "Tolstôï."

—Messrs. Charles L. Webster & Co. hope to soon publish the *Memoirs of Pope Leo XIII.*, that the fiftieth anniversary of the Pope's ministerial labors may be worthily celebrated by his American subjects, who are expected to exhaust the first edition—100,000 copies—of the "jubilee" work as soon as it shall be offered them. The entire manuscript is now in the publishers' hands, and it is being set in type as rapidly as possible. The cover of the book is to be embellished with the Pope's coat-of-arms representing his miter, beneath which St. Peter's golden keys are crossed. His motto, "The light in the heavens," is suggested by a brilliant star, and above these emblems are a branch of olive, a sprig of evergreen, and a *fleur-de-lis*, symbolical of peace, constancy, and the Pope's lineage. While in Rome last summer Mr. Webster secured the Pope's signature, a fac-simile of which will be placed below the portrait of His Holiness which is to form the frontispiece of the *Memoirs*. The name of the Reverend Bernard O'Reilly, D.D., who has edited the work with the personal coöperation of the Pope, will appear on the title-page; and the subject of the *Memoirs* endorses the editor's labors in a paragraph stating that the volume "is sent forth with the encouragement, approbation, and blessings of the Holy Father." Cardinal Gibbons, to whom the book is dedicated, has written a proper acknowledgment of the honor, and recommends the volume to Roman Catholics the world over.

—Mr. James Redpath, the active editor of the *North American Review*, has been confined to his bed for the past month at the home of some intimate friends residing in the upper part of New York. His illness, which is declared by the three Bellevue physicians in attendance to be entirely due to overwork, necessitates a journey Southward as soon as his health will permit. During his absence from the office, since Mr. Allen Thorndike Rice is hibernating in Florida, the editorial part of the *Review* will be conducted by Mr. Redpath's private secretary, who has already prepared the March number for the press.

—Messrs. Charles Scribner's Sons have almost ready Mr. Robert Louis Stevenson's latest book, entitled, *The Merry Men, and Other Tales and Fables*. The story which lends its title to the

collection describes the seaman's life, and is divided into five chapters. "Will o' the Mill," "Markheim," "Thraven," "Janet Olalla," and "The Treasure of Franchard" complete the book.

— Another publishing house has just sprung up in what is now a great publishing center in New York. Mr. William Evarts Benjamin, the well-known dealer in rare books, old prints, and autographs of famous personages, and who, by the way, is a son of the late Park Benjamin, has entered into a partnership with Mr. William Haywood Bell. Under the firm name of Benjamin & Bell they will hereafter conduct a general publishing business, making specialties of limited editions, fine bindings, and volumes intended to adorn the bibliomaniac's shelves.

— The shams and foibles of New York society are about to be again shown to the world by Mr. Edgar Fawcett in a novel, the title of which is not yet decided upon, although the story is nearly completed. It will be published in the *Brooklyn Magazine*.

— In the April number of *Scribner's Magazine* will be begun the publication of the eagerly-awaited unpublished letters of Thackeray. It is understood that, taken together, they will form a connected narrative of that portion of the novelist's life which, heretofore, has been shrouded in mystery, the first (April) installment consisting of letters written in 1847 and the few years following.

— A portrait of the Rev. Edward Eggleston will appear in the March number of the *Book Buyer*.

— Mr. Brett, a son of George E. Brett, the manager of the American house of Macmillan & Co., started last week for Australia for the purpose of investigating the state of the book market there. Australia consumes, yearly, more books than the innocent observer might imagine, and many of them of the most expensive sort. Messrs. Cassell & Co. find that their house in Melbourne has been one of their most profitable branches. The American branch of the same firm has increased its business 33 1-3 per cent, and often 50 per cent, each year under the progressive management of Mr. O. M. Dunham, who is arranging more and more for American publications.

— The first number of the *Epoch*, a new weekly periodical whose publishers apparently intend that it shall appeal to a very wide circle of readers, has just been sent out from 36 Union Square, New York. It will be devoted to the discussion of politics, finance, literature, science, art, music, the drama, and social topics, say the managers, and its most important articles will be signed by the writers of them. Mr. De Witt Seligman, the Jewish banker, who owns the paper, backs it with a fortune reaching into the millions. Among the *Epoch's* editors, Mr. George Parsons Lathrop is understood to have a foremost place, Mr. John Foord, who was reported to be editor-in-chief, holding the rather unique position of "consulting editor." The former dramatic critic of the *New York Times*, Mr. G. E. Montgomery, will attend to the dramatic department.

— At last there appears to be an immediate prospect of the establishing of branches of the New York Free Circulating Library, whose President, Mr. Benjamin H. Field, has long cherished the hope that a sufficient number of

contributions might be received to enable the Library to dot the city with free reading-rooms. Now that Miss Catherine W. Bruce, who, by the way, is a daughter of the late George Bruce, the millionaire type-maker, has donated \$50,000, and Mrs. Charles Woerishoffer and Mr. William Ottendorfer have each given \$10,000 toward the work, the site of at least one new building will be soon selected.

— Mrs. Oliphant's new long story, "The Land of Darkness," with which *Blackwood* begins the new year, "delineates," according to the *Athenaeum*, "a novel idea of the *Inferno*, differing, it said, entirely from all other conceptions of the same subject which have been formed by writers, whether in jest or earnest, from Dante downwards. The punishments, the sufferings, the situation, are new; mechanical modes of torture are for the most part supplanted by acute, mental anguish; individualities are preserved, and the vices which had characterized humanity are found playing more fiercely and freely in the doomed spiritual nature. The story forms one of Mrs. Oliphant's series of essays in the fiction of the higher supernatural, of which "The Open Door" and "Old Lady Mary," in *Blackwood* will be remembered, and so, we suppose, will be reprinted here by Roberts Bros.

— Lamirault of Paris announces the publication of a *Grande Encyclopédie*, in twenty-five volumes, after the manner of the German *Conversations-Lexicon* and the *Encyclopædia Britannica*. Controversial articles will be avoided in the *Grande Encyclopédie*, the publishers aiming to present simply an inventory of human knowledge as it existed in the year 1886. The list of contributors includes leading names in science, the arts, and letters. Two volumes of the work are ready; it is issued in weekly *livraisons*.

NECROLOGY.

- Crawford*, Isabella Valancy, Toronto, Can., Feb. 14; "one of the best known of Canadian writers."
Elliott, Dr. William Greenleaf, Christian, Miss., Jan. 23, 75 y.; President of Washington University, St. Louis.
Francis, Francis, Twickenham, Eng., Dec. 24, 64 y.; literature of angling.
Laighton, Albert, Portsmouth, N. H., Feb. 6, 58 y.; poet.
Mann, Mary Peabody, Jamaica Plain, Mass., Feb. 11; biographer and essayist.
Marston, Philip Bourke, England, Feb. —, 36 y.; poet, novelist, and essayist.
Patterson, R. H., London, Dec. —, 65 y.; journalist.
Wasson, Rev. David A., West Medford, Mass., Jan. 21, 63 y.; essayist and poet.

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- Allemagne, Mouvement Littéraire en. *Nouvelle Rev.*, Jan.
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 Dostofewsky and his Work. John Lomas. *Macmillan's*, Jan.
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 Indian Education in the South-West.
 H. O. Ladd. Century, Feb.
 Journalism as a Profession. E. J. Carpenter. Education, Feb.
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 Taylor, Edward Thompson. C. A. Bartol. Century, Feb.
 Taylor, Father, and Oratory. Walt Whitman. Century, Feb.
 Van Dyck, the Historian. *Macmillan's*, Feb.

THE LEGISLATURE OF 1887

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When Benjamin Franklin died, in 1790, he left to his grandson, William Temple Franklin, the largest collection of his papers. This collection, which had been supposed to be irrevocably lost, was found, a few years since, on the top shelf of an old tailor's shop in St. James, be-came the property of Mr. Henry Stevens, and finally of the United States. From this collec-tion, and from other original documents, this life of "Franklin in France" has been written.

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After his eightieth year Mr. Alcott conceived the idea of writing an autobiographical poem, and had partly executed it when he was stricken with apoplexy. Three parts of this poem were completed, and are here published. The fourth part is incomplete, and has been edited from material prepared by Mr. Alcott.

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REVENUE ACCOUNT.

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Interest and Rents, etc. (including realized gain on securities sold).....	4,187,796.62		
Less interest accrued Jan. 1, 1886.....	435,384.18	3,752,502.24	\$19,230,493.28
			\$39,743,998.96

DISBURSEMENT ACCOUNT.

Losses by death, including reversionary additions to same.....	\$2,787,826.97		
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Dividends, annuities and purchased policies.....	4,311,119.11		
Total Paid Policyholders.....	\$7,807,290.89		
Taxes and reinsurances.....	243,143.94		
Commissions, brokerages, agency expenses and physicians' fees.....	2,529,357.67		
Office and law expenses, salaries, advertising, printing, etc.....	623,672.30		\$10,922,402.90
			\$71,919,698.46

ASSETS.

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Quarterly and semi-annual premiums on existing policies, due subsequent to Jan. 1, 1887.....	1,941,988.15		
Premiums on existing policies in course of transmission and collection. (The Reserve on these policies, included in Liabilities, is estimated at \$1,050,000).....	646,437.14		
Agents' Balances.....	181,906.31		
Accrued interest on investments, Jan. 1, 1887.....	436,497.16		\$71,819,633.48
Market value of securities over cost on Company's books.....			\$3,601,869.99

* A detailed schedule of these items will accompany the usual annual report filed with the Insurance Department of the State of New York.

CASH ASSETS, January 1, 1887, ... \$75,421,453.37

APPROPRIATED AS FOLLOWS:

Adjusted losses, due subsequent to Jan. 1, 1887.....	\$202,346.43		
Reported losses, awaiting proof, etc.....	365,636.28		
Matured endowments, due and unpaid (claims not presented).....	37,000.70		
Annuities due and unpaid (uncalled for).....	9,318.74		
Reserved for re-insurance on existing policies; participating insurance at 4 per cent. Carlisle net premium; non-participating at 5 per cent. Carlisle net premium.....	62,525,599.00		
Reserved for contingent liabilities to Tontine Dividend Fund, Jan. 1, 1886, over and above a 4 per cent. Reserve on existing policies of that class.....	\$3,123,742.77		
Addition to the Fund during 1886.....	1,320,530.00		
Total.....	\$4,444,273.46		
DEDUCT—			
Returned to Tontine policy holders during the year on matured Tontines.....	267,948.21		
Balance of Tontine Fund, Jan. 1, 1887.....	\$4,176,425.25		
Reserved for premiums paid in advance.....	33,726.72		
Total.....			\$47,240,296.19
Divisible Surplus (Company's Standard).....			6,000,597.35
			\$75,421,453.37

Surplus by the New York State Standard, at 4 1-2 per cent. (including the Tontine Fund) \$15,549,319.53.

From the undivided surplus of \$3,000,527.25 the Board of Trustees has declared a Reversionary dividend to participating policies in proportion to their contribution to surplus, available on settlement of next annual premium.

Death claims paid.	Income from Interest	Insurance in Force.	Cash Assets.
1882, \$1,954,592	1882, \$2,798,018	Jan. 1, 1883, \$171,415,097	Jan. 1, 1883, \$50,800,307
1883, 2,263,692	1883, 2,712,363	Jan. 1, 1884, 196,746,043	Jan. 1, 1884, 55,542,902
1884, 2,257,176	1884, 2,971,624	Jan. 1, 1885, 229,382,586	Jan. 1, 1885, 60,283,763
1885, 2,999,109	1885, 3,399,969	Jan. 1, 1886, 259,674,500	Jan. 1, 1886, 66,294,331
1886, 2,767,936	1886, 3,722,502	Jan. 1, 1887, 304,373,540	Jan. 1, 1887, 75,421,453

Number of policies issued during the year, 22,027. Risks assumed, \$85,178,294.00.

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THE SELF-REVELATION OF GOD.*

PROF. HARRIS of Yale published in 1883 a noble volume on the *Philosophical Basis of Theism*, to the great merits of which we called the attention of all thinkers. He now sends forth a companion volume which covers the more familiar ground of natural theology and the evidences of Christianity. Recognizing in the theistic and anti-theistic thought of today "an earnestness, vigor, and depth, and a breadth of range . . . never before surpassed," Dr. Harris sees the inefficacy of Paley and the Bridgewater treatises to meet the doubts of modern men. Pure thought, as well, exerting itself in supposed independence of experience, discovers nothing and profits nothing. To "the solid ground of nature," known in human experience, Dr. Harris trusts himself in his attempt "to build for aye." Human nature is yet supernatural, above the nature of plant and animal, ca-

pable of accessions of knowledge and power from the Divine Being who cannot rest in lone self-communion but must go forth to strengthen, to uplift, and to save the sons of men, most of all by and through the great Son of man. If Dr. Harris's defence of physical miracle, not only as possible, but as probable and actual in connection with new revelations of the Spirit, will not satisfy all who heartily go along with him in his defence of theism, theists and atheists alike must acknowledge the candor and ability with which the author maintains the difficult ground in the presence of a philosophy and a science hostile to such conceptions of the supernatural.

Dr. Harris believes that evolution restores more than it destroys "in showing the evidence of intelligent direction in the progressive development of the cosmos as a whole." In common with all clear thinkers of the day, he exposes the inconsistencies of the Spencerian agnosticism which logically should proceed to a complete theism, as it does with many of its disciples. One of Dr. Harris's best points in this field is his definition of the absolute:

The absolute is falsely defined to be that which exists out of all relations, whereas it is that which exists unconditioned by relations independent of itself. The universe which is in relation to the absolute is always dependent on it for its own existence. It is conditioned by the absolute, but the absolute is not conditioned by it in any necessary relation.

As a system of natural theology in the light of modern science, and of Christian evidences under the criticism of modern philosophy, Dr. Harris's volume finds no superiors and few equals. Our brief space allows us only to commend it heartily to the notice of theologians and anti-theologians of every sect.

BALZAC'S COUNTRY DOCTOR.*

THE Country Doctor does not rank among the greatest of the novels which Balzac wrote to make up his microcosmic human comedy; but for the thoughtful reader it has charms that do not appear in the more elaborated, and therefore sophisticated, tales upon which Balzac's reputation is based. *The Country Doctor* is especially noteworthy for its absence of what Mr. James has happily designated as bric-à-brac, and for the strict subordination of the feminine rôles. The influence of woman plays a prominent part in the story, is, in fact, its primary motive, but the reader is brought into contact with neither of the two women who so vitally affected the lives and characters of Dr. Benassis and Captain Genestas. What information we get of them comes at second-hand through the favorite novelistic device of mutual confession. And yet how clear and definite is the presentation of Evelina, all her maiden impulses coyly

revealed beneath the repression of a Puritanical training! Balzac's tone, in treating of the relations of Benassis and Evelina, is somewhat forced at times; such a character as Evelina was, as we should say, not exactly in Balzac's line; and perhaps for this reason she is depicted wholly in the words of her rejected lover. The Fosseuse, a specimen of what the contemporary French novelist would call a "névrose," is more in Balzac's vein, and she is portrayed with a master hand.

It is with Dr. Benassis and his work that we have mostly to do in this book, and in treating of this spontaneous and noble career Balzac kept an elevating purpose always in view. Benassis, having led for a time the corrupt life of the capital, and having been rejected by the woman he loved (there is something melodramatic in his adoration, still in the main it is genuine), at thirty retires to the country, and in a valley near the Grande Chartreuse finds opportunity for working out his repentance and assuaging his sorrow. The reader who knows Balzac's method can readily imagine the ardent enthusiasm with which the author enters into the details of rural existence. The book is practically a treatise on the development of profitable industry, and the advancement of luxury among a benighted and heathenish population. Balzac gives us the whole picture. He takes us with Dr. Benassis on his rounds from cottage to cottage, describing indefatigably till the whole region and its resources show out clearly in our mental vision. Through it all it is curious to observe how intensely modern Balzac is; how firmly he grasps and solves problems that are now perplexing society. He saw the uprising of socialism before it came, and in *The Country Doctor* we have his conception of the remedy—that those who are strong and intelligent, and in control of wealth, must use their powers and advantages for the elevation of their less fortunate fellows, not by eleemosynary means, but by clearing the way and inculcating the saving virtues of self-reliance and self-help. In this way, he says in substance, those who have the power may retain it because they will continually exert it for the good of humanity.

EUROPE ON FIFTY CENTS A DAY.*

JUDGING by the frontispiece Mr. Lee Meriwether is a good specimen of Young America; a well-knit, bright-faced fellow of twenty or twenty-five, with wavy hair and curling moustache, with animation in his countenance and vigor in his attitude, with a flannel shirt for coat, a knapsack on his back, and a staff in his hand. Thus accoutered he spent a year in a pedestrian trip through Europe and the nearer East, writing

* The Self-Revelation of God. By Samuel Harris, D.D. Chas. Scribner's Sons. \$3.50.

* The Country Doctor. By Honoré de Balzac. Roberts Brothers. \$1.50.

* A Tramp Trip. How to see Europe on Fifty Cents a Day. By Lee Meriwether. Harper & Brothers. \$1.25.

letters home to the New York *World*, the Philadelphia *Press*, the St. Louis *Republican*, and other papers, making some reports on labor and wage questions to Col. Wright's Bureau of Statistics at Washington, and dedicating the present book of his adventures to "the dearest of mothers and fathers." The "dearest of mothers and fathers" have reason to be proud of their handsome, gallant, and plucky "affectionate son."

Mr. Meriwether took a steerage passage from New York direct to the Mediterranean, entering the Strait of Gibraltar by moonlight on the night of the thirteenth day, touching at Marseilles and Genoa, and on the morning of the twenty-second day gliding into the Bay of Naples. At Naples he plunged head foremost into the common life of Europe which it was his aim to see. He found quarters with a mason, whose single room was on the ground floor.

With his large family he was not able to rent a room higher up. In the center of the room was a pan of smoking embers; near by sat a little girl knitt'ng, and with her feet rocking a cradle. A dog in one corner was suckling a kid—the poor thing is not allowed to have its mother's milk, that being reserved for the family, or sold in the market. A piece of salt pork was hanging from one of the rafters, and as we entered, the foreman's wife was on the point of cutting a slice to fry with the artichokes—a dish much relished by those who can afford it. "Il Signore è un Americano," said the husband, smiling, and pointing to her, as if showing off a dime museum curiosity; "he comes from his country to find out what we have and how we live. He stays with us tonight." The wife bustled up to me with a "ben venuto [welcome] Signore," the children crowded around to stare, and another slice of bacon was cut, and two extra artichokes put in the pan.

After an evening of talk the family mattresses of straw were unrolled, and all lay down together for the night in the common room.

From Naples Mr. Meriwether ascended Vesuvius, visited Pompeii, where he fell asleep and was lodged in jail the next morning for his trespass, and then crossed to the happy island of Capri, where he found an American artist who had lived there twenty years, having married and brought up children. The streets of Capri are crooked, says Mr. Meriwether, but the women are beautiful. On his walk from Naples to Rome he fell in with a noted brigand, and had another disturbing collision with the police, who everywhere regarded him with a suspicious eye. Some other people did the same, as witness this incident which took place on the summit of the leaning Tower of Pisa:

A party came up, consisting of four blooming young girls and an elderly lady of rather stern and disdainful aspect. The young ladies made a rush for the railing and the view, but the elderly lady cast a furtive glance at me, then deposited a luncheon basket, parasol, and other etceteras on the floor, and plumped herself down beside them. "Why, auntie, what's the matter?" exclaimed one of the girls. "Come to the railing for the view." "Never mind me, girls," was the grim response. "Good gracious, aunt, why climb up this dreadful tower if

you don't intend to see the view?" "Hush!" said the old lady, with a grim glance at me. "Do you not see that villainous-looking Italian? I must stay by the things." "Madam," I said in my best English, "as I have seen the view, I am happy to afford you relief by descending." The old lady wilted, and the young ones stared.

So our adventurous young American tramped on, through the Roman Campagna, called on the famous "Ouida" whose romantic life he sketches in a paragraph, saw the sights of Florence, Venice, and Milan, crossed by the Simplon into Switzerland, scaled the Grimsel by night (though how on his "way over" that celebrated and somber pass he "stopped at Interlaken" we fail to understand), and so passed on into Germany. Here by turns he hobnobbed with scarred and beer-drinking students and inspected mines; in Vienna he "hired out" as an opera "supe" at 40 kr. the night; in Bulgaria he found himself out of money and looking for work; at Constantinople he dined from a bill-of-fare in four languages, enjoyed the hospitalities of a Damascus silk-merchant, and had an interview with a Mormon missionary; then crossing the Black Sea in spite of passports and custom officers, he made his way through Russia, with occasional arrests for writing in his notebook, and so came on to Berlin and Amsterdam, Brussels and Paris, and finished up with London and Liverpool.

In all his story of this year of pedestrianism Mr. Meriwether seldom fails to be entertaining. He certainly got into many an out-of-way place, met many an unconventional character, and had his full share of scrapes and scimmages. He has a lively recollection, and perhaps an over lively imagination. He does not always impress us with his sincerity, and by his own confession was not always truthful. The trouble with this sort of a traveler and *raconteur* is that we are not quite sure how far we may depend on him. His tabular reports on laborers' ways of living are valuable; his free-trade observations are more enthusiastic than convincing. Mr. Meriwether will be wiser in some things when he is older; but he can hardly be more entertaining. It was a jaunty trip, and he has a jaunty way of telling of it; and among the current books of travel this one inserts itself with the freshness and flavor of a dish of new strawberries set unexpectedly upon a table filled with the best canned goods that the market supplies.

A MODEL TOWN HISTORY.*

TOWN histories, of which there is now a multitude, many of them monuments of industry, do not generally invite inspection as literature. Beyond their special interest in their own locality, they are usually attractive only to antiquaries and to historians to whom they are *memoires pour*

servir. Most of them, while thus indispensable, exhibit no charm of style and little power of reproducing the "rustic murmur" of these small commonwealths, so that we may recognize it as a part of the "great wave that circles round the world." It is as an excellent example of what a town history may be at its best that we call attention to Mr. Chaffin's work. The early annals of Easton have not the interest that attaches to those of many other towns in Massachusetts. North Easton, however, its principal village, in this century enjoys a unique distinction as the seat of the famous shovel works. This industry, sending out a million and a half of shovels in a year, with the sufficient guarantee of "Ames" stamped on them, has enriched a large family whose generosity has adorned North Easton with a group of public buildings, most of them designed by H. H. Richardson, unexcelled in any other New England town. The Memorial Hall, the library, the church, and the railroad station (heliotypes of which are given), together with numerous funds for schools, roads, etc., illustrate the generous use of private wealth for the public welfare. A full history of the shovel industry and of the family that created it, with several portraits of its more eminent members is one of the two or three matters of very general interest in this volume. But another, which we should especially commend to Mr. Brooks Adams and his sympathizers, is the ecclesiastical history, related throughout with great impartiality. "The memorable church controversy," about the location of the meeting-house, which divided Easton from 1750 to 1762 into hostile factions, the later Unitarian controversy, and the story of the more quiet years, are told with a felicity that makes the actors live and move before us. Nothing could be plainer than that the ministers were identified with the community, and were properly their representatives, so that blame and praise must be apportioned to both together; least of all did these ministers deserve the name of "priests" or the reproach of "ecclesiastical hatreds." The essential humanity of early New England is shown in the balls that sometimes ended an ordination and the liquor that flowed freely at the "raising" of the meeting-house!

Mr. Chaffin sets out the forefathers of Easton as they were, with all the lights and all the shadows. They were, contrary to the usual notion of early New England, penurious to their schools; from their records they evidently considered spelling a matter in which private judgment should have free sway; they were quarrelsome in church affairs, which were then one with state affairs, and their reputation as a town was none of the best. But they were stalwart, industrious, patriotic men. How they gradually established great manufactories and transformed their town into one of the best

* History of the Town of Easton, Massachusetts. By William L. Chaffin. Cambridge: John Wilson & Son. \$5.00.

municipalities in New England, Mr. Chaffin has recited with a literary skill and a frequent humor which distinguish his work as extremely readable; while untiring diligence has made it a cyclopædia of those details in which the natives of a town are more peculiarly interested; genealogy and minute biography, however, are reserved for a later volume.

RECOLLECTIONS OF A PRIVATE SOLDIER.

WAR as seen by an officer and war as seen by a private are probably two different things; and a private's account of a battle would certainly differ from an officer's, not necessarily in statement of fact, but in the picturings of fact and the element of personal experience. In a late issue we had to do with Gen. Francis A. Walker's *History of the Second Corps*. The book before us is the narrative of a private soldier in that same army corps. It is a good book, then, to read after Gen. Walker's. That gave the outline; this adds the filling in. If one wants to see the horrors of war, the actual horrors of it, to understand the fatigues of the march and the hardships of the camp, to feel the excitement of the skirmish line and the thrill of the attack, to hear the shriek of shells and the whistle of bullets, to listen to the groans of the wounded and to look on the distortions of the faces of the dead, then let him read Mr. Wilkeson's book. A more matter-of-fact, unshrinking (shall we say cold-blooded?), story of battle-field experiences we do not remember. There is something almost brutal in the seeming unfeelingness with which Mr. Wilkeson describes some scenes; nothing in words could be more realistic; yet his coolness in the most trying moments is contagious; and the reader with a moderate taste for the sensational will find himself soon fascinated in a story in the telling of which there is nothing sensational at all, but only in the materials.

Mr. Wilkeson joined the army in 1863. He was then only sixteen. He ran away from his father's farm on the Hudson River, enlisted at Albany, and after a wretched delay in barracks there was sent to join his battery in Virginia. He served through the Wilderness Campaign, and his chief battle experiences were at Spottsylvania, the North Anna, Cold Harbor, and around Petersburg. "How Men Die in Battle" is the title of one of his chapters, and we copy this paragraph from it:

During the first day's fighting in the wilderness I saw a youth of about twenty years skip and yell, stung by a bullet through the thigh. He turned to limp to the rear. After he had gone a few steps he stopped, then he kicked out his leg once or twice to see if it would work. Then he tore the clothing away from his leg so as to see the wound. He looked at it attent-

ively for an instant, then kicked out his leg again, then turned and took his place in the ranks and resumed firing. There was considerable disorder in the line, and the soldiers moved to and fro—now a few feet to the right, now a few feet to the left. One of these movements brought me directly behind this wounded soldier. I could see plainly from that position, and I pushed into the gaping line and began firing. In a minute or two the wounded soldier dropped his rifle, and, clasping his left arm, exclaimed: "I am hit again!" He sat down behind the battle ranks and tore off the sleeve of his shirt. The wound was very slight—not much more than skin deep. He tied his handkerchief around it, picked up his rifle, and took position alongside of me. I said: "You are fighting in bad luck today. You had better get away from here." He turned his head to answer me. His head jerked, he staggered, then fell, then regained his feet. A tiny fountain of blood and teeth and bone and bits of tongue burst out of his mouth. He had been shot through the jaws; the lower one was broken and hung down. I looked directly into his open mouth, which was ragged and bloody and tongueless. He cast his rifle furiously on the ground and staggered off.

At Spottsylvania, while serving his battery against a line of Confederate skirmishers, one of his comrades spoke to him across the gun, saying: "Grant and Meade are over there."

I turned my head and saw Grant and Meade sitting on the ground under a large tree. Both of them were watching the fight which was going on in the pasture field. Occasionally they turned their glasses to the distant wood, above which small clouds of white smoke marked the bursting shells and the extent of the battle. Across the woods that lay behind the pasture, and behind the bare ridge that formed the horizon, and well within the Confederate lines, a dense column of dust arose, its head slowly moving to our left. I saw Meade call Grant's attention to this dust column, which was raised either by a column of Confederate infantry or by a wagon train. We ceased firing, and sat on the ground around the guns watching our general, and the preparations that were being made for another charge. Grant had a cigar in his mouth. His face was immovable and expressionless. His eyes lacked luster. He sat quietly and watched the scene as though he was an uninterested spectator. Meade was nervous, and his hand constantly sought his face, which it stroked. Staff officers rode furiously up and down the hill carrying orders and information. The infantry below us in the ravine formed for another charge. Then they started on the run for the Confederate earthworks, cheering loudly the while. We sprang to our guns and began firing rapidly over their heads at the edge of the woods. It was a fine display of accurate artillery practice, but, as the Confederates lay behind thick earthworks, and were veterans not to be shaken by shelling the outside of a dirt bank behind which they lay secure, the fire resulted in emptying our limber chests, and in the remarkable discovery that three-inch percussion shells could not be relied upon to perform the work of a steam shovel. Our infantry advanced swiftly, but not with the vim they had displayed a week previous; and when they got within close rifle range of the works, they were struck by a storm of rifle-balls and canister that smashed the front line to flinders. They broke for cover, leaving the ground thickly strewn with dead and dying men. The second line of battle did not attempt to make an assault, but returned to the ravine. Grant's face never changed its expression. He sat impassive and smoked steadily, and watched the short-lived battle and decided defeat without displaying emotion. Meade betrayed great anxiety. The fight over, the generals arose and walked back to their horses, mounted and rode briskly away, followed by their staff. No troops cheered them. None evinced the slightest enthusiasm. The enlisted men looked curiously at Grant,

and after he had disappeared they talked of him, and of the dead and wounded men who lay in the pasture field; and all of them said just what they thought, as was the wont of American volunteers. This was the only time that I saw either Grant or Meade under fire during the campaign, and then they were within range of rifled cannon only.

Horrible is the only word we can apply to Mr. Wilkeson's account of the barrack life at Albany, and the journey with a transport load of "bounty-jumpers" from Albany, by way of New York, to Alexandria. Some of the details seem incredible. Similarly shocking are certain touches in the picture of the Military Prison at Elmira, N. Y., where the author was on guard over captured Confederates. Mr. Wilkeson writes with no love and little respect for the officers of the Potomac Army. He is evidently one of those soldiers who believe that that army was ruined by its officers. There is a touch of bitterness in his voice at times, though his honesty and sincerity we cannot question. But are not some of his colors exaggerated? Cannot his harsher lines be softened a little? With no professed literary art, his book is full of unstudied literary power; it is a brave man's blunt story of what he saw and heard on the field, with nothing left out because it would depreciate somebody's reputation or wound the sensibilities of a gentle reader. One must have nerve to go through such a book as this, and sleep after it. Still it is a vital part of history, though one must remember in weighing its judgments of men and measures that while the private soldier may see the thickest of the fight he can know little of the plan of a campaign.

JOHN BERNARD'S RETROSPECTIONS.*

DURING the first twenty years of this century John Bernard was one of the prime favorites of the American stage. He was born in Portsmouth, England, in 1756; he entered early upon his career as an actor, and was successful from the start as a brilliant and versatile comedian; in 1797 he came to America and remained until 1819, traversing the country as actor and manager from Boston to the Ohio, from Vermont to Virginia, and finally returning to his native land where he committed the retrospections of his busy life to paper. His *Retrospections of the Stage*, published in London in 1830, two years after his death, and with the Boston reprint of 1832 long out of print, is a work much sought after by collectors of theatrical literature. The present volume, of which only fragments have appeared in print in the pages of magazines, has been made up by various hands from Bernard's manuscript memoirs, and is admirably pre-

* Recollections of a Private Soldier in the Army of the Potomac. By Frank Wilkeson. G. P. Putnam's Sons. \$1.00.

* Retrospections of America: 1797-1811. By John Bernard. Edited from the Manuscript by Mrs. Bayle Bernard. With an Introduction, Notes, and Index, by Laurence Hutcheon and Brander Matthews. Illustrated. Harper & Bros. \$1.75.

pared for American readers by Messrs. Hut-ton and Matthews, who have contributed a number of serviceable notes concerning by-gone stage celebrities in addition to a brief but interesting introduction.

The book itself, with all its shortcomings, is fascinating. The reader quickly perceives that this John Bernard was a keen-witted, liberal-minded observer, possessed of a never-ending fund of humor, delighting in racy anecdotes and lightly satirical reflections, but capable of serious thought, quick to detect the better qualities of those with whom he came in contact and to glorify them, a sympathetic admirer of genius, and a clear-headed student of affairs—in a word, a typical gentleman of the era of Sheridan and Fox, endowed with more than the ordinary literary capacity. His pages present an enticing epitome of shrewd observation and sparkling wit. Nothing of interest escapes him. He turns from the account of his dramatic experiences at his first appearance in Boston, to discuss the characteristics of the New England stage and stage-driver, and the qualities differentiating the three pertinacious Yankee types: the swapper, the jobber, and the peddler. At New York he collects anecdotes of the Revolutionary War; at Philadelphia he makes it a point to gather reminiscences of Franklin; in his excursions southward he assisted Washington to right a capsized chaise by the roadside, and was a guest at Mount Vernon; he knew Carroll of Carrollton, was intimate with Jefferson, heard and recorded diverse anecdotes concerning the military heroes of the Revolution, and did not fail to derive infinite entertainment from the negroes, whom he regarded with a kindly eye, and he quotes Washington as saying, "not only do I pray for it, on the score of human dignity, but I can clearly foresee that nothing but the rooting out of slavery can perpetuate the existence of our Union, by consolidating it in a common bond of principle." About the only class for whom Bernard could profess no sympathy were the Quakers, remarking his regret "that a people so distinguished for many virtues, should exhibit, ordinarily, such a repugnance to cultivate their mental faculties." Bernard heard of but one jest by Washington, and this he had from Colonel Humphreys, the general's aid-de-camp. Humphreys, while riding, challenged his chief to follow him over a certain hedge. The challenge was accepted, and Humphreys led the way, landing in a quagmire.

The general either knew the ground better, or had suspected something, for, following at an easy pace, he reined up at the hedge, and, looking over at his engulfed aide, exclaimed, "No, no, colonel, you are too deep for me!"

In Philadelphia Bernard met Charles Brockden Brown, of whom he writes with the friendliest feeling. "Brown," he says, "gave very little idea of an imaginative writer in appearance. He was short and

dummy, with light eyes, and hair inclining to be sandy, while the expression of his countenance told rather of ill-health than of intellect." He said but little; was a sympathetic listener; and wrote with great facility. At Bernard's suggestion he wrote two acts of a tragedy in verse, which Bernard condemned as devoid of dramatic intensity.

He said it was but an experiment, and he should burn the manuscript as soon as he went home. I observed that I doubted his resolution to do that, knowing that the destruction of one's offspring, human or literary, was equally an outrage to the feelings. He smiled, put away the doomed one, shook my hand, and departed. A few days afterwards I invited him to dinner, when, as he was leaning against the mantel-piece, he extended his snuff-box to me. Opening it, I perceived that it was filled with some black dust or tinder. "What's that?" said I. "The remains of my tragedy," he replied, "which I carefully preserved after its combustion in the grate, for you to look at, since you doubted my resolution to destroy it."

Thus the narrative flows along, carrying a great deal that is good, some rubbish, and now and then a piece of garbage, on its swiftly-changing surface; the first is easily found, the second may be avoided, the third is flung out with such absolute good-nature that even the fastidious will be slow to take offence. Taken for all in all, this is a book worth reading and worth owning.

MINOR NOTICES.

I Am That I Am. A Metrical Essay. By E. A. Warriner. [Cupples, Upham & Co. \$1.00.]

This highly metaphysical production differs from *Paradise Lost* in more respects than one. No mathematician would find fault with it that it did not, at least, try to "prove something." Mr. Warriner's style as a poet is fairly indicated in these three lines:

I, Am, and That are Subject, Esse, Mode —
Noun, Verb, and Adjective, and these express
The limitless and all ideas of God.

Mr. Warriner's rhymes, like this of "mode" and "God," are as faulty as his exegesis (I=God, Am=the Spirit, That=the Son) is fanciful and precarious. The margin of the Revised Version, which is well understood to represent the scholarship of the Revisers, on Exodus iii: 14, quite takes away the logical foundation of this so-called "metrical" essay.

Alice's Adventures Under Ground. Being a Fac-Simile of the Original Book, Afterward Developed into Alice in Wonderland. By Lewis Carroll. [Macmillan & Co. \$1.50.]

There is a decidedly comical element in that calm complacency of self-admitted genius with which Mr. Lewis Carroll presents his public, by way of a new joy, with the fragmentary paragraphs which were afterwards expanded into the delightful *Alice in Wonderland*; reproduced in his own handwriting, and made into a book.

"The profits, if any, will be given to children's hospitals and homes for convalescent children," he tells us, but why should there be any profits? The handwriting is a neat little round one to be sure, but not quite so easy to read as print; and why should people elect to pay over again for a part when they already possess the whole, and why should the less and less easily read, even when enriched with fewer and poorer pictures, possess any advantage or attraction over the

completed and perfected Alice, which for years has been the delight of our children? We get a glimpse of the state of mind which has led the author into this mistake (for such it appears to us) in the preface of the book. In this he quotes largely from a sentimental correspondence held with certain lady visitors to a children's hospital. We seem to see him the central figure in a group of adorers, all presumably of the gentler and more zealous sex. All eyes are centered on him, and he is softly entreated to do this or that, to use his influence—such influence!—in leading the youthful mind upward, to mingle salutary instruction with the entertainment—ah, what entertainment! which only he knows how to provide in perfection for childish readers. He turns his eyes, wet with the dews of gratified emotion, from one spinster countenance to another, his heart swells with something of the feeling which made the Glasgow baillie say to his constituents, "Oh sirs, remember that after all I am only a man, of like passions wi yerselves!" But there is something in this attitude of mind (irrespective of sex), which is not manly, and we fear that conditions like these may, in part at least, account for the disappointing quality of all that Mr. Lewis Carroll has written since the appearance of *Alice's Adventures and Through the Looking-Glass*.

New Historical Atlas and General History. By Robert H. Labberton. [New York: Townsend MacCoun. Cloth, \$2.00.]

We have heretofore given a brief notice of an earlier edition of this admirable work; which combines, in a single quarto volume of moderate size and weight, a short review of the world's history, from the earliest dawn of that science in Egypt and Mesopotamia through the late civil war in the United States, and a series of original historical maps, the number of which is increased in this edition to nearly two hundred. The writer's aim in the narrative has been "to place central facts in such relief that the student may learn the most by learning the least." The accompanying maps vary much in size, and are beautifully engraved, generally in colors. The device of giving to each nationality the same color in successive maps makes plain to the eye the changes of its territory. Classification is made into Oriental, Greek, Roman, mediæval, modern and American; each class having from seventeen to fifty-one maps. At the end are twenty-nine valuable genealogical charts, which the quarto size has allowed to be drawn large enough for distinctness. Among them are shown the Mohammedan dynasties, the nature of the disputed Spanish succession in 1700, and the sovereigns of England and of France. These are followed by an alphabetical index of the history.

The Lawyer's Code of Ethics. A Satire. By Valmaer. [St. Louis: The F. H. Thomas Law Book Co.]

"Valmaer" dedicates his lively prose satire on the ways of lawyers to the two men "who were admitted to the bar with the author. One of us was sent to a State's prison for embezzlement; one was sent to a State legislature—why, I do not know." The index is as unusual as the dedication; it is about as long as the book itself. "Brevity is no object. My idea is to furnish an elaborate index commensurate with the contents of the work." The tone of the book may be in-

ferred from these quotations. It passes easily from obvious satire, clothed in familiar language, to serious advice. Lawyers, and many others, will find it entertaining.

The Poison Problem; or, the Cause and Cure of Intemperance. By Felix L. Oswald, M.D. [D. Appleton & Co. 75c.]

If there is any one reform of the present day in which there is the utmost need of earnestness, patience, and discretion, it is the temperance reform. The evil of intemperance is at once so subtle and so gigantic, that the greatest sobriety of mind is demanded to reduce it by means which shall be most effectual, not only for today but for all future time. Dr. Oswald has command of a large range of pertinent facts, and his earnestness in the good cause is great; but the impetuosity of judgment and the lack of sobriety in the expression of his opinions, which we have observed in his other works on different subjects, reach an extreme in *The Poison Problem*. The friends of temperance might well ask to be delivered from so hot-headed a partisan as the writer of these absurd sentences: "The advocates of moderate drinking might as well recommend moderate perjury. Our lager-beer enthusiasts might just as well advise us to introduce a milder brand of rattlesnakes."

Some Problems of Philosophy. By Archibald Alexander, Professor of Philosophy in Columbia College. [Chas. Scribner's Sons. \$1.00.]

In this brief volume of a hundred and seventy narrow pages, Professor Alexander discusses seventeen great problems of ethics, philosophy, and theology, sixteen of the problems being despatched in a hundred pages. It goes without saying that the treatment possible in such limits can be satisfactory to very few. The style is extremely direct and condensed, the effect produced being similar to that of an extended syllabus. Occasionally very acute, Professor Alexander is too often bound by a dogmatic method, which seems to have no medium between flat denial and full affirmation. "If the soul is," for example, "it is either mortal or immortal. . . . If the soul is immortal, that immortality must be either known or unknown. . . . If it is known, it must be known directly or indirectly," etc. This method is not the method of philosophic persuasion; there is too much formal logic in it, as there was too much formal mathematics in Spinoza's *Ethics*; moral probability arises from quite different reasoning.

Social Studies. By R. Heber Newton. [G. P. Putnam's Sons. \$1.00.]

Among the works on sociology which have proceeded from the clergy of late years, and they are many, Rev. Dr. Newton's *Studies* stand in the front rank. Like Rev. Dr. Gladden, Dr. Newton has long been a patient student and a practical worker in the field of social reform, and while the two are men of very different stamp, their conclusions are often in close agreement. Dr. Newton's earnestness and eloquence speak from every page of this series of discussions of the Labor Question in all its phases, intemperance, moral education, and the free kindergarten; but each chapter is packed with information, and the manly rhetoric does not exclude close reasoning. Many will think that Dr. Newton rates Henry George too high, and considers the land question as more pressing than it actually is, but with this qualification we freely say that for fullness of information and

force of inspiration these *Studies* have hardly an equal in the economic literature of today. Rev. Dr. Newton is a worthy successor of the Christian Socialists, Frederick Maurice and Charles Kingsley.

Præterita: Outlines of Scenes and Thoughts Perhaps Worthy of Memory in My Past Life. By John Ruskin. Vol. II. Chapters VI, VII, and VIII. [John Wiley & Sons. 25 cents each.]

Chapter VI of Volume II of *Præterita* is, after the author's method of titles, called "The Campo Santo;" Chapter VII, "Macuguaga;" Chapter VIII, "The State of Denmark." In the first he masters the principles of Turner's *Liber Studiorum*, arrives at the conclusion that he had been "a blind bat and puppy" all through Italy, determines with his new knowledge to set out again, and does so in the spring of 1845. In his rambling narrative he stops to pay tribute to the servants of his father's house, declaring "I have never seen a fillet of veal rightly roasted, nor a Yorkshire pudding rightly basted, since Mary Stone left us to be married in 1836;" grows enthusiastic over the poems of George Herbert, who, he says, has been useful to him beyond every other teacher; and throws in the suggestion, "If I get tiresome, the reader must skip; I write, for the moment, to amuse myself, and not him." He is in raptures over Lucca, and says that what he found in the Campo Santo was, "Briefly, the entire doctrine of Christianity, painted so that a child could understand it." Chapter VII describes idyllic days in Florence, and a month's sojourn at Macuguaga, where he spent his time reading Shakespeare; then a visit to Venice, where he met Mrs. Jameson, of whom he writes that she was

absolutely without knowledge or instinct of painting; and had no sharpness of insight for anything else; but she was candid and industrious, with a pleasant disposition to make the best of all she saw, and to say, compliantly, that a picture was good, if anybody had ever said so before.

A nervous fever seizes him on his way home—memorable for the reason that in his peril he seems to have found out for the first time that there is "a direct relation with Heaven" through prayer. This brings us to Chapter VIII, and to his family on Denmark Hill, where he settles down to reflections on some of his acquaintances, and to working on the second volume of *Modern Painters*.

The Chief Periods of European History. By Edward A. Freeman. [Macmillan & Co. \$2.50.]

This volume contains Mr. Freeman's second course of lectures at Oxford as Regius Professor. Six lectures treat of Europe before the Roman power, Rome as the head of Europe, the New Nations, the Empire in its Division and its Survivals, and the World Romeless. A paper is added on Greek cities under Roman rule. We have found the volume quite as interesting as its predecessor on the *Methods of History*, fully noticed here a few weeks back. To Mr. Freeman, the Roman power is the central point of all European history; this idea he illustrates and develops in a masterly fashion. He continually enforces here, also, his favorite thesis of the unity of ancient and modern history, finding in the modern nation the parallel of the ancient city; "the highest use of the discoveries of natural science has been to raise large states to the political level of small ones."

ENGLISH OPINIONS.

There will always be two classes of lovers of poetry—the happier ones who can appreciate what is good in all kinds, and the less but still happy ones who appreciate what is good in kinds specially sympathetic—who will go to Rossetti for something that neither finds elsewhere. Not a few whole poems, great parts of almost all, contain this curious charm—a charm generally complex, frequently rather morbid, never quite reaching the simplicity and directness and universality of the highest poetry, but "his own," and by no means "a poor thing" at any time; while to certain natures in certain moods it is probably better adapted to procure the special poetic rapture, and to procure it neither unhealthfully nor unworthily, than the work of any other man. — *Saturday Review*.

We gladly say at once that there is much in Mr. Haweis's treatment of his subject which we admire and that, with his general aim to give a living, personal interest to the records of Christianity and the words and acts of Christ, we heartily sympathize. . . . It is as a critic and an interpreter that Mr. Haweis seems to us to fail conspicuously. He is not furnished with the necessary apparatus of knowledge. He has read, it is evident, a great many books about the New Testament, and even brought an acute intelligence to bear upon his reading; but he lacks a sound, well-equipped faculty of judgment. — *Spectator*.

Mrs. Walworth's novel is a spirited and animated description of an original set of people living amongst unusual surroundings. The story will repay the patience required to bear with its long-winded sentences, its occasional pomposity, and the over-abundance of nigger dialect, which is probably most faithfully represented in these pages, but to the ordinary English reader is provokingly unintelligible, and not worth the trouble of trying to understand. Yet, with these few drawbacks, *The New Man of Rossmore* is worth knowing. — *Saturday Review*.

Mr. W. D. Howells is well known to hold a poor opinion of English novelists, and, indeed, of most other English men and things. This should not prevent Englishmen from treating him with candor, and it must be candidly admitted that he moulds his performance in accordance with his principles sufficiently to write novels of a different sort from those which, as a critic, he has felt it his duty to condemn. The aim of the old-fashioned masters of English fiction has been, in a general way, to write novels which it shall be interesting to read. This feature in their work Mr. Howells has striven not to imitate. He has enjoyed a reasonable measure of success, and his success has seldom been more complete than in *The Minister's Charge*. Of course there are many ways of interesting. The misguided George Eliot sought to interest by being a little difficult, and making her romances contribute to the solution of serious questions of ethics, and occasionally of metaphysics, to say nothing of incidental excursions into physiology and psychology. The deluded Thackeray wrote stories in which remarkable events occurred in the fictitious lives of persons who satirically illustrated the qualities and foibles of upper-middle-class society in London. The abject Dickens was alternately funny and sentimental. By these different methods the thoughtful, the worldly, and the frivolous were respectively entertained. Mr. Howells triumphantly avoids all these and all other ways of interesting anybody. — *Saturday Review*.

Were it necessary to label Count Tolstōi as an author, we should have to call him a realist. But he is not realistic with the repulsive realism of the modern French school, which seems to consist largely in dragging forward and exposing to the light that shameful side of human nature which it should rather be our interest and duty to conceal. — *Spectator*.

Those who narrate improbable truths are proverbially in an invidious position. But Mr. Rider Haggard enjoys an exemption from this rule. However improbable his true stories, they compel belief. — *London Times*.

The Literary World.

BOSTON, MARCH 5, 1887.

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[Original Poetry.]

POETIC VOICES.

I.

Like wraiths of sound they float o'er shore and sea
These songs that woo the hours to rapid flight.
Like far, soft chimes upon the air of night,
Which flood our midnight dreams with melody,
Each voice distinct, each voice the heart revealing
By marvelous intuitions surely known,
And finding in some soul its antiphone
Which wakes swift tears, but only tears of healing.

One voice upon the wings of morning sent,
From out the Orient, makes the day divine.
One brings the fragrance of the western pine,
With all the largesse of the Occident.
While one on almost polar silence breaks,
And one beneath the Southern Cross awakes.

II.

The voices blend, and melody intense
This work-day earth to lower heaven transmutes
(Voiceless to some), but these are Nature's mutes.
Alas! how bid them know their missing sense!
Deny who will—the world is full of those
Who care not for the flowers—and yet they bloom;
Nor heed the birds, and yet God gives them room
He loves, and sweetest care about them throws.

All Nature has her melodies, and all
To poet hearts, yield never sounds of woe,
Woods, streams, and winds, an oratorio.
'Tis but in Being that the octaves fall,
And yield too oft the dissonance of pain,
Unless to harmony love lifts the strain.

JEANIE OLIVER SMITH.

Johannstown, N. Y.

Realism in magazine literature promises to be of great benefit to manufacturers and landlords, if we may judge by recent contributions to two leading periodicals. When a renowned literarian pauses in his chronicles of a foreign journey to recommend a certain asthma-cure and a specified "make" of razor, we know that he is sincere and that he speaks for the public good; and when a distinguished novelist guides the trail of his characters to a certain seaside resort and a certain hotel (both mentioned in guide-books), and expatiates on their charms, we are sure that he is inspired by the loftiest principles of art. Still, the system is obviously open to abuses, and we are sorry to see it countenanced by writers of such repute. Sooner or later the lesser fry, governed by no unselfish motives, will "catch on," and then we shall find the latest new novel merely a glorified snare for the unwary tourist, or a glowing tribute to Jenkins's soap. Realism is dull enough anyway, but if it is going into the walking advertisement business, it has a future from which the most active fancy shrinks abashed.

"Journalism as a Profession" is the subject of a brief article by Mr. E. J. Carpenter in the February issue of *Education*. In dignity and power Mr. Carpenter ranks journalism with the so-called learned professions; when he comes to the question of training, however, he says very properly that "journalism is not theory but wholly practice," and in this respect may be regarded as a "trade." Mr. Car-

penter is a little hasty in his assertion that it is "the reporter, alone, among the followers of all branches of the journalistic profession, who may hope for public recognition of his genius." Ideas of "public recognition" differ. But here is the life a reporter must be willing to lead if he would win the approbation of his employers and the praise of the multitude; it is not an attractive picture, and some aspirants for journalistic honors may shrink from it:

He goes from the blood-smeared room, where has occurred the latest horror, and from the sight of a ghastly corpse to a fashionable crush at the Paint and Clay Club; he leaves the solemn services at the tomb before the last tear of the mourner is shed, that he may be in season to see the first act of "Adonis." If he wishes to excel in his chosen occupation, he must, to a great degree, crush out sensibility and school himself to look upon the result of a dreadful accident or crime with at least an assumed indifference. He must forget that he has a nervous system; he must have absolute presence of mind. He must be possessed of a physical constitution capable of enduring hardship, the extremes of cold and heat, the loss of sleep, irregular meals, and all the discomforts incident to a reporter's life. More than all, he must preserve an equable temper, a suavity of manner, and yet maintain a dogged persistence which may be termed polite impertinence.

A LETTER FROM LONDON.

LONDON, February 11.

THE extraordinary success of Mr. Rider Haggard's *She* is somewhat disconcerting to the lover of literature. A few months ago a masterpiece of pure style, of natural adventure, of truth of character was given to the public. One chapter at least in *Kidnapped*, that of the quarrel between David and Alan, rivalled in simple excellence the best of Scott, the best of Dumas, with an added point of modern psychology. And *Kidnapped* sold well, was well reviewed, had its own circle of admirers, did very well, in short, when one day another masterpiece, a triumph of slipshod and vulgar writing, the perfection of revolting metamorphosis, a sickening physical detail appears; it also being a book of adventure. *Kidnapped* had a success, but what was that to the wildfire of injudicious enthusiasm awakened by the last work of Mr. Rider Haggard? A popular preacher in Italy, a moralizing playwright in France, have always seemed to us the types of popular success; and they are nowhere by the side of Mr. Rider Haggard. Impossible in any house to attempt any conversation which is not interrupted by the abominable introduction of *She*. "By the way, have you read . . ." at that point it is generally safest to rise and flee. Artist, author, pedant, politician, man of science, man of the world, there is only one book that all of them just now are likely to ask if you have read; and that one book, one reader (Mr. Editor), one pair of eyes out of the millions in England and America, at least, will never finish!

The worst of it is that, however one may disapprove this ridiculous contagion of unjustified enthusiasm, one cannot proceed against it in a right crusading spirit, for alas, there is no doubt that Mr. Haggard possesses the spell of a singular and wild imagination; and indeed *King Solomon's Mines* was an excellent book for boys.

But why should you and I not be allowed to talk of something else? 'Tis a long time, probably, since you were a boy, and I was never one

at all. Shall we ring for the peg-top, and fetch the marbles out of the nursery? A peg-top is a very pleasant toy, and one may while away an hour easily enough over *King Solomon's Mines*; but *She* with its indigestion of nightmare imagination, *She* with its pretentious allegory and ridiculous essays in Greek prose composition, *She* with its atmosphere of horror and vulgarity—let us and the schoolboys alike be given a more wholesome and simple mental diet.

Mr. Stevenson announces a new book, *The Merry Men*, of which the eponymic heroes are not, as one would suppose, the followers of Robin Hood, but the waters of an eddy off the Hebrides. This collection, which comprises most of Mr. Stevenson's contributions to *Cornhill*, contains one of the most poetic and fanciful of his stories, "Will of the Mill."

The next number of "English Men of Letters" will be Mr. Sydney Colvin's *Keats*. Mr. Colvin has collected some new matter for his book; a specially interesting point is his discovery of the original germ of "Endymion" in Sweet Michael Drayton's "Man in the Moon." Keats, the dear friend of Leigh Hunt, the youngest member of the neo-romantic "Cockney School," was so well read in the contemporaries of Shakespeare that it is very likely he knew this little read and seldom quoted work of the poet laureate of Shakespeare's day.

American readers who care for European politics should read the exceedingly able and interesting series of papers on the Foreign Affairs of Contemporary Europe which are now appearing in the *Fortnightly Review*. They are anonymous; but it is known among politicians that their author is a Member of Gladstone's Cabinet, one of the three men in England who know most of foreign politics, but whom a private catastrophe has exiled from public affairs. The papers, though extraordinarily ill-written, are acute, to the point, and given from a full mind. They have only one drawback; they are not quite up to date. We believe that Mr. Grant Allen is the author of the much-quoted burst of optimism in the February *Fortnightly* entitled "Our Noble Selves."

The American sympathizers with, the wise trans-Atlantic admirers of, the haunting music and the tender pathos of Mr. Philip Bourke Marston's melancholy poems, will be grieved to learn that the blind poet lies at death's door, stricken with paralysis. It is not likely that he will recover. At thirty-six years of age we are to lose one of the sweetest, the most genuine, the least appreciated of modern English singers. Few, indeed, of the men whose names are on all our lips, have written anything as delicate, as naturally fantastic and beautiful, as the "Garden Secrets" of Mr. Marston. And yet, in London, this true poet is very little known. You at a distance have seen things with clearer eyes and in a fairer proportion. In America Mr. Marston has always met the sympathy and recognition insufficiently meted out (so far as his literary attainments are concerned) by those of his own country. A new book of his at this moment is going to press; a volume of prose stories, most of which have been published in America, to be called *For a Song's Sake*, melancholy and lyrical little stories which years ago he used to call, half in fun, his Prose Bitters. They reflect

the sadness of his life; and are not therefore quite so true and real as his poems which express the unaltered delicacy and beauty of his spirit. A. M. F. R.

World Biographies.

Wm. Hamilton Gibson. Wm. Hamilton Gibson, the artist-author, whose sketches of woodland scenery and small animal life have beautified more than one American magazine, is a young man, still in the thirties, and by birth, we believe, a Brooklyn boy. Much of his love of nature, his familiarity with thickets, wild flowers, brooks, squirrels, and forest birds, was acquired while at school in Connecticut, under a master whose passion for out-of-door life almost surpassed his devotion to books, and who, when the day's task was done, led forth his flock for many a ramble over hill and dale. Young Gibson's education was unhappily interrupted by the financial failure and sudden death of his father, a Wall Street broker, and he was thrown on his own resources at an age when many boys are still adding to their outfit for the future. His first recourse was to the life insurance business, but he could do nothing with it. His courses at the Brooklyn Polytechnic had elicited his talent for drawing, and notwithstanding the dissuasions of his friends he found himself strongly moved towards the artist's profession. At last a collection of his sketches was made up, and he was taken with them to the head of the illustrating department in a leading New York publishing house. The result was a discouraging verdict. "These sketches are no good," he was told; he would better try his hand at some other way of getting a living. But he was not daunted. He knew what was in him. He could handle the pen as well as the pencil. He conceived the idea of writing an article on the cotton plant, and drawing the illustrations for it on the wood, all ready for the engraver. This article, with the accompanying "blocks," was accordingly prepared, and offered to a publisher. The idea was novel, it "took," and the young man's future was made sure. He went on for some time preparing these illustrated articles and disposing of them wherever he could find a purchaser. It was not long before his gifts were recognized, and in no quarter has he found more generous support than in that where his first efforts were so summarily rejected. It is the old story of self-reliance and perseverance triumphing over obstacles. "All things come to him who waits." No finer work than some of Mr. Gibson's has been seen in America; but his best work, in new directions, we may believe, remains to be done if his life is spared.

SERMONS.

Christ at the Door of the Heart, and Other Sermons. By Morgan Dix, Rector of Trinity Church, New York. [E. P. Dutton & Co. \$1.75.]

Twenty Sermons. By Phillips Brooks. Fourth Series. [E. P. Dutton & Co. \$1.75.]

The Life of Christ in the World. Sermons by the Rev. Arthur Brooks, Rector of the Church of the Incarnation, New York. [Thomas Whitaker. \$1.50.]

Rev. Dr. Dix's sermons remind us more of the discourses of the able preachers of the Estab-

lished Church of England belonging to the so-called "High" Church, than any others of American authorship that occur to us. The similarity is in the careful and finished style, and in the fundamental assumptions of the thought, which, certainly in Dr. Dix's case, is quite untainted with Broad Church heresy. The author even allows himself to use the text "God manifest in the flesh," where "God," as the revised version tells us, "rests on no sufficient ancient evidence." Dr. Dix's bias is evidently toward dogma, while his strength lies rather in the elaboration of a Scripture metaphor, as in the image of Christ at the door; but here his rather narrow view of religion sometimes goes too far, as when, in the "Parable of the Catacombs," he compares the unreligious world to that charnel-house. Pulpit rhetoric too often sins against justice in this way. Nor can we accept Dr. Dix as good authority when he takes a common parallelism in the Psalms as the ground of distinction between "work" and "labor."

It would be interesting to know by what curious psychological or other process the former reluctance of the popular rector of Trinity Church, Boston, to have his sermons printed has been overcome. Perhaps he has awakened to the necessity of furnishing a counter-irritant to the floods of "catholic" literature which some of his fellow churchmen of an opposite advanced type are pouring over the land. Nothing could be stronger than the voice of these Twenty Sermons on the side of a "liberal" Christianity. There is nothing "English," nothing "mediaeval," nothing "traditional" about them. They are intensely American, modern, independent. Some of them are fanciful, or would be so regarded, if they came from a preacher of humbler place; but everything is accounted golden which drops from this pulpit. None of these sermons is commonplace. Such as the missionary sermons, "Disciples and Apostles," and "The Earth of the Redemption," are most manly. There is in others a delightful ingenuity that arrests the attention at once with a striking text or a novel subject, and captivates both eye and ear as this preacher of exhaustless resources unrolls his imagery. Who would not like to hear what Mr. Brooks would have to say about "The Giant with the Wounded Heel," or "The Sword Bathed in Heaven," or "Make the Men Sit Down?"

The twenty-five discourses by Rev. Arthur Brooks, a younger brother of Phillips Brooks, are devoted to the one fine aim of translating doctrine into spiritual life; they take the gospel story, not as so much material for a hard and fast creed to be professed from the lips outward, but as the symbol of the soul-life which is to be erected in the believer, through loving contemplation of the Master. The resurrection and the ascension, for instance, are to be verified again in the Christian consciousness. The mystical element, never absent from the best preaching, is evidently strong in Mr. Brooks's mind, but not too strong:

So the conviction of the oneness between heaven and earth . . . has grown. To trace all the process would be to review all the growth of man in every direction. . . . God has been in all this increasing tendency of thought.

The emphasis of the preacher returns often to character, but it is to character in which the spiritual element rightly predominates. Mr.

Brooks is a preacher whose generous spirit and real power of edification should be familiar to all the churches.

MINOR FICTION.

The Squire of Sandal-Side. A Pastoral Romance. By Amelia E. Barr. [Dodd, Mead & Co. \$1.00.]

Mrs. Barr seems equally at home among the burghers of New Amsterdam, the primitive folk of the Hebrides, and the pastoral people of the dales of Cumberland. Each novel from her busy pen is a revelation of her versatility. The present story is, take it all in all, as delightful as anything she has written; in no case has she drawn her characters with more vigor and discrimination, or shown deeper insight into human nature. The old Squire of Sandal-Side is of a type worth knowing, and in her gallery of charming young girls she has pictured none fresher and fairer than Charlotte. It is simple, pastoral life among the dalesmen that she narrates, with what befel two leading families, the Sandals and the Satriggs. As in all Mrs. Barr's stories, the domestic virtues and sweet home charities are exalted; she sets a crown on womanhood, and brings justice, truth, and righteousness to the front. Few novels as wholesome as hers come from the American press; they are helpful books for the household library, sound to the core, and as captivating in style and treatment as they are excellent in purpose.

A Millionaire of Rough-and-Ready, and Devil's Ford. By Bret Harte. [Houghton, Mifflin & Co. \$1.00.] The many admirers of Bret Harte will find in this "Little Classic" coupling of two short stories only a part of what they look for. The scenery of the mining towns and camps is here, the somber mountains, the gulches, the sluices, the ore. The strange rough characters of the mining country are here, the diggers suddenly rich, the whiskey-soaked teamsters, the bedizzened women, the gamblers, the one or two pure sweet personalities in the midst of vice and vulgarity. But the writer's finest art, the cunning mixture of all this into telling dramatic form, the old magician's touch which converted the dull rock into glittering gold, are missing. This is not the Bret Harte of "The Luck of Roaring Camp" and the "Two Men of Sandy Bar;" or even of "In the Carquinez Woods." The first of the two stories, "A Millionaire of Rough-and-Ready," dealing with the doubtful ownership of a valuable mine, and the domestic complications that grew out of the doubt, we have found rather an effort to read; the second, "Devil's Ford," is much the better of the two. We have here the rough mining camp, the coming of two lovely girls into its rude life, the mischief they play with true and manly hearts, and the bare escape from a tragedy which settles the happy result. But neither story has great purpose, or shows extraordinary power.

Karma. A Novel. By A. P. Sinnett. [Rand, McNally & Co. 75c.] The novel is the form of literature which every enthusiast today adopts, doubting not that there he will find an easier entrance for his scheme. If we were obliged to choose between reading Mr. Sinnett's *Occult Buddhism* and this story of theosophy and clairvoyance, we should much prefer *Karma*; it has a liveliness foreign to that pseudo-profound trea-

tise, and its absurdities of superstition are at least amusing. But if we were obliged to finish *Karma*, we should earnestly inquire of ourselves in what state we had so grievously sinned that our own Karma (the inevitable consequences of our past actions) should have taken shape in such a penance for the intellect as the reading of this farrago!

MINOR NOTICES.

The Diversions of a Book-Worm. By J. Rogers Rees. [George J. Coombes. \$1.25.]

Mr. Rees is an amiable and loquacious book-worm, and in this little volume of *Diversions* which Mr. Coombes has so charmingly printed, he has a great deal that is pleasant to say of the book-worm's study and the ideal study, the two or three choicer spirits that are admitted to the sacred precincts of his library, his dreams and his books, and about the books that have been loved by some other folks. In the matter of a study Mr. Rees has of course his ideal. It must be an airy apartment, yet not too large, "for I have always considered that an extensive apartment of this kind encourages the mind to wander; in smaller space it is more concentrated, bound down, as it were, to the work it sets itself to accomplish." The objects around must not be too many, they must be loved for their beauty and their associations, and they should always be subservient to the main purpose of the apartment. The books should be arranged entirely to suit the whim of the occupant. Two things are absolutely indispensable: there must be an open fire-place and a window looking out "upon water of some kind." About books *per se* and book-men Mr. Rees chats with unflinching sagacity. Emerson, Hawthorne, Thoreau are dear to his heart, and upon their haunts and lives and works he offers sundry gratifying reflections. Although not inordinately covetous Mr. Rees confesses that there are a few select books which he would like to own, among them the copy of *Tom Jones* annotated by Leigh Hunt now in the possession of Mr. Lowell; the single odd volume of Cotton's translation of Montaigne's *Essays* which remained to Emerson from his father's library; the copy of Richardson's *Pamela* that belonged to Charles Lamb—and so on. A discursive, winning, bright-witted book, this of Mr. Rees, full of the odd fancies and quaint conceits that all bookish people love.

Life of Thomas Hart Benton. By Theodore Roosevelt [Houghton, Mifflin & Co. \$1.25.]

Mr. Roosevelt did not have in Benton one of the most famous of American Statesmen for a subject, but he has written a very interesting biography of "the most typical representative of the statesmanship of the middle West at the time when the latter gave the tone to the political thought of the entire Mississippi Valley." Benton, self-made, was one of the best-informed men that ever sat in Congress, "he was a slaveholder, but as advanced as a slaveholder could be;" he was a firm opponent of the spoils-system on its introduction into national politics by Jackson, though always Jackson's best friend; he was an incorruptible Union man; he was morally far greater than Webster. And he grew the more and more of a man and a statesman to the end of his life. Mr. Roosevelt's account of the absurd distribution of the surplus revenue among the States is very timely reading

just now; and his account of the fatuity of the abolitionists as a political party emphasizes a record which is too often forgotten in indiscriminate praise of their philanthropy.

An Introduction to the Textual Criticism of the New Testament. By the Rev. B. B. Warfield, D.D. [London: Hodder & Stoughton.]

Professor Warfield follows Rev. Mr. Row in the series of theological primers the plan of which we noted some weeks since. His little treatise is "a primer to the art of textual criticism rather than to the science," and thus differs from most other works in our language on textual criticism. It will serve admirably as an introduction to the use of such works as Dr. Hort's *Introduction* and Dr. Gregory's *Prolegomena*. While few students of theology enter much into the actual processes of New Testament text-criticism, Dr. Warfield's primer will give all who use it an excellent view of the principles involved and the methods used; and we know nothing at all its equal for this purpose.

The Geographical and Geological Distribution of Animals. By Angelo Heilprin. [D. Appleton & Co. \$2.00.] This fifty-seventh volume of the "International Scientific Series" is a handy encyclopædia of the more prominent facts concerning the distribution of animal species in space and time. Prof. Heilprin follows Prof. Wallace's well-known works to a great extent, while making use also of all else that has been written on the subject. His principal departure from his predecessors is in making a single region (the Holarctic) of the two known as the Palearctic and Nearctic realms of the globe. Like nearly all later zoologists, Prof. Heilprin finds in the development theory the only rational foundation for an explanation of the phenomena of animal distribution; at the same time he is obliged, as Darwin was, to emphasize the imperfection of the geological record.

Mrs. Lydia Hoyt Farmer's operetta, *The Prince of the Flaming Star*, is intended for use of children. It contains some rather graceful music of a very light variety, and if well set on the stage, with a selection of pretty little boys and girls to represent the various groups of fairies and grass and flower sprites, we should imagine that it might furnish some effective tableaux. As a book, it is less successful. Nothing could be more commonplace than the rhymes, except the illustrations, which are barely up to the level of the ordinary valentine. The fays and sprites, beside being the reverse of pretty, are the reverse of fanciful, being, in fact, no more than rather ill-drawn mortal children with a scant allowance of clothing, and sensible, rather aged faces, which suggest an over-plus of high school instruction and Sunday-school picnic, rather than the realm of fantasy to which they are supposed to belong. [D. Lothrop & Co. \$1.50.]

Before an Audience. By Nathan Sheppard. [Funk & Wagnalls. \$1.00.] We advise every public speaker to read at least the opening chapters of this book. They are sensible, practical, helpful. No public speaker can read them without learning something of the secret of voice management. Mr. Sheppard's ideas that the speaker, instead of "forgetting himself in his subject," shall remember himself; that he must be a hearer and critic of his own voice; that he must have something to say if he expects to say

anything, are vigorously and effectively expressed. In fact Mr. Sheppard is nothing if not vigorous in his way of putting things; and sometimes he puts a thing in a way that it will be hard to forget, as, for example, where he bids the man who finds he is sleeping with his mouth open, "to get up and shut it."

Mrs. Sanborn Tenney's *Young Folks' Pictures and Stories of Animals* are in six volumes, relating to insects, shell fish, other fishes and reptiles, birds, and quadrupeds; conveying information in pleasant talks, with occasional anecdotes. Children may make easy acquaintance with leading facts in natural history by means of these well-made books. [Lee & Shepard. Each 30c.]

His One Fault, by J. T. Trowbridge, is, like all of the author's writings for young people, a capital story. Christopher Downmiede's one fault was forgetfulness; he forgot where he left the farm tools, he forgot to feed the calves, and finally in locking the stable door one night he forgot to take away the key. Of course a sprightly thief makes an entrance and gets off with Uncle Gray's horse; and the history of Christopher's adventures in pursuit of the stolen animal fills a volume of 275 pages. [Lee & Shepard. \$1.25.]

With the title *Poems of Florus B. Plimpton*, a fine memorial of a hard-working, conscientious, broad-minded journalist, is given to the public by Mr. Plimpton's widow. The book contains in addition to the poems—which are inspired by lofty aspirations and expressed with delicate felicity of phraseology—tributes of esteem from the author's associates on the staff of the *Cincinnati Commercial*. Miss Edith M. Thomas contributes some dedicatory verses. [Cincinnati: Mrs. F. B. Plimpton.]

Illustrated Tableaux for Amateurs, by Martha Coles Weld, Nos. 1 and 2, contains clear and comprehensible directions for setting, dressing, posing, and lighting a variety of *Tableaux Vivants* of the sort with which we are all familiar. "The Wedding Banquet," "Invoking the Muse," "The Billet Doux," "Cinderella's Sisters Dressing for the Ball;" which of us has not seen and assisted at such? We could wish that the author of this little work had hit upon some more original devices than those she indicates. With a whole world of history, fiction, and art to choose from it would seem no impossible task; but such as the book is, those who have such exhibitions in charge and are content to do as their mothers and grandmothers have done, will find its directions explicit and helpful. [New York: Harold Roorbach.]

Professor Knoflach's aim in *German Simplified* like all of the nursery methods in linguistic training is to introduce the student as early as possible to a practical use of the language, leaving the fullness and precision of a complete grammar for a later time. His method seems to us to be excellently carried out, and among books which have a view to the saving of time and labor in acquiring a surface knowledge of German, this deserves a place. The treatment of pronunciation is good, while the pamphlet edition, with its brief keys, is well adapted to self-instruction. [New York: A. Knoflach. \$1.25.]

—Mrs. Helen Campbell, whose labors among the poor of New York have attracted attention, has written an account of her observations and conclusions in a book to be called *Prisoners of*

Poverty: "Women Wage Workers; Their Trades and Their Lives," which Roberts Brothers will publish.

PERIODICALS.

The *Atlantic* for March is assuredly a red-letter number; its table of contents piques the interest; one settles down with it to a leisure hour of confident enjoyment. Mr. Lowell contributes a brief poem whose ethereal motive and gracious imagery are in pleasant harmony. Dr. Holmes begins with amiable garrulity the story of his recent hundred days in Europe, and we are all glad to hear how he prepared for the voyage, how kind A, B, and C were, what razor he shaved with, how delightful a hot water bag is on a steamer's deck, and how difficult it was for his secretary to answer all the invitations that poured in upon him in London. He has naturally not much to say of English scenery; but he was disappointed in the size of the trees, and he likens the cathedral at Chester to an old cheese, and its lowly servitors to "larvæ of angels," although he is pained to carry the comparison so far. Mr. Perkins's article on Théophile Gautier is a good specimen of the descriptive essay and leaves a definite impression. Miss Agnes Repplier writes with point and acumen of the curiosities of criticism, finding American reviewers as a general thing too kindly and indulgent—hence the toleration of literary rubbish. One could not ask for a more scholarly and elegant presentation of a classical theme than that made by Mr. Lawton in his analysis, with copious translated extracts, of the "Hippolytos" of Euripides. Mr. H. E. Scudder gives a fine exposition of Longfellow's art, which he aptly likens to that of Claude Lorraine. "He was first of all a composer, and he saw his subjects in their relations rather than in their essence." Mr. Lawrence Saxe's "Lady from Maine" culminates in an absurd melodrama. The review of recent poetry is cloying in its sweetness; if only bards would demand something else than honey as a steady dietary!

Dwelling in Paris is the subject of an article by Theodore Child in the March number of *Harper's*, Mr. Child noting as a striking sign of the times "that while you seek in vain in the Parisian newspapers for three lines of honest criticism on a new book, you will find columns of letter-press devoted to the daily chronicle of the race-courses and the *salles d'armes*." Mr. Child narrates a number of celebrated encounters, including the Gambetta-Fourton affair, and seems to think that the practice is by no means dying out among Frenchmen. This article is illustrated, as is also Richard Wheatly's account of the New York police department, whose wonderful resources and complex duties are fully described. Alfred T. Heard, writing of contemporary Russia, finds salutary and wholesome influences at work in the territorial and municipal assemblies and the village commune, but observes, aside from nihilism, signs of popular ferment which the weighted safety-valves of autocracy may not long be able to restrain. Charles Gayarré has a delightful picture of a Louisiana sugar plantation of the old régime, with its patriarchal administration under the rule of Eitenne de Boré, who was the first successful manufacturer of sugar in the colony. Incidentally, Mr. Gayarré laments the

old creole cooking, which he claims has now vanished utterly from the earth, and indeed would have no meaning "for this coarse-feeding generation." Mr. Warner remarks, as the most significant of the impressions got from his recent tour of the South, that "everybody was at work;" he observes a decided increase in the Hebrew element; and, as a political straw, asserts that the sentiment in favor of "protection" is constantly growing. Mr. Howells in this number discusses recent poetry in a kindly spirit, but acknowledges that he finds it to be mighty hard reading. He even goes so far as to suggest that it no longer expresses life, and that it does not even represent literature. Evidently the poet must go!

Mrs. Lillie's story of "Kenyan's Wife" in the March number of *Lippincott's* is a tame affair. Mr. Robert Burdette presents his confessions as a "reformed humorist," expressing, we are glad to see, his "honest regret" that he ever wrote his *Life of William Penn*. Henry C. Lea in a concise argument advocates legal suppression of the fire-insurance system, which he says is worse than the lottery for fostering a gambling spirit in the community, and is, in fact, a direct incentive to crime. Since the insurance agencies were expelled from New Hampshire a few years ago, he says that the losses by fire in that state have diminished by about thirty per cent. In a sharp review of the results of rent and taxes, Mr. F. P. Powers sums up the land question thus: "the question is whether the people shall pay rent to private parties and taxes to the State, or rent to the State and no taxes." A story by Barnett Phillips, "Was it Worth While?" is a clever bit of romance.

The stability of the earth is made the subject of a general exposition of the causes of earthquakes, by Professor N. S. Shaler, in *Scribner's* for March. Professor Shaler, to the nervous reader, will seem to say more of the earth's instability than of its stability. He discusses such seismic phenomena as have occurred in this country, and concludes that we cannot reckon on an earth as stable as that of northern Europe. It is equally clear, he says, that our method of building should be modified to meet this conclusion. Mr. Edward J. Lowell tells the story of the Norman Conquest from the Bayeux tapestry in an attractive manner. This article, like the preceding, is finely illustrated. Professor William James contributes a fascinating study of instinct as manifested in the lower animals and as related to reason in man. The theory of the successive sway of instincts in the human being is carefully worked out, and deserves more attention than it has yet received. But Professor James is going rather far when he asserts that "outside of their own business, the ideas gained by men before they are twenty-five are practically the only ideas they shall have in their lives." Just one half of this number of *Scribner's* is occupied with fiction. Mr. Frederic's serial continues to manifest a vigorous if somewhat somber power, and Mr. Stimson's "Residuary Legatee" loses none of its piquant originality with a new instalment. Of the short stories Mr. R. G. Butler's "Father Andrei" is easily the best from the artistic point of view.

— T. Y. Crowell & Co. have also in preparation *Sigríð: an Icelandic Love-Story*, translated

from the Danish of Jon Thordssøn Thoroddsen, who, in a style remarkable for its quiet force and poetical charm, depicts almost every phase of life in contemporary Iceland.

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

Explanatory. The reference, in the note on "Concordance and Lexicon" in the last number, to "the notice of Schmidt's *Lexicon*," was to the notice printed here, which was in type a fortnight ago, but was laid over to make room for other matter.

Mr. Lowell on "Richard III." The newspaper reports of Mr. Lowell's lecture at Chicago on *Richard III.* do not give the details of his argument against the authenticity of the play. No doubt he stated his reasons more at length than these imperfect abstracts indicate. The critics generally have been disposed to accept the play as an early production of Shakespeare's, while he was still under the influence of Marlowe, but as giving promise of his coming power as a dramatist; in the words of Oechelhäuser (in his *Essay über Richard III.* in the *Jahrbuch*, vol. iii. 1868), "the significant boundary-stone which separates the works of Shakespeare's youth from the immortal works of the period of his fuller splendor." Furnivall in the introduction to the *Leopold Shakespeare* says:

The weakest part of the play is the scene of the citizens' talk; and the poorness of it, and the monotony of the women's curses, have given rise to the theory that in *Richard III.* Shakespeare was only rewriting an old play, of which he let bits stand. But though I once thought this possible, I have since become certain that it is not so.

Fleay, when he wrote his *Manual* (1876), had "no doubt that it was originally written by G. Peele, left unfinished by him, completed and partly corrected by Shakespeare as we have it in the quartos, and that Shakespeare afterwards altered it into the shape in which it was printed in the folio." In 1881, in a contribution to Dr. Ingleby's *Shakespeare, the Man and the Book, Part II.*, he described it as "begun by Peele and Marlowe, 1592, after the *True Tragedy*; recast and finished by Shakespeare as in the quarto, 1594-5." The folio text, he believes, follows in the main "the acting version in use in 1622," but, "it is not known who made" this version. In 1886, in his *Life of Shakespeare*, he comes to the conclusion that "Shakespeare derived his plot and part of his text from an anterior play," which was "Marlowe's, written for Lord Strange's Company in 1593, but left unfinished at Marlowe's death, and completed and altered by Shakespeare in 1594."

Dowden believes the play to be Shakespeare's, and not later in date than 1593. The poet, he thinks, "was indebted little, if at all, to the old play *The True Tragedie of Richard III.*, and certainly not at all to Dr. Legge's Latin play upon the same subject," as some critics have supposed him to be.

We may recur to the subject when we have seen the full text of Mr. Lowell's lecture.

The Philadelphia "Shakespeariana." This magazine begins the new year in greatly improved form typographically, and with corre-

sponding improvement in matter and management. We hope to be able to speak of it more at length hereafter. It is still published at 1104 Walnut Street, Philadelphia, at \$1.50 a year.

Revised Edition of Schmidt's "Shakespeare-Lexicon." We are indebted to Dr. Schmidt for a copy of the new (1886) edition of his *Shakespeare-Lexicon*, first published in 1874. As the work was stereotyped, he has made only such corrections and additions as could be inserted in the original plates; but the revision appears to have been very carefully done. No one who has not had experience in book-making can appreciate the difficulty of eliminating all the slips of pen and type that inevitably occur in a great work like this, with its tens of thousands of quotations and references to act, scene, and line. Dr. Schmidt, in his new preface, assures the reader that now "the correctness of the quotations will be found all but absolute;" but, though he has made hundreds, if not thousands of corrections, we venture to "guess" that more than one hundred yet remain to be detected. In using the lexicon for the past twelve years we have noted some two hundred errors and misprints in the articles to which we have had occasion to refer. We find that about five sixths of these have been set right in the new edition, but the following remain:

Page 19 (under *advertisement*), the quotation from *Much Ado*, v. i. 32, reads, "my griefs are louder," etc., in-tead of "cry louder."

Page 39 (*angel*), *1 Hen. IV.* i. 2. 187 should be *2 Hen. IV.*, etc.

Page 98 (*behave*), "how have I then behaved" (*Oth.* iv. 2. 108) should be "been behaved."

Page 131 (*bosky*), "you bosky hill" (*1 Hen. IV.* v. i. 2) should be "yon," etc.

Page 168 (*canonize*), reference to *K. John*, iv. 52 should be iii. 4. 52.

Page 269 (*cure*), "one desparate grief" (*R. and J.* i. 2. 49) is uncorrected.

Page 283 (*death*), to the illustrations of "to do to death," add *3 Hen. VI.* ii. 1. 103 and iii. 3. 103. Dr. Schmidt evidently intends to give all the instances of such idioms.

Page 283 (*duck*), *1 Hen. IV.* iv. 2. 21 should be added to ii. 2. 108.

Page 346 (*earnest*), the obvious "quibble" in *W. T.* iv. 4. 656 is not noted, according to the author's custom.

Page 382 (*exhalation*), *K. John*, ii. 4. 153 should be iii. 4. 153.

Page 416 (*file*), *dele the is* in "his tongue is filed" (*L. L. L.* v. i. 12).

Page 426 (*flesh*), *L. L. L.* iii. 1. 156 should be iii. 1. 136.

Page 450 (*frame*), "chid I for that a frugal nature's frame" (*Much Ado*, iv. 1. 130) should be "at frugal," etc.

Page 490 (*eye*), "gracious in the people's eyes" (*3 Hen. VI.* iii. 3. 117) should be "eye;" the reading of the folio and of all the editors.

Page 501 (*grow* = accrue), *C. of E.* iv. 1. 18 should be iv. 1. 8.

Page 667 (*look* = expect), add *2 Hen. IV.* i. 2. 49: "I looked a' should have sent me two and twenty yards of satin."

Page 691 (*many*), to the one example of the possessive *muny's* (*Sonn.* 93. 7: "In many's looks") add *R. and J.* i. 3. 91: "in many's eyes."

Page 692 (*many*, under *a many*), *Hen. V.* iii. 7. 179 should be iii. 7. 79.

Page 695 (*marriage*), to examples of the word as a *trisyllable*, should be added *T. of S.* iii. 2. 142: "Twere good, methinks, to steal our marriage;" and *Per.* ii. 3. 30: "By Juno that is queen of marriage."

Page 770 (*news*), Dr. Schmidt says that the word is "dissyllabic and spelt *newes* in *Rich. III.* iv. 4. 536." As we have noted in our ed. of the play (p. 236), the word is spelt *newes* in the folios, but there is no reason for making it dissyllabic. The line reads, "Is colder news,

but yet they must be told." The quartos have "tidings, yet," and Dr. S. probably overlooked the insertion of the *but* in the folios.

Page 845 (*Paul*), *Rich. II.* i. 2. 30 should be *Rich. III.*

Page 861 (*piece*), "Elizabeth" should be "Elizabeth."

Page 899 (*prick*, verb), the "quibbles" in *2 Hen. IV.* iii. 2. 122 and *Sonn.* 20. 13 are not noted.

Page 938 (*rank*), "rank of gross diets" (*A. and C. v.* 2. 212) should be "diet." The folio has "ranke of grosse dyet."

Page 1020 (*see*), to the examples of "When shall we see again?" (that is, see each other), should be added *T. and C.* iv. 4. 59.

Page 1034 (*Spanish*), "my Span'sh word" (*A. W.* iv. 1. 52) should be "sword."

Page 1231 (*timeless*), "the bloody office of his timeless death" (*Rich. II.* iv. 1. 5) should be "timeless end."

Page 1307 (*vain*), "humourous youth" (*Hen. V.* ii. 4. 28) should be "humorous."

On the same page, *vagram* (*M. W.* iii. 1. 25) is omitted in the vocabulary. If Dr. S. regarded the word as a misprint of *fragrant*, he would of course have referred to the passage under that word, where he gives the example in *M. W.* iii. 1. 20.

Page 1338 (*water*), "lukewarm" in the quotation from *T. of A.* iii. 6. 99 is not corrected.

Page 1353 (*water*), "what thing it is that I never did see man die!" (*Cymb.* iv. 4. 35) should be "is it." The folio has "is't."

Page 1424 (Appendix, under "The whole relation of ideas inverted") *Rich. II.* v. 106 should be iv. 1. 106.

In these corrections we have used our own abbreviations of the names of the plays, etc. (to which our readers are accustomed), instead of Dr. Schmidt's, but this will not cause any confusion in verifying them by reference to his pages. It is improbable that, in dipping into the book here and there, we have detected one out of ten of these trivial errors. If our readers come across any of the others, we are sure that Dr. Schmidt will be grateful for a memorandum of them, sent either directly to his address (Alexander Schmidt, LL.D., Königsberg, Prussia) or through the columns of the *World*.

To the value of the *Lexicon* to teachers and students we have borne testimony so often that we need not add a single word here. Our own obligations to it may be inferred from the evidence indirectly given above of the use we have made of it in our editorial work.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

808. Clare Doria Forey. In Mr. Lang's *Letters to Dead Authors* occurs this passage: "Or, in fiction when Colonel Newcomb said *adum*, or over the diary of Clare Doria Forey." Who was Clare Doria Forey? T. & P.

Providence, R. I.

A character in George Meredith's earlier and perhaps greatest novel, *The Ordeal of Richard Feverel*, a book which we cannot forbear to say ought never to fall into the hands of a boy or girl, or of any one in sickness or depression of mind. The result will inevitably be bad.

809. A Question of Nationality. Will you please say something in regard to the nationality of Mr. Edwin L. Bynner, and also of Mrs. Amelia E. Barr, author of *Jan Vedder's Wife*.

Columbus, Ohio.

M. A. M.

Mrs. Amelia Edith Huddleston Barr is by birth an Eng-

lishwoman. Mr. Bynner, we believe, is a genuine American.

810. To "R. J." The *Moon Hoax* was first published in the *New York Sun*, and afterwards as a pamphlet of sixty-three pages (New York: W. Gowans. 1859). Its author is Richard Adams Locke. There is a mention of it in the note appended to Poe's *Adventures of Hans Pfall*. A copy ought to be easy to find. Try David G. Francis, 17 Astor Place, N. Y., or A. S. Clark, 34 Park Row, N. Y.

811. Prince of Naphthali. Could you give me some information about a book which I think is called *The Prince of Naphthali*? I don't know the name of the author, nor am I positive of the title itself, but the book treats of the siege of Jerusalem and is written in the form of an autobiography. It is divided into two parts. The second part begins thus: "In that dungeon I lay two years."

NEWS AND NOTES.

— The publishing house of D. Lothrop & Co. underwent a transformation on March 1, when the corporation was enlarged by the entrance of Mr. E. S. Brooks of the editorial staff of the Century Co., Mr. W. H. Arnold, for the last seven years manager of the book business of John Wanamaker of Philadelphia, and Mr. E. H. Pennell, for many years in the employ of D. Lothrop & Co. The new firm is to be known as the D. Lothrop Company. If commercial sagacity and literary acumen count for anything, great things may be expected from it.

— On page 29 of the current volume of the *Literary World*, Botta's *Handbook of Universal Literature* was inadvertently spoken of as published by Osgood at \$2.50. The publishers are Houghton, Mifflin & Co., and the price is \$2.00.

— William Evarts Benjamin, New York, has published part one (A—H) of a catalogue of *Rare Books and Fine Prints*, which offers many treasures for the bibliophile. Among the interesting entries we note a copy of Robert Greene's *Never Too Late*, both parts (London, 1607), priced at \$75, and John Heywoode's *Workes* (London, 1576), offered for \$90. Both books are bound by Rivière. What purports to be a complete set of the first editions of Dickens's writings in "about ninety volumes" is priced at "about \$12.00."

— A very pleasant "At Home" given in London the middle of February by Mrs. Katherine S. Macquoid—who, we are glad to hear, continues to keep well this winter—brought together an interesting company of artists and literary people. Among them (one who was there writes to us) were Miss Alice Corkran, whose *Down the Snow Stairs* has been so popular this season, Miss A. Mary F. and Miss Mabel Robinson, the widow of Anthony Trollope—a charming old lady with lovely white hair which was quite white before she was old, and Mrs. Bram Stokes, wife of Mr. Henry Irving's man of business, "looking like an exquisite flower." Two Royal Academicians, Mr. John Burgess and Mr. H. Thorneycroft, were there, as well as the funny Mr. Anstey Guthrie (have you seen his story in the last Macmillan, reader?); the clever editorial secretary of the S. P. C. K., who is revolutionizing the work of that society, employing some of the first authors of the day to write for it;

Alfred Parsons the artist, Francillon the novelist, Mr. William Sharp, the poet-editor, and last but not least the editor of the *Athenæum*.

— Miss A. Mary F. Robinson, our English correspondent, is translating the *Ileplammeron*.

— Mr. Gerald Maxwell, a son of Mrs. Brad-don, the novelist, who has been connected as an actor with an American dramatic company, has been placed in the Cincinnati Sanitarium on a certificate of insanity.

— The late Mrs. Henry Wood, the English novelist, succumbed to an attack of bronchitis. She had been ailing, and had been confined to the house, for months past. We learn through a private source that, besides her novel now running in the *Argosy*, she left a completed 3 vol. novel in MS., and several short stories. She was an extraordinarily prolific writer, and a great favorite in England among the "people." Of her *East Lynne* there have been issued 150,000 copies.

— The *Overland Monthly* has engaged Gen. O. O. Howard to furnish a series of Indian War Papers. The first, to appear in April or May, will be upon the "Piate and Bannock War of 1878," the first detailed account of that campaign.

— The *Athenæum* says that Mr. T. Adolphus Trollope is writing out his reminiscences of the eminent men and women whom he has known during his long and busy life; that Mr. Edwin Hodder is at work on a life of the late Mr. Samuel Morley; that Mr. Charles Ollivant has finished his life of Capt. Mayne Reid; and that Prof. A. Barrén is shortly to publish through the Chiswick Press a French and English *argot* and slang dictionary, devoted to the cant words, quaint expressions, slang terms, and flash phrases used in the high and low life of old and new Paris.

— The interesting articles in the *Forum* bearing the title "How I Was Educated," are to be followed by a series entitled "Books That Have Helped Me." The first paper, by Edward Everett Hale, appears in the March number.

— The *Academy* says that more than 200,000 copies of different translations of Faust have been sold in London since Mr. Irving produced his play at the Lyceum Theatre.

— A new cheap edition (10,000 copies) of Professor Drummond's *Natural Law in the Spiritual World* was almost wholly disposed of in London to the trade the day before publication. The *Academy* mentions it as one of the curiosities of literature that the MS. of this work, "one of the most successful religious books of modern times," was twice declined by London publishers.

— Some talk has been occasioned by the resignation of Mr. Julian Hawthorne from the Authors' Club, New York. It has been foolishly said that at the only time when Mr. Hawthorne visited the club rooms since the Lowell interview, he was treated in such a manner by his fellow members that a resignation was necessary to his own comfort. It need hardly be said that the members of the Authors' Club are gentlemen, and that nothing of the sort occurred. The rather scathing newspaper criticisms did, however, affect Mr. Hawthorne until he has become super-sensitive.

— Mr. F. Marion Crawford has a new book in the press of Macmillan & Co., which, however, may not appear before the autumn. His new serial, "With the Immortals," which will

be begun in the next number of *Macmillan's*, has much literary criticism interspersed throughout its romance, and the manuscript of his other serial, *Paul Patoff*, is entirely finished and in the hands of Mr T. B. Aldrich, who was among the first to recognize Mr. Crawford's ability, and who invited him to contribute to the *Atlantic Monthly* long before his reputation was established.

— Apropos of the coming ocean race between the "Dauntless" and the "Coronet," the Harpers announce a book of sea adventures entitled *From Forecastle to Cabin*, by Capt. Samuel Samuels, the commander of the former vessel, who relates his experiences from the time of his running away to sea at the age of eleven, until the present day, in an uncommonly breezy manner. The same publishers have also in press, *Harfu; or, Life in Modern Palestine*, by Mr. Laurence Oliphant; and a new volume on the use of the microscope, dealing especially with the common forms of animal and vegetable life to be found in highways and ditches. It is written by Alfred C. Stokes, M.D., and is entitled, *Microscopy for Beginners*.

— It is reported that already there has been trouble in the office of the new New York weekly, *The Epoch*. Mr. George Parsons Lathrop resigned his position of editor last week only to resume it a day or two after at the request of Mr. DeWitt Seligman, the owner and publisher of the paper, who, by the way, is not a banker, as reported in these columns a fortnight ago.

— The unpublished Thackeray letters which will soon appear in the pages of *Scribner's Magazine* have been in the hands of Mr. James Russell Lowell, who has gone over them, word for word, with the greatest possible care and the liveliest interest and enthusiasm. Mr. Lowell was for years, like Thackeray himself, a warm personal friend of the Brookfields, to whom Thackeray wrote these letters, and it was probably through Mrs. Brookfield's wish that Mr. Lowell was led to practically edit them for publication. Mrs. Brookfield herself, however, assumes all responsibility for what is printed, and Mrs. Ritchie, the novelist's daughter, has expressed her great gratification that this autobiographical material should be published, revealing for the first time portions of Thackeray's private life. Mr. Brookfield was exceedingly popular, not only among his church people and those with whom he came in contact through his profession, but also with many noted authors of his time, not least among them Lord Tennyson, who wrote a touching sonnet on his friend's death, which is given in one of his latest books.

— Dodd, Mead & Co., in all probability, will publish the new novel upon which Mr. E. P. Roe is now busily engaged at his picturesque retreat in Santa Barbara, and, before long, novel readers may look for another romance with Lower California for a background.

— The Rev. Dr. Phillips Brooks was in Philadelphia and not in New York last week, arranging for the publication of his recent lectures in book form.

— Mr. Lowell was announced to address a Chicago audience on "American Politics" on Washington's birthday, but selected as his subject "The True Criticism of Shakespeare," and illustrated it with an argument that Shakespeare did not write "Richard III." A Chicago correspondent says: "Mr. Lowell's audience first

learned that he would lecture on Shakespeare when he arose to speak and announced it himself. The news was received with disfavor, and the lecture made much less impression than it would have done under other circumstances."

— The Bishop Welles Brotherhood of Nashotah, Wis., announce the publication of an extended exposition of the doctrines of the primitive church by John Harvey Treat; the title is *Catholic Faith*.

— Mr. Clarence Cook manages his paper, *The Studio*, in a wholly original way, and one that must be extremely convenient for him. Whenever some art matter of unusual interest comes up, a number of *The Studio* appears, and discusses the question at issue so ably that one wishes a furore in the artistic world might be created periodically, if only to call forth a number of Mr. Cook's magazine. Rajon has been commissioned to execute an etching for *The Studio*, and five hundred copies of it will be issued on India paper, but just when artists may expect this treat is, of course, uncertain.

— The New York Shakespeare Society has now in press the second part of its *Digesta Shakespeareana*, which completes its topical index of the great mass of Shakespearean literature, including books, pamphlets, and magazine and newspaper notices of importance, and brings the work down to Jan. 1, 1887. Hereafter the society will issue every twelvemonth a supplementary year book, in which the titles of each publication relating to Shakespeare and his works will be printed.

— The *Brooklyn Magazine*, having outgrown its title, will shortly appear completely metamorphosed. In the first number of the new *American Magazine* Mr. William H. Rideing, as if to prove that Boston has not lost her literary prestige, in spite of Mr. Lathrop's recent article in *Harper's*, will write on "Literary Life in Boston." A number of portraits of the younger Bostonian authors, whose faces are not yet familiar to many readers, have been prepared to accompany Mr. Rideing's paper, which is concerned more especially with the rising literarians than with those who have been Boston's pride for so many years.

— As an offset to the Pope's *Memoirs* which they are about to publish, Charles L. Webster & Co. have arranged with the Rev. Henry Ward Beecher to bring out his autobiography this year, or after the finishing of the second volume of his *Life of Christ* which is now nearly completed. Like Leo XIII, Mr. Beecher has given fifty years of his life to public service. We understand that he will receive \$25,000 for the manuscripts of his *Life of Christ*, and his autobiography, beside a royalty on each copy of either of the works sold.

— The second annual report of the Boston School of Expression gives an attractive summary of results achieved and resources demanded. An offer of an endowment of \$100,000 was made to the institution during the year on condition that the school be removed to another city. The summer session this year will open at Saratoga, July 5.

— Miss Annie T. Howard is to supply the Tulane University at New Orleans with a fine library building, which will hold 100,000 volumes.

— A fine new building was dedicated in Buffalo, N. Y., Monday evening, Feb. 7, containing quarters for the Buffalo Library, the Academy

of Fine Arts, the Society of Natural Sciences, and the Historical Society.

— Dante Gabriel Rossetti's book on *Dante and His Circle*, which has been for some time out of print, is to be republished here by Roberts Brothers, who some time ago imported a remnant of the English edition and sold it out at once, although the price was \$3.50. The same house has in preparation *The Collected Works of Rossetti*, in two volumes, edited with preface and notes by William M. Rossetti, and an edition of Rossetti's *Complete Poetical Works*, in one volume.

— A translation of Edmondo de Amicis's *Cuore*, by Miss I. F. Hapgood, is to be published by T. Y. Crowell & Co. in April. The book purports to be the journal of an Italian lad who writes down his school experiences, the stories told him by his teachers, the letters of his parents, and so on. For the originality of its form, the intensity of its style, and for the skill displayed in its delineation of character, *Cuore* has been highly praised by Italian critics.

— The *Atlantic Monthly* for April will contain an etched portrait of Dr. Holmes, and a poem, "On the Big Horn," by Mr. Whittier.

— Edmund Kirke will tell in the April *Atlantic* "A Suppressed Chapter of History," an account of a diplomatic mission made to Richmond early in the war at the suggestion, or at least with the tacit consent, of President Lincoln. The object of the mission was to arrange with Jefferson Davis terms for the purchase of the slaves by the federal government, but Mr. Davis declined to entertain the project. Not long after Mr. Kirke wrote out the first part of the narrative for publication in the *Atlantic*, and proof-sheets of it were submitted to Mr. Lincoln, who expressed a desire that the article should not be published. It was therefore cancelled, and until now no account of the affair has been put in print.

Publishers' Announcements.

— G. P. Putnam's Sons: *The Story of Ancient Egypt*, Prof. Rawlinson; *The Story of Alexander's Empire*, Prof. J. P. Mahaffy; *The Story of Assyria*, Z. A. Ragozin; *The Story of Persia*, S. G. W. Benjamin; *The Balkan Peninsula*, Emile de Lavelaye; *Memorials of Half a Century*, Bela Hubbard; *Two Years in Europe*, Prof. Rodney Glisan; *Scotland as it Was and Is*, the Duke of Argyll; *Half Hours with the Stars*, Prof. R. A. Proctor.

— Belford, Clarke & Co.: *Life of General John A. Logan*, George Francis Dawson.

— S. C. Griggs & Co.: *Masters of the Situation*; or, "Some Secrets of Success and Power," W. J. Tilley, B.D.; *Theophilus Trent*; or, "Old Times in the Oak Openings," Benjamin F. Taylor; *Poetry and Philosophy of Goethe*, essays before the Milwaukee Literary School, edited by Marion V. Dudley.

— Thomas Whittaker: *A Hebrew Grammar*, Rev. W. H. Lowe, M.A.; *A Manual of Church History*, Rev. A. C. Jennings, M.A.; *A Grammar of New Testament Greek*, Rev. W. H. Simcox, M.A.; *An Introduction to the Old Testament*, Rev. C. H. H. Wright, D.D.; *An Introduction to the New Testament*, Rev. Marcus Dods, D.D.; *The Thirty-Nine Articles*, Rev. H. C. G. Moule, M.A.; *The Creeds*, Rev. J. E. Yonge, M.A.; *The Prayer-Book*, Rev. Charles Hole, B.A.; *Preaching*, Rev. Canon S. Rey-

nolds Hole, M.A.; *A Guide to Theological Literature*, Rev. Marcus Dods, D.D., and Rev. W. R. Nicoll, M.A.

— Cassell & Co.: *A History of Music*, Emil Naumann; *Quiet Observations on the Ways of the World*, Erasmus Wilson; *The Twilight of Life*, John Ellerton, M.A.; *The Romance of Invention*, James Burnley; *A Manual of Oil Painting*, John Collier; *Yachts and Yachting*, Capt. R. F. Coffin, and others.

— Houghton, Mifflin & Co.: *The Feud of Oakfield Creek*, a novel, Josiah Royce; *His Star in the East*, Rev. Leighton Parks; *Satchell Guide for 1887*; *The Golden Legend* (Riverside Literature Series).

— Cupples, Upham & Co.: *A Handbook of Psychology*, Prof. J. Clark Murray, of McGill College, Montreal; *The Andover Defence*, "in the Matter of the Complaint against Egbert C. Smyth, and others."

NEOBIOLOGY.

Taylor, Benjamin Franklin, LL.D., Cleveland, O., Feb. 24, 65 y.; journalist and poet.

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Burns, Robert.	<i>Eng. Illus. M.</i> , Feb.
Byron's Last Verses.	<i>Murray's</i> , Feb.
Byron, Letters to, from Gifford and Scott.	<i>Murray's</i> , Feb.
Criticism, Curiosities of. Agnes Repplier.	<i>Atlantic</i> , Mar.
Editors, Notable, between 1776 and 1800.	<i>Mag. Am. Hist.</i> , Feb.
S. G. W. Benjamin.	
Euripides, the Hippolytos of.	<i>Atlantic</i> , Mar.
W. C. Lawton.	
Fiction, the Commonplace in. G. W. Curtis.	<i>Harper's</i> , Mar.
Gautier, Théophile. J. B. Perkins.	<i>Atlantic</i> , Mar.
Longfellow's Art. H. E. Scudder.	<i>Atlantic</i> , Mar.
Novellists, Why we have no Great. H. H. Boyesen.	<i>Forum</i> , Feb.
Poetry, Recent. W. D. Howells.	<i>Harper's</i> , Mar.
Ranke and his Method. J. H. W. Stuckenberg.	<i>Andover R.</i> , Feb.
Shakspeare, le Roman au Temps de. J. J. Jusserand.	<i>Deux Mondes</i> , Feb.

January.

The Westminster Review.—State Education in America—The Ancient Wild Animals of Britain—Diderot and the Art of Acting—What Woman is Fitted For—The Art of Government—The Bishop of Chester's Oxford Lectures—Plato's Moral Mission—The Rent Question in Ireland—Independent Section: 1. London Government. 2. Government and Commerce.

February.

The Edinburgh Review.—English Land, Law, and Labor—The Literature of the Streets—The Ancient Laws of Wales—Thomas Hobbes—Rural Life in Italy—The House of Douglas—The Adventures of Hobart Pasha—The Third Part of the Greville Memoirs—The Works of Handel—Two Roman Novels—The Late Crisis and the Coming Session.

The Contemporary Review.—Ireland: 1782 and 1886. Lord Edmond Fitzmaurice—About Fiction. H. Rider Haggard—India. II. Sir M. E. Grant Duff—Theology as an Academic Discipline. A. M. Fairbairn, D.D.—An Old Couple. Michael Field—Kerry: a Plea for Home Rule. Rev. H. S. Fagan—The People's Palace. Walter Besant—The Navy and its Rulers. Sir R. Spencer Robinson—Contemporary Life and Thought in Italy. G. Boglietti—Contemporary Records.

The Fortnightly Review.—The Present Position of European Politics. II. France—The State of our Trade. George Howell, M.P.—Our Noble Selves—Small Farms. Lord Wantage, V.C.—The Mir and the Police. Stepiak—Infection and Disinfection. Robson Roose, M.D.—Earthquakes. Professor G. H. Darwin, F.R.S.—The Province of Physics: A Rejoinder to Professor Huxley. W. S. Lily—The Transcaspian Railway. Professor Arminius Varnbørg—Correspondence: Democracy in New South Wales. Augustus Nash—The Nāls Slöjd. Adeline Pullar—Houseless at Night. Chas. C. Bethune and Harold E. Boulton.

The National Review.—The Earl of Idlesleigh: (1) A Tribute from a Colleague. Viscount Cranbrook—(2) Sonnet: In Memoriam. Alfred Austin—The Church and Dissent. Right Hon. J. G. Hubbard, M.P.—A Lawyer's Love Letters. Charles Archer Cook—The Rivalry of England and Russia. Colonel G. B. Malletson—Robert Southey. John Dennis—Imperial Migration and Settlement. Major-Gen. Hon. W. Fielding—The Eclipse of Esprit in France. Arthur Tilley—Old "Young England" and New. T. E. Keibel—William Barnes. By the Professor of Poetry at Oxford—The Military Frontier of France—Politics at Home and Abroad—Correspondence.

The Nineteenth Century.—Notes and Queries on the Irish Demand. W. E. Gladstone, M.P.—Scientific and Pseudo-Scientific Realism. Professor Huxley—Notes on New York. G. W. Smalley—Astronomical Photography. A. A. Common—The Scientific Basis of Anarchy. Prince Kropotkin—Local Government in the Rural Districts. George Slater Booth, M.P.—Artisan Atheism. William Rossetti—Fair-Trade Fog and Fallacy. George W. Medley—Revelations of the After-World. Father Ryder—The Government of Ireland: a Reply. II. John Morley, M.P.

PUBLICATIONS RECEIVED.

Art.

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keenest discussions yet made of their prevailing doctrines. Prof. Bowne's vivacity, which makes his books on philosophical subjects such easy reading, though much reduced from its degree in his earlier works, sometimes carries him too far; and he has too much bias against Spencer to do justice to the latter's best work in psychology; but for all who wish to read both sides, and know what the school of intuition has to say for itself through one of its ablest writers, this introduction will be highly profitable.

TWO WORKS ON BRAZIL.

SOME people know a thing. Some other people only know about it. This radical difference in the principle of knowledge is to be noted to the advantage of both of the authors whose works on Brazil are now in hand. Both of them know the country not only by actual residence but by careful and close observation. Their works have been made not in libraries out of other men's works, but out of personal immediate acquaintance and study under peculiar advantages. And yet there was difference enough in the position of the two men, in their relation to their common subject, in their way of approaching it, to make a difference in their ways of treating it, and to give individuality and character to each. Furthermore there is a considerable difference in bulk, and the two works are therefore to be contrasted rather than compared.

Mr. Wells¹ is an English engineer. Some seventeen years ago he was sent out to Brazil on professional service in the interest of projected railway lines, and spent a long time in the thorough and adventurous exploration of the interior, traversing a route of something like 3,000 miles in length, and collecting, besides the materials for a highly picturesque narrative, a great mass of statistics and data respecting geography, climate, agriculture, mines, manufactures, finance, and commerce, all of which are here presented in solution, so to speak, the vehicle being an extremely readable account of his experiences from Rio to Maranhao, as on horseback or on foot he scaled the mountains and threaded the valleys, now boating it on a favoring river, now pushing through a swampy forest, and dealing by turns with Indians, mules, rattlesnakes, bees, gipsies, mosquitoes, wild cattle, untrustworthy servants, fevers, heat, floods, storms, squatters, anacondas, cockroaches, jaguars, Jesuit priests, Protestant missionaries, sand flies, and alligators. The landscape is almost Central African; the experiences are almost Livingstonian. The interior of Brazil has, of course, a civilization, but nature is still rank and life is rude; the explorer's progress is hindered by a tangle, and his story

is made always romantic and sometimes thrilling by the dangers and hardships through which he passes.

Mr. Andrews,* on the other hand, is an ex-Consul General from the United States to Brazil, who, on arriving in Rio in 1882, set himself diligently to work to study up the land to which he had been sent, and its people; and his single volume of 344 pages is the result. Mr. Andrews did not abide in Rio. He too penetrated the interior, as far at least as to personally inspect a coffee-plantation, and his twenty chapters are crowded with information respecting life in Rio, the difficulties and enjoyments of house-keeping, the Emperor and his administration, public instruction, literature and religion, agriculture, stock-raising, and the inducements to immigration.

Mr. Wells's two volumes of nearly 800 pages perhaps do not cover more ground as respects the social and political condition and prospects of Brazil, but they tell the reader a much longer and more picturesque tale with a greater element of personal interest; and the maps and numerous illustrations, from sketches and photographs, with the generally beautiful typography (the work is of English manufacture though bearing a Philadelphia imprint), give the work an uncommonly inviting aspect. One needs time for two such volumes, but they are well worth the expenditure.

Both Mr. Wells and Mr. Andrews agree in the impressions they give us of Brazil; as being a vast and fertile land, full of unworked resources, burdened with many disabilities belonging to an unenlightened civil and ecclesiastical rule, but beginning now to feel the awakening touch of the times, offering many promises to capital, intelligence, and energy, and opening her doors widely to the enterprise of England and the United States.

¹ Brazil: its Condition and Prospects. By C. C. Andrews. D. Appleton & Co. \$1.50.

CATHEDRAL DAYS IN SOUTHERN ENGLAND.*

IT is some time since a more thoroughly delightful book of its kind than this has fallen into our hands. It is one of the unexpected books, too, and the surprise of it heightens its charm. We have known nothing of its author previously, yet she writes with a matured and finished style, with firmness and delicacy, and under a reserve of power. The subject, of course, is not new, but Mrs. Dodd has handled it with freshness, and few readers, with a taste for rambles among the picturesque, the venerable, and the historic, will be able to resist the spell which pervades the book from beginning to end, a spell to which the lovely

* Introduction to Psychological Theory. By Borden P. Bowne. Harper & Brothers. \$1.75.

¹ Exploring and Traveling Three Thousand Miles through Brazil from Rio Janeiro to Maranhao. By James W. Wells. Illustrated. 2 vols. J. B. Lippincott Co. \$4.00.

* Cathedral Days: A Tour through Southern England. By Anna Bowman Dodd. Illustrated by E. Eldon Deane. Roberts Brothers. \$2.00.

English landscape, cathedral architecture, the interest attaching to old towns, and the romantic pleasures of a drive with one's own hired pony and trap have all contributed.

Mr. and Mrs. Dodd are Americans. They were in London, in the latter end of June, when the idea came to them of making a six weeks' carriage tour through the cathedral towns of Southern England. The resolution was soon taken. A swift train bore them to Arundel, that most beautiful of the Sussex towns, and at Arundel, with its pretty river, its ancient Elizabethan streets, its splendid castle, its fine old parochial church, and its new little Roman Catholic cathedral, the excursion proper began.

The route of the happy pair (was it their wedding journey?) lay through Hampshire, Wiltshire, and Somerset, into Devon, taking in Chichester, Winchester, Salisbury, Wells, and Exeter for cathedral towns, and Slindon and Bognor on the Sussex coast, Goodwood with its racing courses, Romsey with its grand old abbey, Stonehenge, Bath, and Glastonbury among the points of minor interest. Their horse, whom they christened "Ballad," was no unimportant member of the expedition, and his eccentricities and weaknesses, his difficulties in getting down hill and his reluctances in getting up, are depicted with a good deal of humor. Next to "Ballad" in point of picturesqueness stand the landlords and the landladies, the butlers and the barmaids, the hostlers and the trades people whom our excursionists encounter by the way, some of whom Mrs. Dodd sketches to the life. There is everywhere a genuine and spontaneous love of nature, a joy in forest drive and meadow pathway, an ear for the gurgling river and an eye for the wayside flower; and there are not many books which put so vividly before the imagination the realities of English scenery, whether it be the bleak monotony of Salisbury Plain, the rich farms of Somerset, or the somber dales of Devon. The villages and hamlets are lovingly portrayed, the quaint old inns are entered with sympathy and respect, and throughout the book there is a genial spirit of appreciation towards what is good and best in rural England, with patience and kindness of feeling towards faults and evils. It is a picture which makes one long to look upon the reality; rose-colored, a little? Perhaps so; but after all there is no land just like Old England.

The five great cathedrals mentioned, in their architecture, atmosphere, and history, are, of course, the foremost objects in these pages, and seldom have they been more intelligently, sympathetically, or eloquently described. No one who has not seen Durham, York, and Canterbury can be said to have seen the cathedrals of England; still Winchester and Salisbury, Exeter and Wells, have each their grandeur and beauty, their

own individual character and recognized claim on our admiration; and even Chichester pleads a unique variety in design and presents alone among English churches the distinction of a campanile on which to base a title to rank. Mrs. Dodd combines architectural sense, historical knowledge, and æsthetic feeling in good proportions, and withal describes so prettily, so pleasantly, so brightly, all that she saw, as to make her companionship most delightful. Her single departure from good taste is on p. 319; but we can easily pardon that to the general high refinement and otherwise unblemished beauty of the book, upon the publication of which we congratulate our readers.

A NEW EDITION OF FRANKLIN.*

NOTE.

Principal Collections of Franklin's Writings.

- 1771. Letters on Electricity to Peter Collinson. Pamphlet form.
- 1752. The same enlarged.
- 1754. " " "
- 1766. " " " into a quarto volume of 500 pp.
- 1799. Political, Miscellaneous, and Philosophical Pieces. Edited by Benjamin Vaughan, and containing titles included in Collinson's collection. London.
- 1793. The Works of Franklin. London: 2 vols. 8vo. Containing a fragment of the autobiography translated from a French version (Paris: 1791).
- 1794. A German edition, substantially a translation of the preceding. Weimar.
- 1798. A French collection, including fragments of the memoirs.
- 1806. A London edition of the works, more voluminous than any preceding. Edited by Marshall.
- 1817-19. The Wm. Temple Franklin Edition. London: 3 vols. 4to. Reprinted with additions in Philadelphia, in 6 vols. 8vo.
- 1836-42. The Jared Sparks Edition, Boston. 10 vols. 8vo. "The most meritorious and thorough specimen of book-editing which, up to that time, had been executed in this country" [Bigelow].
- 1887. The John Bigelow Edition.

IT is easy to be persuaded that Mr. John Bigelow's new edition of the *Works* of Benjamin Franklin, of which the first volume is now published, is to be the most nearly complete, the most scholarly and accurate, the definitive edition. Mr. Bigelow is confessedly the foremost living authority on Franklin. Beside all the material now in print, carefully collated for the present purpose, so far as possible, with the original manuscripts, he has had free use of the supplementary Franklin MSS. purchased by our State Department in 1881, and not published heretofore, and the autobiography has been printed for the first time in any collected edition of Franklin's Works, from the original manuscript, which is in Mr. Bigelow's possession. Mr. Bigelow promises upwards of 350 letters and documents which have never appeared in any previous collection, beside a thorough revision of the text throughout, and a new, chronological, arrangement of matter. The notes and other editorial additions are limited strictly to the illustration of the text. The following par-

* The Complete Works of Benjamin Franklin. Edited by John Bigelow. G. P. Putnam's Sons. Vol. I. \$5.00.

agraph from Mr. Bigelow's is too good not to be quoted:

Though a voluminous writer, and one of the great masters of English expression, Franklin wrote habitually with a single eye to immediate practical results. He never posed for posterity. Of all the writings to which he mainly owes his present fame, it would be difficult to name one which he gave to the press himself or of which he saw the proofs. Yet he never wrote a dull line nor many which a century of time has robbed of their interest or value. Whatever he wrote seems to have been conceived upon a scale which embraced the whole human race as well as the individual or class to whom it was specifically addressed, the one evidence of true greatness which never deceives nor misleads. If he wrote to his wife, it was more or less a letter from every husband to his wife; if to his daughter, it was a letter that any daughter would be pleased to receive from her father; if to a philosopher or a statesman, there was always that in the manner and the matter of it which time cannot stale, and which will be read by every statesman and philosopher with the sort of interest they would have felt had it been addressed personally to them.

The form selected by the publishers for this edition is a large octavo, with gilt tops, and uncut edges at front and bottom. The binding is a back of dark-brown leather or "leatherette," and sides of wine-colored cloth, a library style of elegant simplicity, substantial and attractive. This first volume contains a steel engraving by Hall of the Duplessis portrait, and 523 pages of text, of which nearly the first 300 are filled with the autobiography. The miscellaneous papers which follow include the "Articles of Beliefs and Acts of Religion," the "Rules for a Club Established for Mutual Improvement," a number of essays and letters, a disquisition on "Causes of Earthquakes," which is pertinent reading at this moment, and the curious description (with drawings) of the "New Invented Pennsylvania Fire-Places," or Franklin stoves, as they are more commonly now called.

The edition is printed from type, and but 600 copies are offered for sale. It will probably be taken up as quickly as the Hamilton.

THE GREVILLE MEMOIRS.*

THIS concluding installment of *The Greville Memoirs* is not at all equal to the first two parts in interest and value. It covers, it is true, an important period in English history. The relations with France at the re-establishment of the empire; the Crimean War; the Indian Mutiny; the war in China; and the Italian War—all these momentous events came within the range of the last eight years of Mr. Greville's journalizing. But the bulk of the book is taken up with the seamy side of politics—with the making and unmaking of cabinets, with comments on men and measures, with gossip concerning the progress of this and that diplomatic negotiation. Of course some light is thrown on points that have hitherto

* The Greville Memoirs (Third and Concluding Part): A Journal of the Reign of Queen Victoria from 1852 to 1860. By the late Charles C. F. Greville, Esq. Edited by Henry Reeve. D. Appleton & Co. \$2.00.

been concealed from the public eye. We get new views of several leading statesmen. The memory of Lord John Russell, for instance, is likely to benefit a good deal by Mr. Greville's revelations; and that of Lord Aberdeen is to some degree cast into shadow. Yet we find, as the chronicle goes on, that the author is withdrawing more and more from active political life. He gives us little of his own impressions; many of his opinions are drawn from hearsay. Here and there we come upon passages of great merit; these are mostly obituary notices, but they are, as all readers of the *Memoirs* will recollect, models of style and marvels of condensed expression. But taken together, they form only a small portion of the whole volume. The author himself felt this keenly. In 1857 he notes his "total ignorance of all political subjects," owing to the cessation of social relations with friends from whom he had been in the habit of drawing information, and from then onward the narrative is more and more broken by long gaps of silence.

One of the best things in the book is the notice of Frederick Lamb (p. 30); it is too extended for quotation here. We have a glimpse through Lady Lyttelton's eyes of the Queen as "very fond" of her children, but "a strict disciplinarian in her family," and of the Prince of Wales (1853) as "extremely shy and timid, with very good principles, and particularly an exact observer of truth." The King of Sardinia, on his visit to Windsor Castle, is depicted as "a great, strong, burly, athletic man, brusque in his manners, unrefined in his conversation, very loose in his conduct, and very eccentric in his habits." In 1857 Mr. Greville heard Mr. Spurgeon preach, and found him to be "certainly very remarkable, and undeniably a very fine character; not remarkable in person, in face rather resembling a smaller Macaulay." On the death of the poet Rogers, Mr. Greville writes:

He was an old man when I first made his acquaintance between thirty and forty years ago, or probably more. He was then very agreeable, though peculiar and eccentric; he was devoured by a morbid vanity, and could not endure any appearance of indifference or slight in society. He was extremely touchy, and always wanted to be flattered, but above all to be listened to, very angry and mortified when he was not the principal object in society, and provoked to death when the uproarious merriment of Sydney Smith or the voluminous talk of Macaulay overwhelmed him and engrossed the company: he had a great friendship, nevertheless, for Sydney Smith, but he never liked Macaulay. I never pretended, or could pretend, to be a rival to him, but I was not a patient and attentive listener to him, and that was what affronted him and caused his dislike to me as well as to any one else of whom he had the same reason to complain. . . . He was undoubtedly a very clever and accomplished man, with a great deal of taste and knowledge of the world, in the best of which he had passed his life. He was hospitable, generous, and charitable, with some weaknesses, many merits, and large abilities, and he was the last survivor of the generation to which he belonged.

The notice of Macaulay is eulogistic, although he is blamed for his failure to mod-

ify his harsh judgment of Penn in the face of irrefragable evidence.

Nothing was more remarkable in Macaulay than the natural way in which he talked, never for the sake of display or to manifest his superior powers and knowledge. On the contrary, he was free from any assumption of superiority over others, and seemed to be impressed with the notion that those he conversed with knew as much as himself, and he was always quite as ready to listen as to talk. "Don't you remember?" he was in the habit of saying, when he quoted some book or alluded to some fact to listeners who could not remember, because in nineteen cases out of twenty they had never known or heard of, whatever it was he alluded to. I do not believe anybody ever left his society with any feeling of mortification, except that which an involuntary comparison between his knowledge and their own ignorance could not fail to engender.

THE MILWAUKEE CATALOGUE.

Systematic Catalogue of the Public Library of Milwaukee. [Milwaukee: 1885-86. 8vo, 1x pp., 1,672 columns, 34 pp.]

Mr. Linderfelt's *Systematic Catalogue of the Public Library of Milwaukee* (1885) deserves a more extended examination than can be here given. It is of portly, almost of august, appearance; the type is attractive, and the errors are only numerous enough to prove again that it is human to err, especially in the making of catalogues, a profession in which the most one can hope to accomplish is to reduce his percentage of misdoings to a minimum. It is no new thing to attempt the classification of human knowledge, but it always evidences an immense courage and self-confidence. Most of the larger libraries of this country, where the public utility of books has been brought to its highest development, have rejected nice theories of classification, and have fallen back upon the simpler and less pretentious dictionary system. We should like to reason together with Mr. Linderfelt on the merits of the two methods, but we can open the case only to close it by taking up one point of comparison. Suppose that somebody wants a book on military hygiene. If he is an educated person he will know the name of the author. In the dictionary catalogue he will find what he wants directly under that heading in its alphabetical order; he cannot, of course, do this directly in a classified catalogue. Perhaps the title only is remembered; in a place like the Boston Public Library there will very likely be a title-entry; in the other system this is out of the question. The "general reader," however, will know neither title nor author. In a dictionary catalogue he will turn, if he is wise, perhaps straight to military hygiene, and will be rewarded. If not so expert, he will look under hygiene whence he will be referred immediately to the allied subject. There is a chance that army hygiene will be looked for; in that event, the searcher will be told to see military hygiene. This is all, and very simple it is. What does Mr. Linderfelt do for this reader? In his synopsis of classification, without which guide the way would be murky enough, there is no recognition of either military or army hygiene. Under hygiene the reader is referred to column 613, turning to which he finds that hygiene is division third of medicine and surgery, which in itself is division second of useful arts, which is division VII in the general schematization. This is as bad as the "begats" in Chronicles. He

has not yet found his book; for that he must look under a subdivision of hygiene entitled "Men, Women, and Children," and at last, *multo jactatus*, the exhausted man finds one book on the subject he is after. This is Mr. Linderfelt's way; some other man would have classified this subject of military hygiene in some other way, perhaps not so simply. Cataloguing, like true medicine, is an empirical science, its theories must never come before its facts. The wise librarian and the wise physician will not hesitate to try the humblest methods if such will give the best results. It is but justice to Mr. Linderfelt to say that his volume has an author index, and a synopsis of classification; but however excellent and complete they may be, they do not give information at first hand, as will a well-constructed dictionary catalogue. Dr. Billings, who has been deservedly honored of late by a Doctorate of Laws for his eminence in bibliography and in medicine, prefers to adhere to the dictionary system in his immense *Index Catalogue of the Library of the Surgeon-General's Office, United States Army*, although here, if ever, a scientific classification would seem desirable.

MINOR FICTION.

The Merry Men and Other Tales and Fables. By Robert Louis Stevenson. [Charles Scribner's Sons. \$1.00.]

Six tales are collected in Mr. Stevenson's new volume, and only one of them, the first one, "The Merry Men," will satisfy the expectations of readers of *Kidnapped* and *Treasure Island*. Even that one is an incomplete satisfaction, since after exciting the imagination and raising curiosity to a high pitch it breaks off suddenly and ends nowhere. But the power with which it is written is singular and immense; the picture of the Island of Aros, of Grisapol and Sandag Bay, is weirdly impressive, and the old wrecker and the wrecks are so managed as to lay the foundations for a story of exceptional fascination. The scene is among the craggy islands on the west of Scotland; the "Merry Men" are a group of breakers that have tossed their arms in exulting phrensy over many a brave ship's loss. Mr. Stevenson has drawn no figure more effective than that of Uncle Darnaway going crazy over his part in the tragedies that have been enacted on his iron-bound shore. As for the other five stories in the book, "Markheim" has appeared before, and once was enough; "Thrawn Janet" is a capital ghost story in Scotch dialect; "Will o' the Mill" is an unsubstantial German phantasy; "Olalla" is a Spanish horror of madness and fruitless affection; and "The Treasure of Franchard" is a French comedy with little or no meaning.

Some Chinese Ghosts. By Lafcadio Hearn. [Roberts Brothers. \$1.00.]

Mr. Lafcadio Hearn of New Orleans has been roaming in the lands of Chinese fancy, and brings back (in this little book) a half dozen specimen flowers of the plants that grow there. Curious flowers they are, unlike anything we are accustomed to, odd in form and highly colored, and with a perfume which is heavy rather than agreeable. There are magnolias and magnolias; these Chinese ghost stories may be magnolias, but they are not of the pleasant

variety. To drop the figure, there is some beauty to these stories, but we do not like them. Their beauty is in their style, rather than in their subjects or sentiments. There is a community between the first and the sixth, and between the second and the fifth; the third and fourth stand by themselves. In the first, "The Soul of the Great Bell," the metals employed in casting a great bell refuse to unite "until the flesh of a maiden be melted in the crucible; until the blood of a virgin be mixed with the metals in their fusion." And the daughter of the bell founder, knowing that her father's life depends upon his success, flings herself as a sacrifice into the seething molten sea. In the sixth, "The Tale of the Porcelain God," a potter, baffled in a hundred trials to produce "a vase having the tint and aspect of living flesh," throws himself in a similar spirit of consecration into the firing oven. Here, certainly, is a poetic moral. In the second and fifth tales, "The Story of Ming-Y," and "The Tradition of the Tea Plant," we are taken into the *penetralia* of the temple of voluptuous delights; the compositions are such as should not have been admitted into a book intended, as this is, for popular reading. Neither one is suitable for inspection except as a curiosity of literature. The third and fourth stories in the series, "The Legend of Tchi-Niu" and "The Return of Yen-Tchin-King," are the purest and sweetest of all, the former relating a marriage between a human and a spirit wife, and the latter a subject's heroic fidelity to his king. Some high ideals appear in these fanciful tales, accompanied with conceptions of refined and gilded animalism; the whole dressed in language often of exquisite beauty. But the book as a book is hardly a profitable one.

MINOR NOTICES.

Roba di Roma. By William Wetmore Story. 2 vols. [Houghton, Mifflin & Co. \$2.50.]

This book of walks and talks about Rome, by an American long resident there, is in its 25th year, and begins to have a history and bibliographical interest. It first appeared, we believe, in London, in 1862. Even then Mr. Story had been living in Rome for something like fourteen years, and his writing was no record of hasty impressions, nor was it any outpour of youthful enthusiasm, since the author was then upwards of 40. Place an intelligent American in Rome, an American who has the poet's voice and the sculptor's hand, settle him there, acclimate him, give him time to see, meditate, and assimilate, then ask a book of him, and what may we not expect? A literary result which, as *Roba di Roma* has done, becomes a classic among descriptions of classic scenes. The preface to the sixth edition of the work is dated as far back as 1870. The preface to the eighth edition is not dated at all. It ought to have been. The present edition, eighth or later, is in two small but clearly printed volumes aggregating 616 pages, of which 12 are index. Rome and Italy have undergone great changes since this work has been in the hands of the public, and what Mr. Story saw and pictured a generation ago will never be seen again. We congratulate those of our readers who have before them for the first time the pleasure of perusing these fascinating

pages. The accent of the singer, the touch of the artist, is in them all.

In Mrs. Margaret J. Preston's *Handful of Monographs* we find some twenty-five short pieces, mostly in prose, suggested by a recent excursion to Europe. The prose articles are always pleasantly, sometimes effectively, descriptive of scenes among the Alps, in Germany and France, and in England. "The Best Thing in Paris" was one of the meetings of the McAll Mission. "The Quaintest City in England" is Chester, but that is a conventional estimate. "Alpenglow at Chamouny" is a glowing picture. Antwerp, we must remind Mrs. Preston, is not in Holland, but in Belgium; and we should like to know if she really means that she "gave way to fits of laughter" before some of the monuments in Westminster Abbey. [A. D. F. Randolph & Co. \$1.00.]

Mr. Rolfe's edition of Scott's *Lay of the Last Minstrel* gives the text of that poem, purified by all possible means, in 128 pp., illustrated with wood-cuts from Ticknor's holiday edition; and, following it, upwards of 110 pages of notes, with a list of words explained and a useful map of "Scott-Land." The convenience of the book for students is obvious and marked, and it is certain to find wide use. Great gratitude is due to Mr. Rolfe for the service he is rendering in facilitating and popularizing acquaintance with what is best in English literature. [Ticknor & Co. 40c.]

The Bishops in the Tower is the title selected by Canon Luckock of Ely, England, for a series of eight discourses first preached, now printed, on those events in England in the 17th century, in the reigns of Charles II and James III, which established ecclesiastical disabilities, and which had their climax in the imprisonment and trial in 1688 of seven bishops who had resisted James's proclamation of professed liberty of conscience in religion. The lectures are offered as a contribution towards present harmonizing and unifying influences between the Church of England and dissenting bodies. [T. Whittaker. \$1.50.]

No minister of any liturgical body of Christians, and no student of the history and science of Christian worship, can afford to do without Burbridge's *Liturgies and Offices of the Church*; a scholarly, judicial, and valuable exposition of the sources of the Book of Common Prayer; a thoroughly historical and scientific exposition of the whole subject of liturgies from the standpoint of the Church of England. [T. Whittaker. \$2.50.]

There is pleasant reading for the people in Mrs. Griswold's *Home Life of Great Authors*. It is a collection of short descriptive chapters, with illustrative extracts, about Goethe, Wordsworth, Scott, Byron, Irving, Emerson, Longfellow, and others among the dead, and Tennyson, Whittier, Holmes, Browning, Ruskin, and others among the living. There is little or no criticism in the book; there is appreciation, sympathy, affectionate interest; every author is taken at the best, and sketched in personality and surroundings. The book is one to interest people who are making their acquaintance with the literature of the present century. [A. C. McClurg & Co. \$1.50.]

The *Sketches from My Life*, by the late Admiral Hobart Pasha, are the personal reminis-

cences of a brave and adventurous Englishman, who had a rough start in life in the British navy, cruised pretty much all over the world, caught sharks, fought yellow-fever, chased slaves, ran the blockade off Charleston in the Civil War, and served Turkey in the war with Russia. Horrors are related without flinching, and some scenes described are enough to make one's blood curdle. But so true and faithful a narrative deserves more than paper covers. [D. Appleton & Co. 50c.]

The two latest additions to the Famous Women Series are Eliza Clarke's *Susanna Wesley*, and Miss A. Mary F. Robinson's *Margaret of Angoulême*. Some things in the *Wesley* we have not liked, though the subject is full of interest, and the personality presented is strong and picturesque. The treatment is not always refined and delicate. Every reader of our London correspondence will know what to expect in Miss Robinson's account of Margaret, Queen of Navarre. Margaret is one of the most interesting of 16th century portraits, with her romantic personal history, her literary tastes and productions, and her relations to Protestantism. A full description of the *Heptameron*, with extracts, occupies two chapters. Of her other literary works little is said, but, as Miss Robinson observes, she will be remembered for her mercy and her magnanimity, not for her poems and novels. The book has no index. [Roberts Brothers. Each \$1.00.]

The *Passages from the Unpublished Manuscripts of William Ellery Channing*, which have been selected and published under the editorship of his granddaughter, Grace Ellery Channing, are invariably brief, seldom more than a single sentence, or possibly two or three sentences grouped into a single paragraph. They are arranged in some fifty different groups, but this classification by topics is sometimes arbitrary. They have a wide range, from politics and social themes up into the higher regions of moral and spiritual truth, and on, in fact, into the remote realm of pure philosophy. Some of these sayings are striking and suggestive, others are commonplace. [Houghton, Mifflin & Co. \$1.00.]

From Denver, Col., comes a tiny vest-pocket-book of George Washington's *Fifty-Seven Rules of Behavior*, with a short historical preface by W. O. Stoddard. The spirit of these maxims is that of the 13th chapter of St. Paul's 1st Epistle to the Corinthians; their manner is not unlike that of Mr. Bunce's *Don't*; their style has the quaintness of the period of their author; and obedience to them would transform Denver, or any other place, into a social paradise. [W. H. Lawrence & Co. 40c.]

Rev. F. E. Clark, pastor of the Phillips Congregational Church at South Boston, Mass., is well known in New England as a promoter of the religious life among young people. His book on *Young People's Prayer-Meetings* has nineteen chapters on the theory and practice of such meetings, and a list of 1,500 topics therefor drawn from many sources. No book like this can "make" a prayer-meeting, but its suggestions may be found helpful by the "awkward squad." [Funk & Wagnalls. \$1.00.]

Mr. Samuel Arthur Bent has fitted out Longfellow's *Golden Legend* with a good accompaniment of notes, historical, descriptive, and critical, making a simply printed book in the "Riverside Literature Series." This poem is a wonderful

medieval picture, and Mr. Bent's notes bring to the front a great mass of curious and interesting historic detail. Classes in English literature have here a new and helpful text-book. [Houghton, Mifflin & Co. 40c.]

The leading subjects of the fourth volume in Messrs. Matthews and Hutton's Series of *Actors and Actresses of Great Britain and the United States* are Macready and Forrest (with an account of the great Astor place riot in New York), Charlotte Cushman and Helen Faucit (the latter now Lady Martin), E. L. Davenport and E. A. Sothorn, Fechter and Matilda Heron. [Cassell & Co. \$1.50.]

Matthew Arnold's *Estimate of General Grant*, reprinted from an English periodical, is simply a review of Grant's *Memoirs*, written with Mr. Arnold's fault-finding pen, though with more leniency toward the subject than might be expected. [Cupples, Upham & Co. 25c.]

Mr. James A. Dupee, whose *Memorial* makes a little book of 54 pages, was a Boston boy, a State street banker, and a Lowell manufacturer, a Unitarian and a Democrat, a man of great executive capacity, many virtues, and cultivated tastes, including a love of books, who filled up a life of 67 years with multiplied services to corporations, and died in honor. [Cupples, Upham & Co. \$1.00.]

Hannah More Johnson's book *About Mexico, Past and Present*, does not seem to be based at all upon direct personal knowledge. As a compilation from other works it is intelligent, comprehensive, and well written. Of its 25 chapters, 21 are historical, 4 only descriptive, and 2 of these are devoted to the religious development of the people. There are numerous woodcuts of fair quality. [Presbyterian Board. \$1.50.]

Mr. Samuel Arthur Bent's dictionary of the *Familiar Short Sayings of Great Men* has reached a fifth edition, which appears revised and enlarged, but in a more compact form than before. The original work was reviewed on p. 27 of our 14th volume. The enlargement consists of about 50 pages of "Addenda," devoted to the "sayings" of Carlyle, President Cleveland, Emerson, Gladstone, Lincoln, Schiller, Webster, Bishop Wilberforce, and a few others. This dictionary differs from others in placing each "familiar saying" in its historical setting, so that we know who its author was, and what were the circumstances under which it was uttered. Its place is unique on the reference shelf, and its place is as well wrought out as it is ingenious. [Ticknor & Co. \$2.00.]

Stern's *United States Calendar for Full 200 Years* enables one, by means of a series of tables, to tell the day of the week of any date from 1770 to 1970. Its principle is perfectly simple, and its convenience and uses are obvious. [J. B. Lippincott Co. 50c.]

The first noticeable thing about the Rev. John Ellerton's "words of counsel and comfort for the aged," *The Twilight of Life*, is that the book is printed in very large type, so as to be easily readable by old eyes. The second thing is the intellectual and rational substance which underlies its religious forms, so that it is something more than a commonplace essay on sacred themes, namely, real and strong meat for those who have been accustomed in spiritual matters to a "good table." Pious grandfathers and grandmothers, with spectacles, will welcome Mr. Ellerton's book. [Cassell & Co. \$1.00.]

In Mr. Alton's *Among the Law Makers* there is a good deal of information about the Capitol at Washington, and the life of Senators and Representatives in Congress assembled, but there is also a good deal of unimportant detail about the author, who was a page in the Senate Chamber, and writes out of his reminiscences of four years of service in that capacity. The book is large, illustrated, handsome, and "smartly" written. [Charles Scribner's Sons. \$2.50.]

Mr. Richard J. Cleveland, whose sea-faring life of well-nigh three quarters of a century, as related in his journals and letters, forms the subject of the book entitled *Voyages of a Merchant Navigator*, was a fine specimen of his class, a class that once gave distinction to American commerce. He was born in Salem, Mass., and his life stretched from 1773 to 1860. He sailed all over the globe, traded in China, India, England, and the Continent, South America, and the islands of the Pacific, and died as full of honor for his character and successes, as he was full of years. There was some adventure in his life, some romance, but nothing sensational or startling, and the interest in the story of it is of a quiet sort. [Harper & Brothers. \$1.25.]

Pausanias's *Descriptions of Greece* has been translated into English by Mr. Shilleto, a scholar of Trinity College, Cambridge, England, furnished with notes and an index, and published as two volumes in the convenient Bohn's Library. This is not the first translation, one having been made by Thomas Taylor nearly a hundred years ago. Pausanias lived in the second century before Christ, traveled extensively and observingly through Greece, and wrote of it comprehensively, minutely, and accurately, and with occasional touches of humor. The two books of his *Descriptions* are especially a mine of information with regard to art, monuments, and mythology. [Scribner & Welford. \$4.00.]

Miss Juliet Corson's *Practical American Cookery* is a more thorough work of its class than one meets with every day, being based on a large mass of information systematically collected from all parts of the country, having a Part I of 162 pages devoted to the general principles, sanitary, hygienic, and æsthetic, of food and feeding, and a Part II of more than 400 pages filled with recipes. [Dodd, Mead & Co. \$1.50.]

Dr. Heman Dyer's *Records of an Active Life* are the justifiable autobiography of a widely known and highly esteemed American clergyman, of the Church protestant and episcopal, and of the conservative and evangelical school therein, who has rendered long and faithful service in its educational and missionary institutions, has been honored with an election to the episcopate, has visited Europe and Mexico, and who tells an animated and really interesting story of active and useful years now drawing to a close. [T. Whittaker. \$2.00.]

Miss Cort's book on *Siam* is published with good reason. The author, an American lady, from Colorado, has resided in that "heart of Farther India" since 1874, engaged in missionary service. Her forty-two chapters present a series of graphic pictures of the country, its people, and their customs, studied with sympathy but discrimination. There is a map, but no index and no pictures. [A. D. F. Randolph & Co. \$2.00.]

ENGLISH OPINIONS.

Mr. Browning does not condescend more generously to the minds of his readers in age than he did in youth. The Dean of St. Paul's, in the gracious and exquisitely written interpretation of *Sordello* which he has just put forth in *Macmillan's Magazine*, says very justly that the readers of that enigmatic poem feel that they are "in strong hands, and with eyes that have really seen—seen, with keenness, with truth, with thought—only their owner is not disposed to save us any trouble in making us see what he has seen." Say rather that Mr. Browning, in such works as *Sordello* and the present volume, is determined to give his readers more trouble than ninety-nine out of a hundred readers of poetry will take, in catching even a glimpse of what he means to say; that he appears to wish to sift out the keen-sighted and painstaking readers from among the dull-sighted and careless readers, and to spare himself the indignity of receiving either admiration or so much as misunderstanding on the part of the latter,—for we will venture to say that without considerable effort, the greater number of these pages cannot even be *misunderstood*; they will simply present to the superficial reader a face of perfect inscrutability. — *Spectator*.

In reviewing a volume of poetry from the pen of Mr. Browning, we feel bound at the outset to protest with all earnestness against the too common and most shallow complaint which is made whenever anything difficult in verse is published. "Poetry," said Wordsworth, and he was one who weighed his sayings well, "is the breath and finer spirit of all knowledge"; and it is no marvel that the finer spirit of Mr. Browning's wisdom, when it has passed through the alembic of his fancy, should still retain an affinity to that which gave it origin, and be subtle where that is profound, difficult where that is complex. — *H. B. Garrod in the Academy*.

Never in English literature—never in any literature, we believe—has the poetry of idiosyncrasy spoken with so powerful a voice as in the work of Mr. Browning. — *The Athenæum*.

Philip Bourke Marston.

Philip Marston was essentially the poet: even physically this fact betrayed itself. As a man he was loyal to a surpassing degree, generous to a fault, affectionate towards friends, and capable of passionate devotion when his love was adequately called forth. He suffered much in life, and endured two supreme bereavements. So unhappily faithful to him was his fortune that he dreaded making new friendships for fear of evil coming upon the recipients of his affection. His chief friends in London were the late Oliver Madox Brown and the present writer; but he had many sincere friends here and in America, and his acquaintances were legion. In America, indeed, Philip Marston's name, both as a poet and romance writer, is much more widely known than in this country. One of the most valued circumstances of his life was his friendship with Dante Gabriel Rossetti, whom he loved and admired with a reverent affection which never wavered; and much of the little happiness of his later years was afforded him by his intercourse with Mr. Swinburne. — *Wm. Sharp in the Academy*.

What position he is destined to take among the poets of his time no one can presume to say. Notwithstanding his subservience to Rossetti's influence in the sonnet, such perfect lyrics as "The Rose and the Wind" ought to entitle him to an independent place of his own, and no inconsiderable one. But for what English poet will there be room fifty years hence? — *Theodore Watts in the Athenæum*.

His talent was a very real one, delicate, distinguished, impassioned. The main drawback to his verse, its want of variety and general interest, was incident on his peculiar circumstances. He sang in a darkened chamber, and he could only repeat certain notes, with a limited variation. — *The Saturday Review*.

The Literary World.

BOSTON, MARCH 19, 1887.

Entered at the Post Office at Boston, Mass., as second-class matter.

*** The permanence of Henry Ward Beecher's fame will rest upon his platform oratory on sacred and political themes, but it is not to be forgotten that he was a journalist of experience and ability, if not of steadiness and discretion, and that he contributed to literature. Six things, says Dr. Wm. M. Taylor, are the conditions of eloquence: a special gift, training, character, a cause, an occasion, and an audience. As a public speaker Mr. Beecher enjoyed all these conditions. Like Phillips Brooks, mere animal physique was a powerful factor in his outfit. Training had more place in his use of himself than those not knowing him would suppose. Character he had, always a cause, an occasion he never missed, and audience—well, there was never but one momentary lull in the crowds that gathered to hear him. As a journalist Mr. Beecher experimented with the *Cincinnati Journal*, became known by his connection with the *Independent*, and will be remembered by the *Christian Union*, which his son in the Gospel, Dr. Lyman Abbott, has helped lift to a high place among the religious journals of the world. In literature Mr. Beecher's work was chiefly the collection of scattered papers and pulpit utterances, though he wrote one novel, *Norwood*, and left a majestic fragment of a *Life of Christ*. It is one of the disappointments incident to his sudden departure that his agreement to finish the latter work the present year was interrupted, and that his purpose to write an autobiography must remain unfulfilled. His life must be written; there is one man to do it, and it will be a treasure in biography.

*** A course of Lowell Institute lectures by Mr. James Russell Lowell is something of a treat even for Boston, and it is not surprising that the demand for the free tickets stretched a long line of patient waiters out into the streets, or that the attendance at the opening lecture was a crowded one. After the incident at Chicago there was perhaps a flutter of expectation as to whether Mr. Lowell, having undertaken to lecture on "The Old English Dramatists," might not take it into his head to speak on Earthquakes, the Civil Service Reform, the Queen's Jubilee, or some other substituted topic. But "The Old English Dramatists" the subject proved to be, and James Shirley, Robert Greene, George Peele, were the obscure figures who headed the procession. Such dramatists as these, said Mr. Lowell, and the much-vaunted Marlowe he included with them, "are the best means of convincing us of the immeasurable superiority of Shakespeare." The company in general of whom he was to speak Mr. Lowell described as "a score or so of literary Bohemians, for the most part, living from hand to mouth in London during the last ten years of the 16th century, and the first thirty of the 17th."

*** Mr. Robert Grant, in one of the opening numbers of the new *Epoch*, records a vigorous protest against afternoon teas, and apparently can find no good word to say for them. Doubtless there are teas and teas, and Mr. Grant's

experiences must have been peculiarly unfortunate, or he would not make so ungracious a return for hospitalities extended. What can be pleasanter in a quiet social way, for example, than Mrs. Louise Chandler Moulton's Friday receptions? There one meets, from four to six in the afternoon, a knot of agreeable people gathered about a delightful hostess. People go there because they like to do so, not because it is a social duty, and they make no haste to go away. If you care for a cup of tea it is there for you, but it is not in the foreground. If you are so fortunate as to know Mrs. Moulton or to enter her parlors with some friend of hers, you are sure of a cordial welcome, a pleasant word, and an introduction to some one present whom she fancies you may care to meet. And there are sure to be present some who are well worth knowing. Literary men and women, artists, clergymen, society people, all are represented, and an absence of formality is noticeable. By the piano a young poet is talking to an artist, both of whose names are known in two countries. Near them a successful novelist converses amiably with his severest critic, and close by may be some leader of society in company with a Harvard professor. Mrs. Moulton's present Friday receptions are to continue through March, and soon after that date she will go to England as one of the literary executors of Philip Bourke Marston, the blind poet, long her valued friend.

*** Doubtless publishers know their business better than we do, but it seems to us that some of them sometimes make a mistake in selling their imprint to authors, to be put on books which are simply manufactured and sold on the author's account. It is a fact, we suppose, that some publishers will put any manuscript into print, with their imprint upon it, for a consideration; and it is also a fact, we presume, that some publishers will put their imprint upon no work which has not intrinsic merit and rights of its own to publication. There is a difference, of course, between intrinsic merit and marketable merit. Some of the ablest and most valuable publications are slow of sale, the cost of manufacture and risk in the same are considerable, and publishers are justified in demanding a guarantee against loss through small demand, even when the intrinsic merit may be sufficient to warrant them in lending their imprint. But a publisher's imprint ought to be a stamp of value. In the case of some publishers it is. We know that a book with their name on the title-page is a book of value, whatever may be our ignorance of the author, or the book itself. And we believe that all publishers would do well to be more strict in drawing the line between publications on the author's account and on their own.

*** The publication this month of March, in this country, of Parts I and II of *A New English Dictionary on Historical Principles*, the dictionary edited by Dr. James A. H. Murray, and otherwise known as the "Philological Society's Dictionary," is the first great literary event of the year. This monumental undertaking was begun more than a quarter of a century ago. The late Archbishop of Dublin laid its corner stone. This was in a resolution passed by the Philological Society at his suggestion in 1857. Its origin and early stages have become a topic of history. It was twenty years before the first

specimens of the proposed pages were ready and the Delegates of the Clarendon Press had declared their willingness to publish. And now, 1887, thirty years after inception, the first two parts only are ready, proceeding from "A" to "Batten." It needs but a single glance at the interior to be impressed with the magnitude of this enterprise, and the exhaustive thoroughness and care with which it is being conducted. We simply here and now announce the arrival of this distinguished stranger, reserving a more formal and worthy reception until the suitable conditions can be provided. Macmillan & Co. are the representatives of the Clarendon Press in this country.

A LETTER FROM GERMANY.

BERLIN, February 17, 1887.

IN one of the letters I wrote you last year I spoke of a new school of German literature styling itself "Youngest Germany." Its principal doctrine is that lyrics and fiction with us are at present utterly rotten, that our leading poets and novelists are but weakly scribes catering for the depraved tastes of the ignorant masses, who want to avoid anything inspired by genius and a really natural disposition. Some of the members of this group believe themselves to be superior to Heyse, Freytag, or Spielhagen, and nearly to equal Goethe and Schiller. All of them expect the requisite reform to come from a general introduction of "naturalism." Two or three of them are fond of being called "*the German Zola*," but I am sorry to say that none is either a Zola, or a Goethe, or Schiller. Several are highly gifted, but these are either much too young to be sufficiently matured, or they show a lamentable lack in artistic qualities, whereas Zola's crudities are made palatable by his mastery as an artist.

One of those who cry "Down with the old, threshed-out, well-worn ways of contemporary literature!" is Herr Konrad Alberti. Up to the present only known as an author of literary biographies (Freytag, Börne, Bettina von Arnim), and as a contributor to the press on general topics, he has suddenly made a start as a writer of fiction. Quite recently he published a volume containing two stories, entitled *Giants and Dwarfs*. I am glad to say it may be reckoned among the better productions of German "naturalism." The author, in his preface, displays a good deal of the self-conceit common to most of the members of "Youngest Germany," but he is really talented. His crudities are more artistically wrought than those of the majority of his more especial colleagues; only the episode treating of the love affairs of a pair of dogs in the second story ("Forbidden Love") is as nasty as it is superfluous—for, far from belonging to the tissue of the plot, it is only intended to serve as "coloring." This episode reminds me of a tale, *Young Dogs*, by Oskar Welten, another "German Zola," only that it is not quite as repulsive as Welten's. The chief aim of *Forbidden Love* is to describe the follies of Berlin society, whilst in *We Giants* Herr Alberti aims at proving that not even a giant, physical or mental, can successfully struggle against nature if he is liable to hereditary sufferings. The volume will scarcely create so much stir as its author seems to expect according to his grandiloquent preface, but there can be no doubt that it is a very interesting and noteworthy production of

"new-German Realism," as Herr Bleibtren, the leader of our contemporary "naturalism," calls Young Germanism in the current number of the *Magazin für die Literatur*, which he edits at present.

Frau Ulla Wolff, a well-known Berlin author, writing under the male pseudonym of "Ulrich Frank," is not a member of the school in question, but she is still a "realist." Realism such as hers is more polished than "naturalism," and consequently more palatable. Her *Weltliche Beichte*, published a few days ago and also containing two stories, is not at all lacking in piquancy; she is by no means intent on avoiding *naturalia*, but she deals with them in a very refined and charming manner. Her subjects are peculiar, her plots slender but fascinating, her psychology is strange and attractive, her language elegant. The two stories are entitled *To Weep and To be Silent*—alluring titles, to be sure. As a rule German lady writers are so prudish that Frau Wolff-Frank's volume will be considered quite an exception. By the way, her first venture in the book market, a one-volume novel, *Das Wunderkind*, was universally pronounced one of the most remarkable short novels of recent years (1884). This gifted lady is, besides, a very intrepid journalist—a rare thing in the Fatherland.

Since I reported to you on three more new German books about America, some seven weeks ago, another work partly concerning your country has reached me. I translate its title: *Facts and Prospects of the East Indian Competition in the Wheat Trade*, by Dr. Julius Wolf, lecturer in the University of Zürich. This gentleman, who is an authority in practical political economy (especially in everything relating to spirits duties and such like), thinks that the wheat export from America is greatly threatened by the growing competition of British India. Finding that the fact of this steady growth has not received the attention it deserves at the hands of European statisticians, he entered into an exhaustive investigation. He traces the rise of the Indian wheat trade back to causes which came into operation some seventeen years ago, such as the removal of the Indian export duties on cereals, the depreciation of silver, the development of the railway system, etc. At present the trade is chiefly influenced by the native system of land tenure, the methods of irrigation, and the price of silver. The discussion of these and kindred matters invests the book with a great scientific interest; it is full of new and valuable information of a statistico-mercantile description, and cannot fail to become a standard work on its subject; nay, *the* standard work, seeing that no similar book exists in any language whatever. I cannot help recommending its careful perusal to such of your countrymen whose business or duty it is to interest themselves in questions like those involved in Dr. Wolf's profound and conscientious essay, which ought to be translated into English if it is to serve its purpose fully.

LEOPOLD KATSCHER.

JULIANA HORATIA EWING.

Born August 3, 1841.
Died May 13, 1885.

THOUGH it is nearly two years since the death of Mrs. Ewing, but little is known of her personal history in this country, where yet her books are so widely read; and we are

sure that many persons will be interested in these few particulars of her character and life gleaned from a little memorial that has not had much circulation here.*

Mrs. Ewing was the daughter of the Rev. Alfred and Margaret Gatty. Mr. Gatty was the Vicar of Ecclesfield in Yorkshire, where "Julie's" young life was spent, and Mrs. Gatty was herself a writer of repute, her *Parables from Nature* in particular being known in America. The daughter was "great" in the nursery with the younger members of the family, and achieved early distinction as a storyteller, especially on birthdays and at Christmas-tide. She was always a storyteller more than a writer. Her first tales were illustrated by her elder sister, and it is an interesting illustration of the spirit of the two and of the atmosphere of the life in this English vicarage, that these sisters, author and artist, "tithed" the first profits from their joint work, and with the funds so obtained first bought some hangings for the parish church, and, second, took two younger sisters, who were out of health, to Whitby for a change of air, and afterwards a brother, also an invalid, across to Belgium and Holland. Juliana did good service, too, as a District Visitor in her father's parish, and held a weekly class for young women in the vicarage. Her first story to appear in print was "A Bit of Green," published in the *Monthly Packet* in 1861. In 1866 Mrs. Gatty started *Aunt Judy's Magazine*, largely as a vehicle for her daughter's writings, selecting as its title the nickname by which "Julie" was called among her sisters. In this magazine, under her mother's editorship, nearly all her writings afterwards first appeared. After the mother's death in 1873 she and her sister Horatia K. F. edited it, but with her death in 1885 it died.

On the 1st of June, 1867, Miss Gatty became Mrs. Ewing by marriage to Major Alexander Ewing, A. P. D., and a week later sailed with him for New Brunswick, where their home was to be for the next two years. They established themselves in a pleasant house on the river bank near Fredericton. Here Mrs. Ewing amused herself with the Indians, their bead embroideries and their canoes; collected the native flowers and studied them with the aid of Gray's Botany; studied Hebrew with her husband and Bishop Medley; and sent home stories suggested by her novel observations and experiences.

Returning to England in 1869, Major Ewing was stationed for the next eight years at Aldershot, where Mrs. Ewing found new materials for her indefatigable pen. In 1878 they removed to Fulford, near York. In 1879 Major Ewing was ordered to Malta. Mrs. Ewing set out after a few months to follow him, but sickened on her way across France and was perforce brought back to England, while her husband was ordered on to Ceylon, whither it was wholly out of the question for her to proceed. This separation she was obliged to endure until his return in 1883. Then their home was made at Taunton; at Bath she died; and her burial was at Trull in Somerset on the 16th of May, 1885.

Mrs. Ewing's stories throughout, like those of Jacob Abbott and other writers for children who

* Julia Horatia Ewing and her Books. By Horatia K. F. Gatty. London: S. P. C. K. New York: E. & J. B. Young. 1885. 1s.

might be named, were founded on real life, but contained no portraits, unless "Aunt Liberty" in *A Great Emergency* were a portrait of herself. Many of her early stories were inspired by pictures in old German books, and a canvas in the London Exhibition would set her pen running on a lively tale. She had a great love for animals and flowers. The former she studied with scrupulous care for every use she made of them in her books; they, wherever they appear in her pages, are real. She had great powers of imitation and mimicry, as her success in private theatricals at Aldershot and elsewhere evinced. Poetry she infrequently attempted, except in the form of hymns for Sunday-school festivals. Her mind was more vigorous than her body. Her heroism and her unselfishness were illustrated in the fact that once she went alone up to London to undergo a painful surgical operation, because she would not subject any of her friends to the trial of going with her. Her life went out in the suffering that attended her much of her way. The German print of the Crucifixion, which she caused to be hung over the drawing-room fire-place in every house of wood or stone she occupied for years, was the emblem of this side of her experience. Yet she unfailingly preached the Gospel of Hope, and lived to the end in sunshine and in peace. On her sick bed she liked to repeat the alternate verses of the Psalms as they were read to her. "Letters on Flowers" were almost the last thing she wrote, and in flowers literally she was buried.

Mrs. Ewing wrote in all upwards of one hundred stories, short and long. After their first appearance in *Aunt Judy's Magazine* or the *Monthly Packet*, they were generally reprinted in book form. Foremost among them are the following:

A Flatiron for a Farthing.
A Great Emergency.
We and the World.
Jackanapes.
Daddy Darwin's Dovecote.
Mary's Meadow.
Mrs. Overthway's Remembrances.
Lob-lie-by-the-Fire.
Old-Fashioned Fairy Tales.
Jan of the Windmill.
The Story of a Short Life.

ORIGINAL POETRY.

To a Literary Pop.

You praise the poet of immortal name,
Now, when the world's best eulogies are willed him.
Living, he wanted bread far more than fame;
He was not "classic" till starvation killed him.
What if some Keats now felt the critic's brand?
Some Chatterton today cursed fortune's fetters?
Dare you cheer either with benignant hand?
Not you!—sleek lacquey at the skirts of Letters!
New York City, Feb. 14, 1887. EDGAR FAWCETT.

Place au Rossignol!

"And then there advanced to the throng of chattering birds a plaintive wren, who announced the coming of the nightingale, and demanded silence that they might hear his song."—*Old Fable*.

O little birds, your voices shrill
Fill all the woodland space with sound;
Your shrieks and calls in long-drawn trill
On every side re-echo round;
Our ears are wearied; we'd rejoice
If some sure spell of deft romance
Would kindly hush each aspirant voice
And give the nightingale a chance!

O little bards, your "songs" appall;
 You'll surely strain your tender throats;
 Parnassus' groves are free to all,
 But we would gladly spare *your* notes.
 You "only sing because" you "must!"
 Would not one know it at a glance?
 Yet, with all due respect, we trust
 You'll give some greater bard a chance!

Dorchester, Mass., March 4, 1887.

H. S.

MINOR NOTICES.

Mrs. Clara Erskine Clement's *Outline History of Architecture* is offered in its title-page both to "beginners and students," but is less sufficient for the latter than for the former. To "beginners" only can we commend it. Its illustrations are numerous and often pertinent. [White, Stokes & Allen. \$2.50.]

The Cavé method of *Learning to Draw from Memory* is imparted by its author, Madame Marie Elizabeth Cavé, in a series of letters, whose style is "Frenchy." Madame's idea is that drawing is as natural an art to learn as writing, and that whoever can handle a pen can master the pencil. We doubt it, and we doubt if this book will prove it. [G. P. Putnam's Sons. \$1.25.]

In *The Mormon Puzzle and How to Solve It*, the Rev. R. W. Beers, a Presbyterian pastor of Elkton, Md., takes novel ground for a man of his cloth. He has never been in Utah, and has studied the subject only from a distance and in the works of others. But while frankly recognizing and fully reprobating the evils of Mormonism, he does not hesitate to say that in his opinion "there is genuine Gospel enough in the Mormon creed to save it from the grave." Therefore he believes in reformation from within, and argues forcibly and fervently for the introduction of colonization and educational influences. The book is a sensible and liberal contribution to the discussion. [Funk & Wagnalls. \$1.00.]

Through the Gates of Gold, a Fragment of Thought. "On the mental steps (!) of a million men Buddha passed through the Gates of Gold; and because a great crowd pressed about the threshold, he was able to leave behind him words which prove that those gates will open." *Ab uno disce omnes*; this sentence is a good specimen brick of the rhetoric and the logic of this "poor fragment of thought," as the author, with quite insufficient modesty, styles it at the end. It is very poor, and very fragmentary; and we doubt its title to be called "thought." What the theosophist "is pleased to call his mind" has undoubtedly been considerably exercised in its production, but to very little profit. Much here is the baldest commonplace, slightly disguised; then much vague and meaningless allusion to the Gates of Gold, which, as the author says, "lead to no special place;" the weakness of pleasure, knowledge and virtue, especially of the last, is fully exposed by the author, and we close the book with the feeling that the Gates of Brass would be a fitter title for these bumptious pages. [Roberts Bros. 50c.]

Lee & Shepard's illustrated editions of the well-known hymns, "Abide with Me," "Nearer my God, to Thee," and "Rock of Ages," are ready in fresh covers of appropriate designs for Easter uses.

From the same publishers with the above, and in anticipation of the same season of the Chris-

tian year, we have four new illustrated quartos: *The Message of the Bluebird*, *Gladness of Easter*, *See the Land her Easter Keeping*, and *Arise, my Soul, Arise*. The first of these, by Miss Jerome, is a handful of leaves out of her portfolio of bird songs and pictures; the other three are pictorial settings of hymns of the resurrection. Of these three the preferable are the third and fourth; Kingsley's hymn, "See the Land her Easter Keeping," being the least effectively presented.

LITERATURE IN BRAZIL.

From a chapter in the Hon. C. C. Andrews's new book on Brazil, noticed elsewhere, we have extracted a few data respecting authors and journals in Brazil, which are recast and rearranged below in an order convenient for reference.

Authors.

ALENCAR, José Martiniano de. Born at Ceará, in northern Brazil, May 1, 1829; died Dec. 12, 1877. Wrote some 30 works of fiction, of which *Iracema* and *Guarany* are considered the best. The former is a prose poem, founded on life in a colony at the mouth of the Jaguaribe. *Guarany* is a romance depicting the devotion of a young Indian lover to his Portuguese mistress. Alencar filled an important position in the educational and the civil service, and was at one time proprietor and editor of *Diário do Rio*, in which his first writings appeared.

ALOES, Antonio Castro, b. near Curralinho, Bahia, March 14, 1847, d. July 6, 1871, poet and dramatist. His reputed best work is *Cachoeira de Paulo Afonso*. He left many unpublished manuscripts.

ASSIS, Machado de, poet, and writer of short stories, now living.

CALDAS, the Padre Antonio Pereira de Souza, b. in Brazil, educated in Portugal and Italy; lyric poet, translator of the Psalms of David into Portuguese verse.

CORREIA, Raymundo, poet, now living.

DIAS, Antonio Gonçalves, b. at Caxias, Maranhão, Aug. 10, 1823, d. Nov. 3, 1864; educated in Portugal; journalist, teacher, and poet; author of *Primeiros Cantos* (1846), *Leonor de Mendonça* (a drama, 1847), a dictionary of the Tupi language (1857), and in the same year an epic poem, a fragment of *Tymbiras*.

DURAO, Frei José de S. Rita, b. at Catta-preta in the province of Minas-Geraes, about 1720, d. 1784; educated by the Jesuits, doctor in theology, historical poet.

GUIMARAES, Bernardo, b. in Ouro Preto, Aug. 15, 1825, d. March 10, 1884. Soldier, journalist, poet, and novelist. His *Cantos da Solidão* are admired; his prose works numerous; among the latter are *Ermitão de Muquem*, *Garimpeiro*, *Slave Isarra*, and *Seminarista*. The latter is an argument against the compulsory celibacy of the priesthood.

GUIMARAES, Luiz, poet, now living.

JOSÉ, Casimiro, Marques de Abreu, b. in the village of Barra de São João, Jan. 4, 1837, d. Oct. 18, 1860; poet. The Rio Edition of his writings contains 70 lyrics.

MACEDO, Joaquim Manoel de, b. in the village of Itaboraity June 24, 1820, d. April 11, 1882. Especially distinguished as a novelist. His *Moreninha* (1844) is regarded as laying the foundation of Brazilian fiction. It is a realistic picture of society in Rio. Besides his numerous novels he wrote dramas, a History of Brazil, a Bio-

graphical Year [4 vols.], and contributed to journals.

MAGALHAES, Domingos José Gonçalves, b. at Rio Janeiro, Aug. 13, 1811; poet and dramatist whose works are characterized by simplicity and a high moral tone. His chief work, *Confederação dos Tumoyos*, is a patriotic poem. His *Antonio José* is the earliest Brazilian tragedy.

MAGALHAES, Valentim, poet, now living.

OLIVEIRA, Alberto de, poet, now living, author of *Meridionaes*.

SILVA, Innocencio F. da; author of a *Dicionário Bibliographico*.

VARELLA, Fagundes, a poet recently deceased, of whom no biographical particulars are accessible.

VARNHAGEM, Francisco Adolpho, Viscount of Porto Seguro; author of a History of Brazil and a defense of Amerigo Vespucci as discoverer of America.

Some Journals.

Revista Trimestral do Instituto Historico Geographico e Ethnographico do Brazil. Rio. A quarterly historical journal.

O Direito Revista Mensal de Legislação Doutrina e Jurisprudencia. Rio. A monthly journal of legal decisions.

Jornal do Commercio. Rio. The principal newspaper of that city. Established 1827. Circulation 20,000.

Revista Illustrada. Rio. The "Punch" of Brazil. Eight pages.

A ROMAN MAGAZINE.

We are in regular receipt of the *Nuova Antologia*, a fortnightly magazine published in Rome, at which our readers may like to glance for a moment over the editorial shoulder. The January and February numbers begin the year with articles of notable quality and variety. The recent revival at Turin of certain dramas of the XVI century is commented upon unfavorably by the Hon. Bonghi, who finds in them nothing desirable for resuscitation. Comedy inherited from the Greek authors, obsolete words and constructions, and subjects and treatment utterly unfit to be presented before an honest audience—this is substantially the verdict passed not only indeed by Signor Bonghi, but by the Italian press upon this dramatic revival. The brilliant play-writer, Giacosa, he of the mediæval troubadours and blonde châtelines, together with the other eminent men of letters who gave conferences upon these comedies, must have been under some literary hallucination, a hypnotism of the antique. In the same article Signor Bonghi criticises the *Abbesse de Jouarre* of M. Ernest Renan; and finds it a shining example of the defects of its author. "Napoleon at the Isle of Elba" is the title of an article by Signor G. Livi, who, by means of access to documents hitherto unpublished, casts new light upon the political attitude of Napoleon during his brief reign of exile. The letter is quoted in which a society of Italian patriots invited him to lead in the conquest of Italy, and place himself upon the throne of the Cæsars. This, with other documents cited, helps to make coherent the web of plots, counter-plots, suspicions, and delusions of the episode of Elba; and, with the comments of Signor Livi, forms a valuable addition to Napoleonic history. In "An Etruscan Pompeii" Signor E. Brizio de-

scribes the researches made at Misano, near Bologna, an Etruscan city, built upon a regular plan in conformity with the prescriptions borrowed by the Etruscans from the Roman augurs, with its necropolis, of which the uncovered tombs recall the allusion of Dante to the arches of Pola and Arles. In the critique by Signor F. d'Arcais of Fambri's new drama, "L'Aretino," literary praise is mingled with the just objection that the Aretino is not such as history records him. The protagonist of the play is moved by sentiments quite foreign to the impudent, unscrupulous Leonardo Aretino, who, without reverence or respect, pushed himself here and there, and degraded his great literary gifts to basest uses—the prototype of the modern reporter at his worst. Signor V. Ellena writes of the new commercial treaty, proposed to supersede that of 1878 with Austria-Hungary, and of 1881 with France. Signor P. G. Molmenti bewails the passing away of Venice, the mystic bride of the sea, beneath the rude hands of reform. There are also articles upon the Conclave of Leo XIII; the People and Languages of Abyssinia; the Crisis in Germany, considered by the Hon. Bonghi; and a picturesque and optimistic article upon the beneficence and beauty which recent science has discovered in certain microbes—the little commas which place, when malevolent, a period to so many an existence. In finely imaginative verse, Signor D. Gnoli strikes a note of incitement to his brother poets. Among the literary articles of especial interest is that upon the new "Locksley Hall," of which the critic, Signor E. Nencioni, has to say that "it is a work of rare and austere beauty, which instills an affectionate reverence." Signor G. Cesareo, known as a student of Shakespeare, writes concerning some modern poets of Spain, Chili, and Peru. The serial novels are the "Tears of One's Neighbor" (*Le Lacrime del Pressimo*), by Signor G. Rovetta; and "Amore," in which Signora Matilde Terao displays the accurate realism of the journalist together with the delicate feminine quality, pervasive, but not too much accentuated, of her literary style. The minor departments review current politics, books, events in literature and art, and the financial situation of the fortnight previous to the date of the monthly publication of the *Nuova Antologia*. [Rome: Via del Corso, 466.]

OTHER PERIODICALS.

The March *Century* offers a captivating list of contents. Mr. Cable has done hardly anything better in its way than his Acadian story of "Grande Pointe"; Mrs. Schuyler Van Rensselaer begins a collection of illustrated notes on the cathedral architecture of England; there are some agreeable reminiscences of Secretary Stanton; and Wilbur Fisk Tillett tells us about the renaissance in the South, where he says there has been an increase of wealth over population in the last five years of twenty-five per cent; cause, the abolition of slavery—"when the slaves were emancipated the white people were set to work." Mr. Tillett believes that more real literary work has been done in the South in the last fifteen years than was done altogether before the war. If any one wishes to know how the typical cultivated American girl looks, with her delicate and gracious beauty, her deep-eyed

earnestness, and her firm, questioning mouth, he will find her revealed in Mr. John T. Stoddard's composite photographs of Smith College classes in his article on composite photography, which suggests improvements on Galton's method. Dr. J. M. Buckley deals a sturdy final blow at the faith-healing chimæra, which Kelso Carter is allowed to defend in four pages of superstitious cant. One of the most entertaining of the papers in this number of the *Century* is J. R. G. Hassard's account of a camping-out trip in Southern California; there were five in the party, they were out sixty-eight days, they had a guide, a Chinese cook, a cow, and a great many table luxuries, and the total cost for each person was two dollars a day.

Prof. St. George Mivart has something to say about the future of Christianity, in the *Forum* for March, starting with the conclusion that "no theism but Christian theism, that is, some form of Christianity, can be the absolute and final religion of mankind." Dr. E. E. Hale begins a proposed series of articles on helpful books with an attractive bit of personal confession. The rule for buying books he thinks should be "like that which was laid down for marriage by an admirable husband of a charming wife: "'Do not be married until you cannot possibly help it.'" Prof. Ely shows why labor organizations are likely to be of service to the world; Dr. W. A. Hammond accounts for mysterious disappearances by the psychological phenomena of double consciousness; Prof. Theodore Gill is incredulous about sea-serpent stories; Col. T. W. Knox declares that the world is rapidly becoming overcrowded, and will soon be obliged to display the sign "Standing room only;" and Judge E. A. Thomas makes a vigorous attack on the jury system.

An article by such a writer as Taine, on such a subject as Napoleon Bonaparte, is something of a novelty, at least, if not a treasure, and the reader will find it in the March number of the *New Princeton*. "Posthumous brother of Dante and Michael Angelo," the great French critic calls the great French Emperor, "one of the three sovereign minds of the Italian Renaissance." "The Essentials of Eloquence," according to Rev. Dr. Wm. M. Taylor, further on, are a special gift, training, character, a good cause, a great occasion, and a sympathetic audience. No wonder, then, there are so few orators. In writing of "The Course of American Architecture" Mr. W. P. P. Longfellow, nephew of the poet, criticises the national fondness for the conspicuous and the merely ornamental. The literary studies are one on Victor Hugo by John S. Fiske and one on George Meredith by Flora L. Shaw, the former a continued critical review of the poet's works, the latter a sympathetic sketch with large place given to the personal equation. The light articles, a feature of the *Princeton* in its new life, are "Don Finimondone," a Calabrian love-story by Mrs. Cavazza, a lady of Portland, Maine, and "Idle Notes of an Uneventful Voyage," by Brander Matthews, an amusing, life-like picture of a voyage home across the Atlantic in a swift Cunarder.

—Hon. Carl Schurz's life of *Henry Clay* in the "American Statesmen Series" is to be in two volumes; it will be issued soon by Houghton, Mifflin & Co., who have also in preparation a new edition of *Rural Hours*, by Susan Feni-

more Cooper *The Law of Divorce*, by A. Parlett Lloyd; and *A Club of One*: "Passages from the Note Book of a Man who Might Have Been Sociable."

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

Sundry Notes and Queries. A correspondent in Ohio asks: "Is any book published giving an analysis of Shakespeare's plays? If so, where published?" We are not sure that we know what is meant by "analysis" here. If an outline of the plots of the plays, we know of no such book; though we have the impression that one of the popular one-volume editions of Shakespeare (is it the so-called "Avon" edition?) contains something of the sort. The stories of the plays are best told in Lamb's well-known *Tales from Shakespeare*. There are several inferior books of the kind.

An excellent teacher and critic finds fault with us for the spelling of *patines* in the familiar passage in the *Merchant*, v. 1, 59:

"Look how the floor of heaven
Is thick inlaid with patines of bright gold."

She says:

I prefer the *looks of patines* myself, but *patens* has surely better support; for the 1623 edition has *patiens*, whose natural modification, allowing for changed spelling, would be the omission of one *t*. If it be said that the primitive is *patina*, it may also be said that the other form of the Latin is *patena*; and the French being *patène*, the inference in favor of *paten* seems to me very strong.

In our edition of the play we followed the spelling adopted by all the editors, English and American. Now that our attention is called to the various forms—*patine*, *patin*, and *paten*—we prefer the first, though with no disposition to quarrel with anybody who prefers either of the others. The usual Latin form is *patina*, in spite of the derivation from *patere*; and the derivative *patinarius* appears to be invariably so spelled. The French has the form *patine* for the *patina* on bronze, which is etymologically the very same word.

A Canadian correspondent writes:

On p. 134 of your *Mer. of Ven.* you translate *Isola di Rialto* by the "Island of the Deep Stream." It is easy enough to see how you fell into the deep stream (*rivo* from *rivus* instead of *ripa*), and you can easily enough pull yourself out in the next edition.

As it happens, it is our friend who has tumbled into the stream, as some editors of the play had done before him. The Italian *rivo* is from the Latin *rivus*, and means stream; the equivalent of *ripa*, bank, being the feminine *riua*. We may add that "island of the high bank" would be a strange name for the *Isola di Rialto*, which is as flat as the other islands on which Venice is built.

The critic also says that *Rialto* in the folio of 1623 is "always spelt *Ryalta*." The word occurs five times in the play: in the first two, it is *Ryalta*; in the other three, it is *Ryalto*.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

812. English and American Literature. (To F. C. R., North Bloomfield O.) Your inquiry for "the best book on English and American literature" is so general as to be hard to answer. Chambers's *Cyclopædia* is a voluminous collection of extracts with accompanying biographical and critical narrative. [American Book Exchange.]—Brooke's *Primer of English Literature* is the best brief introduction in the language, but is very brief. [Appleton.]—Wm. Minto's *Manual of English Prose Literature* is excellent. [Blackwood.]—Tyler's *History of American Literature* is voluminous, exhaustive, and incomplete. [Putnam.]—Richardson has written a *Primer of American Literature*, which is a rapid sketch [Houghton], and has published the first volume of a *History*, which has merit [Putnam.]

813. Lucian of Samosata. (To J. E. G., Towson, Md.) There is an incomplete English translation of Lucian's works by Dr. Thomas Franklin [London. 4 vols. 1781]; one complete by William Tooke [London. 2 vols. 1820]; a translation of selections by Evelyn Abbott [London. 1872]; one by W. L. Collins [Edinburgh. 1873]; and one by C. R. Williams. 1882]. The two first named would be had with difficulty.

814. The Prince of Naphthali. (Answer to 811.) The book is *Salathiel* (The Wandering Jew), by Rev. George C. Croly. Peterson & Bro. of Philadelphia published it long ago in paper. It is in the catalogue of Boston Public Library, "Lower Hall, Eng. Prose Fiction," 5,071. E. W. H.

Charlestown, Mass.

815. Wanted to find a poem, perhaps translated from the German, in which a mother returns from the grave to take back with her one by one her children, who are not kindly treated by their step-mother. E. W. H.

Charlestown, Mass.

816. Lists of selected books in Fiction, Travels, etc. (To F. J. R., Harrisburg, Pa.) Your questions are so general and sweeping that it is difficult to answer them in a narrow compass. *The Best Reading* [G. P. Putnam's Sons] is a good general index to what is best in all branches of literature. It touches the foreign field. The Class List of English Prose Fiction, published and for sale by the Boston Public Library, is complete and admirable touching that part of the subject. For critical and descriptive works on fiction and fiction writers see Forsyth's *Novels and Novelists of 18th Century* [Appleton], Masson's *British Novelists and Their Styles* [Lothrop], Scott's *Lives of Celebrated Novelists* [Scribner & Welford], Tuckerman's *History of English Prose Fiction* [Putnam], Lanier's *The English Novel* [Scribner], James's *French Poets and Novelists* (Macmillan), Hosmer's *Short History of German Literature* [Jones], Brandes's *Eminent Authors of the Nineteenth Century* [Crowell]. As masters of a rich and copious style read Plutarch, De Foe, Addison, Steele, Burke, Goldsmith, George Eliot, Irving, Hawthorne.

817. Authorship wanted of the following:
An honest confession is good for the soul.

NEWS AND NOTES.

—The recent visit to Boston of Mrs. John T. Sargent, in whose hospitable parlors the Radical Club had its home for so long, has been greatly enjoyed by her many friends in this city. On a Tuesday lately a pleasant reception was given in her honor in a delightful Beacon Street home, and a few among the people present were the artist Gauguengig, Mr. Arlo Bates, who is gaining distinction in the threefold capacity of journalist, novelist, and poet, Mrs. Grace Oliver, the biographer of Dean Stanley, Mrs. Moulton, Miss Craig, the actress, Mr. Pickering, the Browning reader, and the poet-clergyman, Rev. Arthur Wentworth Eaton.

—At Mr. Partridge's readings from Shelley and Keats one saw literary, artistic, and fashionable Boston. This may be in part due to a Browning reaction, but it is largely owing to the fact that the young poet-sculptor interprets the two most *spirituelle* of our poets in a charming and sympathetic manner. Among the poems Mr. Partridge has read are Shelley's "Skylark," "Adonais," and "Hymn to Intellectual Beauty," Keats's "Eve of St. Agnes" and "Ode to a Nightingale."

—It was a fair wind that brought from New York recently the news that Frank Dempster Sherman is soon to give to the public, through White, Stokes & Allen, a volume of poems to be called *Madrigals and Catches*. Though Mr. Sherman had not a wide acquaintance in Boston during his connection with the present senior class at Harvard, those who had the good fortune to know him will not soon forget his genial personality, and a nature that has won for him quite as many friends as have his dainty and light-hearted rhymes.

—Fitzgerald Malloy, the author, has been spending the winter in Algiers, investigating certain branches of Oriental occultism under the guidance of an Arab mystic. The results of his experience will be embodied in a novel to be published by Messrs. Ward & Downey, London, in September.

—Since writing elsewhere of Mrs. Anna Bowman Dodd's *Cathedral Days* we have obtained a few particulars concerning her, in which all readers of that charming book will be interested. It is, as we surmised, her first book, but it is by no means her first writing. Mrs. Dodd, who was Miss Anna Bowman Blake, and is the daughter of Stephen M. Blake, a well-known New York merchant, in which city her home has always been, began literary work some ten years ago in the newspapers and magazines, chiefly the New York *Evening Post*, *Appleton's Journal*, and *Harper's* and *Lippincott's* magazines. A paper by her in *Harper's* in 1881 on "Frank Political Leaders" is said to have been pronounced by Mr. Henry M. Alden, the editor, "the most brilliant article of the kind we have had in ten years." This article grew out of a visit to Europe in 1880. A contribution by Miss Blake to *Appleton's Journal*, on "Philosophy at Concord," was translated into French, reprinted in Littré's *Revue Philosophique*, and excited much comment in France. Since her marriage to Mr. Edward W. Dodd, formerly of Boston, her pen has been mostly engaged on art criticism, and for two years she has held a connection with the *London Art Journal*. *Cathedral Days* is a first essay in the more

serious field which Mrs. Dodd hopes to enter, and it is certainly a most promising one. We shall be both surprised and disappointed not to receive more and excellent work at her hands.

—A recent number of the *Detroit Tribune* has an article by J. S. Phillips on Mr. Vanderpoole, the author of *Sebatana* and *Ruhainah*, two novels of Eastern life, and, as Mr. Phillips believes, of *Democracy*, a much-talked-of novel in Holt's Leisure Hour Series. *Ruhainah* was published by Cassell under the pseudonym of "Evan Stanton." According to Mr. Phillips Mr. Vanderpoole is a young man of 32, was born and brought up in the United States, but comes of a notable French family, was grand-nephew to George Sand, and is one of her literary executors. He was one of six persons who were at her bedside when she died. For eighteen years his hand has been in print. He has done a journalist's work in Paris, London, New York, and Chicago papers, has traveled in Egypt, Persia, Africa, India, Alaska, and British America, writes with equal facility in English and French, was correspondent of *Figaro* during the Turko-Russian War, and has sung Bayard Taylor's Bedouin song to Arabs on the Nile. The story which Mr. Phillips tells of him is a romance in itself. The publication of his last completed work, "The Pilgrim of Lost Hope," a tale of California mining life, has just been begun in the *Detroit Sunday Tribune*. He has materials collected for a work on the comparative grammar of the Oriental languages, and a series of Egyptian and Oriental tales in mind.

—Mr. J. Elliot Cabot's memoir of Emerson may be expected from the press of Houghton, Mifflin & Co. on the 25th of May. It will be in two volumes of the size of the Riverside edition of Emerson's Works, and will consist of extracts from his unpublished MSS., with a thread of biography.

—The London *Athenæum* says that Mr. Lowell expects to be in England again at Easter; that Mr. Kingslake has at last completed his *Invasion of the Crimea*, and sent the final MS. to the publishers; that Sir James Stephens has been compelled to give up his intention of writing a life of Carlyle for "English Men of Letters;" that the author of *Obiter Dicta* is soon to be heard from again; that Mr. Weale is engaged on an elaborate work about book-binding; that the Routledges will shortly commence the publication of an illustrated edition of "Masterpieces of French Fiction" in monthly volumes; that Mr. Hughès's memoir of Bishop Fraser is ready; that Miss Robinson's translation of the *Heptameron* will consist of a selection of thirty of its best tales; that a memoir of the late Lord Idlesleigh, for which there are ample materials, is contemplated by his family; that a new volume of poems by George Meredith is in press; that Drs. Döllinger and Reusch are editing the almost unknown autobiography of Cardinal Bellarmine; and that the English Goethe Society now numbers 200 members.

—We read in the *Academy* that a volume of selected stories by the late Philip Bourke Marston will be published this spring; that new novels by Mr. Hardy, Mr. Black, and Mr. Hatton are on the eve of appearance; that the Queen has given consent to the publication of a small book by Miss Kenyon entitled *Scenes in the Life of the Princess Alice*; that Mr. Gosse

has been lecturing at the Royal Institution on "The Critics of the Age of Anne" and at Cambridge on "The Earlier Writings of Swift"; and that Sir Richard Burton, after finishing up his *Arabian Nights*, will bring out a limited edition of his version of the *Pentamerone* of Basili.

— *Echoes of Bible History*, by the Rt. Rev. W. P. Walsh, Bishop of Ossory, Ireland, to be published by Thomas Whittaker, will show how discoveries of recent years in Eastern lands throw light upon the Bible narrative.

— *Juanita, a Romance of Real Life in Cuba*, by the late Mrs. Horace Mann, is to be published shortly by the D. Lothrop Co. The story, which deals with the subject of slavery, was written before *Uncle Tom's Cabin* was given to the world, but as many of the characters and incidents were real, the author kept back the manuscript; now, after her death, it has been found worthy of publication.

— Ticknor & Co. announce the publication of a series of light fiction in paper covers, for leisure hour and summer reading. The series will include works by Blanche Howard, Edgar Fawcett, E. W. Howe, Barrett Wendell, and Virginia W. Johnson.

— In announcing the issue of part III (Bat-Boy) of the *New English Dictionary*, the publishers, Macmillan & Co., call attention to the fact that "it is a characteristic of the letter B (shared only by some letters of less compass toward the end of the alphabet) that a very small proportion of the words beginning with it are derived from or through Latin, the great majority being Teutonic, either of the native Old English stock, or of the accessions which this received from the kindred speech of the Norsemen. Hence the present part deals with many of the oldest and most interesting words of the language, which are also among its most important living elements in every-day use."

— Among the large staff of editors employed on the new dictionary in preparation by the Century Co. of New York, Austin Abbott, Esq., is in charge of the department of law, and his brother, Rev. Dr. Lyman Abbott, of the theological.

— Col. J. L. Peyton of Staunton, Va., is writing a *History of Virginia* "from the Retrocession of Alexandria to the Reconstruction of the Union."

— A new edition of Rev. Dr. Lyman Abbott's life of Henry Ward Beecher, bringing the narrative down to the end of Mr. Beecher's career, will be ready soon by Funk & Wagnalls. Rev. S. B. Halliday will assist Dr. Abbott in completing the work.

— A third edition of Mrs. Silsbee's *Half-Century in Salem* is now on the press.

— The Hon. Dexter Richards is to provide Newport, N. H., with a library building to cost at least \$12,000.

— Mr. T. W. Higginson is said to be collaborating with Dr. Edward Channing of Harvard College in the production of a popular history of England, somewhat in the style of the *Young Folks' History of the United States*.

— The death of Col. Robert N. Scott, late chief of the office of publication of war records at Washington, will not seriously impede the completion of the gigantic task to which he gave so much time and thought. All the material to be used has been copied and arranged in proper

order, and most of the maps have been collected. Twenty-five volumes of the series have already been printed; the series will probably extend to about eighty volumes.

— Paul Henri Féval, a prolific French novelist after the manner of Dumas père, died on the 9th inst. at the age of seventy.

— The library of Gen. R. C. Hawkins (2,578 titles), to be sold in New York next week by Leavitt & Co., contains many rare and choice books, including, briefly, Vespucci's *Voyages* (1509); De Bry's *Voyages*; Father Hennepin's *Voyage and New Discovery*, both the 1697 and 1704 editions; Cadwallader Colden's *Five Indian Nations* (London, 1747); Ben Jonson's works, first collected editions (1616); 40 titles of Shakespeareana, including Rowe's edition, the second quarto of "Love's Labor Lost," and "The Return from Parnassus;" the black letter (1602) edition of Chaucer; the first and second folios of Spenser; the first English translation of Rabelais; Florio's translation of Montaigne; Bacon's *Essays* (1639); and the first American edition of Irving's *Sketch Book*.

A biographical dictionary, to include accounts of the lives of all men and women of note throughout the world during the period from 1800 to 1887, is announced by Cassell & Co. It will be in one large volume, entitled *Celebrities of the Century*. The American contributions are to be prepared under the supervision of American writers.

— Prof. Henry Morley, who has been for many years engaged in collecting material for an elaborate *History of English Literature*, has it now nearly ready for the press. It will fill twenty octavo volumes, covering the period from Alfred to the present day, in a continuous narrative. The volumes, however, will be grouped by periods, and each volume will be separately indexed. Cassell & Co. are to publish this monumental work.

— An edition of the English translation of Karl Marx's *Capital*, an elaborate exposition of socialism, has been obtained for American consumption by Scribner & Welford.

— The series of monographs on "Epochs of Modern History" is said to have attained a sale of 90,000 copies.

— A new edition of Flemming's *Vocabulary of Philosophy*, which has been out of print for so long, is about to be issued by Scribner & Welford. This edition will be completely revised and practically rewritten by Professor Calderwood.

— Twenty-one Americans composers write to the April *Century* in favor of international copyright. It will be remembered that a similar group of "Open Letters" from American authors was published in *The Century* for February, 1886.

— The publication of the first number of *The Writer*, a monthly magazine designed to be a practical guide and help to all who write for the press, is announced. Contributions from literary people of repute are promised, and every number is to be composed wholly of original matter. The editors are W. H. Hills and Robert Luce, both of the *Boston Globe*. The scheme of the new periodical is a good one and deserves the success which we are confident it will attain.

— Houghton, Mifflin & Co. announce a new edition of Browning, in six volumes, which will contain all the poetry which that poet has hith-

erto written, from the latest revised London edition. The first two volumes will appear in April, and the rest will follow in rapid succession.

— The price of Mr. W. E. Benjamin's collected set of original editions of Dickens's Works was \$1,200, not \$12, as our types made it in our last issue! Even at that price the set has been sold, and Mr. Benjamin already has an order to duplicate it, which it will probably take him a year to do.

— Among the noteworthy publications which the D. Lothrop Co. have in hand is a volume of travel and observation, by Dr. Alexander McKenzie, relating to Europe and the East. The same house will publish *Life Among the Germans*, by E. Louise Parry; *When I was a Boy in China*, by Prof. Yon Phon Lee; and *Prose Pastorals*, by Herbert M. Silvester.

Publishers' Announcements.

— A. D. F. Randolph & Co.: *Abraham, Joseph, and Moses in Egypt* (the Stone lectures for 1887), Rev. Alfred H. Kellogg, D. D.

— G. P. Putnam's Sons: *The American Electoral System*: "Its character and its History," Charles O'Neil.

— T. Y. Crowell & Co.: *The Death of Ivan Ilyitch*, and other stories, from the Russian of Count L. N. Tolstoi; *The Picture of Paul*, Rev. H. K. Hawcis.

— D. O. Haynes & Co., Detroit: *The Cremation of the Dead*, Hugo Erichsen, M. D.

— Arnold & Co.: *Theology of Evolution*, E. D. Cope, Ph. D.

— Charles Scribner's Sons: *Agriculture in Some of Its Relations with Chemistry*, Prof. F. H. Storer; *The Early Tudors* (Epochs of Modern History), Rev. C. E. Moberly.

— Ticknor & Co.: *American Literature and Other Papers*, E. P. Whipple; *Last Memorials of Henry Wadsworth Longfellow*, Samuel Longfellow; *The Confessions of Claud*, Edgar Fawcett; *Discourses on Architecture*, E. E. Viollet-le-Duc; *The New Astronomy*, S. P. Langley; *Stories and Sketches*, John Boyle O'Reilly; *A Sea Change*; "or, Love's Stowaway," by William D. Howells.

NEOBIOLOGY.

Jan. 19, Dr. Olof Otto Hugo Johannes von Feilitzen, Stockholm, in his 33d y.; literary history and criticism.

Feb. 5, Richard H. Bealey, Nottingham, England, 59 y.; Lancashire dialect poet.

Feb. 15, Mr. J. Sandifer, London; publisher.

Feb. 10 (3?), Mrs. Henry Wood, England, 68 y.; novelist.

Feb. —, Sir Charles Macgregor, England; travels in Khorassan.

Feb. 10, Rev. Samuel Hopkins, Northampton, Mass., 79 y.; author of a *History of the Puritans*.

Feb. —, M. Feuilleux de Conches, France, 84 y.; biographer and editor in French literature.

Feb. —, the Marquis Juan Antonio Seoane, Spain; philosophy.

Mar. 8, Rev. Henry Ward Beecher, Brooklyn, N. Y., in his 74th y.; preacher, orator, journalist, and religious author.

Mar. 8, Paul Henri Faval, Paris, in his 70th year; dramatist, novelist, and historian.

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NAUMANN'S HISTORY OF MUSIC.*

GERMAN authorship, English editorship, 1,332 pages of letter press and upwards of 300 illustrations, many of them of extreme interest, invest this work with imposing dimensions and solid values. In the number, variety, and value of its illustrations it surpasses any work on the subject with which we are familiar, any certainly which is easily accessible; while in scope it is comprehensive, in treatment thorough, in learning affluent, and in criticism judicious and instructive. The first volume is somewhat strictly historical, the second shades off into musical biography, which as we approach the present time becomes minute and rapid. It would be too much to say that every musician of note, past and present, is catalogued in its pages, but it would be hard to name one who is omitted; composers, organists, pianists, violinists, vocalists, all are here, sometimes honored with the dignity of whole chapters, as Bach and Handel, Mozart and Beethoven; sometimes dismissed with a few lines, as Czerny and Hartmann, Bennett and Sullivan. Each officer and private in this great army of composition, instrumentation, and song is recognized, ranked, and passed in review before the reader.

The first volume deals with the scientific,

philosophical, more truly historical divisions of the subject; all that part of it, we may say, which lies back of the Reformation. Here human figures are dim and names uncertain, while as we recede into the archaic period we have only currents and tendencies to study. Book First has to do with the music of the ancients, the Chinese, Japanese, and Hindoos, the Egyptians and their companion families among the nations, the Israelites and their apostate descendants the Islamites, and after them the Greeks and Romans. Thence we pass in Book II to the early Christian and the Middle Ages, to the development of church music, the contributions of Gregory, the Folk-Music, the troubadours and the minnesingers, and the rise of the Netherlands and the English schools. Of Book III Luther is the central figure, with the Reformation developments of musical science and art throughout Europe. At this point the second volume joins on, with its portrait gallery of the men who have made music famous in the last two hundred years. Men, we say, for it is astonishing how few women are numbered in the company of great musicians.

The illustrations are a distinguished feature of this fascinating history. Some of them are pictures of the first rude implements of sound; others portraits of great players and singers whose faces we are glad to see. Many are inserted fac-similes of musical manuscripts and autograph letters. There is, for example, a page of Handel's "Messiah," a view of Beethoven on his death-bed, a drawing of Mozart's ear compared with an ordinary ear.

A happy instance of the author's skill in characterization is his remark that Bach is the Old Testament, Beethoven the New Testament, of musicians.

FRANKLIN IN FRANCE.*

THE "original documents" on which is based this handsome volume, treating very freshly and entertainingly of Franklin's long residence in France as the representative of the infant republic of the United States of America, are those purchased by Congress under President Garfield. Their character and their varied history as a collection are presented in a full preface, which also names, as source of this work, the letters addressed to Franklin, preserved by the American Philosophical Society; the Bancroft manuscripts; those of the "House of Adams;" the archives of Massachusetts; the Austin diary; and Dr. Sparks's collection of unprinted matter.

From all these quarters Rev. Dr. Hale and his son, who in this work makes a promising first appearance as a historian, have

selected the materials for a fresh examination and presentation of Franklin's whole mission to France, "printing all the more important letters not published heretofore, and also the most important unpublished letters of his correspondents." The amount of matter previously known which is here used is small. At the same time, the book is not a mere collection of correspondence, but an exceedingly interesting account of those years in which Franklin used all his immense popularity with the French nation to help the cause of his own country. On his first visit to France, in 1767 and 1769, he was universally honored as the eminent philosopher; and, in particular, gained the friendship of the influential school of the Physiocrats. From 1776 to 1781, when Yorktown closed the war, Dr. Franklin was, first, one of three commissioners, and then sole Minister Plenipotentiary to France, standing before kings, indeed, as the diligent man deserved to do.

The minute story of his labors and trials as representative, political, financial, and, not least of all, social, is told with the skill and unfailing power of making his pages attractive which especially distinguish Dr. Hale's historical writings. His stories, it is well known, are sometimes as circumstantial and realistic as any histories; his history, on the other hand, is as readable as most novels. The chapters on Beaumarchais, Franklin and the French, Voltaire, and Franklin (*Qu'il était charmant de voir embrasser Solon et Sophocle !*), John Paul Jones, and the Dunkirk Privateers, we have found particularly good. The work as a whole is, of course, indispensable to one who henceforth wishes to know the sage himself, or the inner history of our Revolution. We may well be grateful that the Franklin manuscripts did not fall into the hands of any Dr. Dryasdust. An occasional repetition is all that reminds us that we are not reading the work of a single author. Two slight matters have apparently escaped the notice of both writers. The reference to Yorktown on page 224 (under date of 1778) is erroneous; and on page 309 the authors have not escaped what Prof. Bain well calls "the snare of the participial construction," for surely it was not "the sailors of Dunkirk" (the subject of the sentence) who were "successively occupied and fortified," etc., but Dunkirk itself!

THE ROMANCE OF A POOR YOUNG MAN.*

OCTAVE FEUILLET'S most popular romance has maintained its hold upon the affection of at least two generations of readers, and seems to be in a fair way to retain its freshness of interest for some time to come. The simplicity of its motive, the

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* Franklin in France. From Original Documents, Most of Which are Now Published for the First Time. By Edward E. Hale and Edward E. Hale, Jr. Roberts Bros. \$3.00.

* The Romance of a Poor Young Man. By Octave Feuillet. From the French by J. Henry Hager. William S. Gottsberger. 90c.

charm of its style, the refinement of its passion, the purity of its sentiment, all appeal to tender and thoughtful minds, and awaken responsive echoes from ardent temperaments which cannot escape such influences any more than a flower can escape the solicitation of sunshine and the dew. The author, to be sure, displays to a certain extent in this book the defects of his virtues. Maxime is perhaps a little too perfect; one would have more patience with him if he occasionally made a mistake or lost his temper—but he is a type far removed from the prig, and his manly qualities of head and heart win frank admiration. In Marguerite we have the prototype of many figures that have appeared again and again in modern fiction, none of the conscious or unconscious imitations having the reality of the original. She is a distinct creation, and one that bears the test of analysis. And then the triumphant conclusion of the narrative: the hero coming victorious from all his trials, and finding himself rewarded with a fortune and the hand of the woman he loves. It is like a fairy tale, and in spite of the realists, good women and chivalric men have not lost their appetites for the fairy-tale order of fiction.

This book, long out of print in any English version, Mr. J. Henry Hager has sought to bring once more before readers confined to the vernacular. His version is better than none at all, but it is by no means an adequate rendering. In idiom it follows the French with slavish fidelity; it is often awkward in phraseology; and it is frequently incorrect or defective in interpretation. The simplicity and charm of the original text, and often its force, are time and again lost altogether. Thus, "étudier avec une sollicitude extraordinaire le réveil de la nature," is translated "to study with singular care the phenomena of the reawakening of nature." "J'étais . . . plongé dans une sorte de torpeur dont la rêverie uniforme me présentait le mirage de somptueux festins," is Englished by Mr. Hager, "I had been in a state of semi-unconsciousness, in which my mind had been engaged in causing to pass before me a vision of sumptuous feasts." On page 72 the narrator is represented as making his way "towards the château, holding a traveling bag in one hand, while with the other [he] decapitated the heads of the dandelions;" but the hero's arm was not as long as Mr. Hager would have us believe. M. Feuillet says that the decapitation was done "à coups de canne." On the same page we read of "deep perspectives" for "profondes perspectives," and of "white barks moored under rustic shelters." It is true that the French has "barques," but, as any dictionary will show, and common sense will indicate, the correct rendering is "boats." On page 75 "a genuine furnace" is spoken of as "blazing in the fireplace." When Lucie Campbell "lancait . . . un regard furtif," Mr. Hager will have it that she "stole

a stealthy glance," which is twice too sly. Perhaps the most amusing mistranslation in the book is that wherein "le ruisseau de la rue du Bac," of which M. Feuillet speaks as the mirror of a certain period, is boldly set down as "the brook in the Rue du Bac!" If Mr. Hager knew French and had a better command of English, we are inclined to think that he might have made a fairly satisfactory translation; but as he lacks these somewhat important qualifications, we cannot justly say that his efforts have been crowned with success.

MODERN METHODS OF ILLUSTRATION.*

MR. WOOD'S little manual, describing the various methods now in use for book illustration, will be welcomed by readers in general, who will find in it excellent and lucid descriptions of processes, and some suggestive comment and criticism. The range of the author impresses us as being rather narrow. He confines himself chiefly to English methods, with occasional references to French and German work, and says nothing of American work, which, to be sure, does not on the whole equal the foreign, but which in some points, if we are not mistaken, has developed new and important improvements.

After an introductory review of the older processes of book illustration, Mr. Wood passes to the discussion of photographic methods, considers then the production of surface blocks, devotes three chapters to the making of type-blocks from half-tone negatives, gives proper space to intaglio plates and photogravure, and concludes with a chapter on mechanical processes. As a result of his investigations, Mr. Wood inclines to the opinion that engraving on wood as an art is doomed:

It may be a matter of dispute to what extent chemical or "automatic" engraving processes (both names are equally inappropriate and equally convenient), will oust wood-engraving from the place it now holds, whether they will drive it out altogether, or whether they will only take away from it all the cheaper work, leaving the finest still to be accomplished by its aid. That they are interfering to a large extent with it, is unquestionable; that they can produce results it is incapable of is equally certain; and that in a very few years they will do all that wood-engraving can do and a good deal more, is, to say the least of it, extremely probable.

Later, Mr. Wood freely admits the great merit of wood-engraving—its unrivalled richness and softness of tone, and the opportunity it affords the engraver to assert his own individuality unhampered by any purely mechanical processes. But, as he says, the art has been vastly abused. "For years it has been trying to be anything but itself." The photographic processes, with their faithful reproduction of detail, have altered the taste of the public, and wood-engravers have

sought to meet the demand till many of the most admired cuts "look like nothing so much as over-exposed photographs." The chief argument against the perpetuity of wood-engraving is, however, the fact that artists of the first class favor the mechanical processes because their work is thereby reproduced with absolute exactitude. Mr. Wood thinks that typographic blocks promise the most sure and satisfactory results in the immediate future for the reproduction of specially prepared pictures, or line drawings, and that photogravure methods will be generally employed for the production of large engravings.

With regard to processes in detail Mr. Wood has much to say that is of interest. He tells us, for instance, that in photographing medals and other metallic objects, in order to avoid the bad effects of the glittering surface, plaster casts are made and the photograph is taken at second-hand with much greater certainty of success. If a polished silver cup is to be photographed, the careful workman puts first a lump of ice in it; then the moisture condenses upon the metal and gives "a dull matte surface instead of a bright one." It is also interesting to know that pure honey is regarded as a valuable material in the preparation of the sensitive film for photo-etching. Greater speed can be obtained with honey than with albumen, and this is especially desirable in newspaper work.

With a good negative, and a well prepared film, a print can be obtained in ten minutes by the electric light. Three or four hours will suffice for the etching, and thus, in cases of pressure, a block can be ready for the printing press in five or six hours.

A bit of information for the curious is also afforded in the remark that the recent small-paged edition of Skeat's *Etymological Dictionary* was made by the photo-lithographic process, all trouble and expense for press correction thereby being saved.

JAPANESE FAIRY TALES.*

HERE is something rare and interesting: not remarkable as literature but curious as art, and striking as typography. The eight books are of actual Japanese manufacture, and published in Tokio. The tales are very brief, and are presented in an English translation, which however well preserves their original simplicity and quaintness. The type is unusually large, and the text is ingeniously woven in with the pictures, and even sometimes boldly imprinted on the tinted groundwork of the pages. The outer sides only of the doubled leaves are utilized,

* Japanese Fairy Tale Series. Eight numbers. Momotaco, or Little Reachling.—Shitakiri Suzume, the Tongue Cut Sparrow.—Saru-Kani Kassen, or Battle of the Monkey and the Crab.—Hanasaki Jiji, the Old Man who made the Dead Trees Blossom.—Kachi-Kachi Mountain.—Nedumi no Yome-iri, the Mouse's Wedding; Kobutori, the Old Man and the Devils.—Urashima, the Fisher-boy. Tokyo: Kobunsha, No. 2 Minami Saecicho. New York: G. P. Putnam's Sons.

* Modern Method of Illustrating Books. By H. Trueman Wood, M.A. A. C. Armstrong & Son. \$1 25.

showing their folded edges towards the reader. The paper is genuine "Japanese," unlike what we see in this country. The paper covers are brilliantly illuminated, and the edges tastefully knotted at the back with light blue silk. The illustrations throughout are in color and the entire appearance of the books is unique.

As for the stories themselves they are the fruits of a somewhat childish imagination, and belong to the grade of fables told for youngest minds. We cannot take space to epitomize them all, but may specify two as examples. "The Tongue-Cut Sparrow" had been mutilated of its singing member by a cross old woman, and had flown away to a distant home. Its loving master and mistress followed after it and made it a visit of sympathy. When they departed, the sparrow offered them their choice of two wicker baskets. Unselfishly they chose the smaller, and when they got home they found it full of treasure. Then the cross old woman, moved by envy, also took a journey to visit the sparrow, and the sparrow gave her a choice of two similar baskets, but she avariciously chose the larger, and when she got it home and opened it, out burst a troop of devils and devoured her.

Better still is the story of "Urashima." Urashima was a fisher boy. He caught a tortoise, and because a tortoise could live a thousand years, he mercifully threw it back into the sea. Then it proved that the tortoise was a lovely goddess in disguise, and Urashima married her, and they went away to live in the beautiful Dragon Palace beyond the seas, and lived there in happiness four hundred years, and would have lived on forever had it not been for an unhappy mistake made by Urashima.

The charm of these books is the pictures. We can give no idea of their grotesque beauty, their whimsical humors, their technique at once rude and delicate, the crudeness of the thought underlying them, the manual skill of its expression. They are as interesting in their way as anything of Mr. Caldecott's, Kate Greenaway's, or Walter Crane's. And the purity of the books, pictures and stories alike, is without a stain.

GOGOL'S DEAD SOULS.*

GOGOL'S story of *Dead Souls*, which may be safely classed as the author's masterpiece and as one of the enduring productions of modern literature, it is a pleasure to have brought before us in this handy form, in a version which is at least noteworthy for its good English—since Miss Hapgood is one of the select few translators who do not, in the pursuit of fidelity, scorn the rules of grammar and syntax, or for the sake of piquancy take refuge in slang.

Here, then, we have a great novel gracefully and, we doubt not, faithfully rendered; a novel that ought to be read by every one who wishes to understand the complexities and idiosyncracies of Russian character, for it comprises within its pages an epitome of the more significant traits which go to make up the Russia of today.

Notwithstanding its lugubrious title, the book is by no means a ghastly one. Tchitchikoff is a polished, insinuating scoundrel, whose undeviating effrontery and honest villainy are delightfully depicted; the "dead souls" are dead serfs, whose names he buys or begs from landed proprietors with the intention of mortgaging them to the government. The motive of the plot is at once evident. The author adopts the ingenious scheme as an excuse for a constant change of scene in harmony with his purpose, which is to pass from point to point, describing people, manners, customs, and conditions, leaving no phase of rural existence unrecorded. The book is really a narrative of travel and observation, so real are the personages, so actual the shifting scenes through which the author conducts us. And what enthusiasm, what vivacity, what unfailing humor, what clever wit, and what unsparing satire does he not display in the course of his enticing chronicle! The petty nobility, the village functionaries, the peasants—all classes are represented by ten or a hundred different types; each one of them is alive, thinks, feels, acts, plays his or her part with undeviating truthfulness. Open the book at any point and you are at once impressed with Gogol's wonderful fertility of imagination, his profound knowledge of human nature, and his overwhelming resources as a social satirist. These qualities naturally led him into excesses. That he often resorts to caricature is evident; but this very exaggeration is self-confessed, and serves an artistic purpose. Like Cruikshank, Gogol deals in bold outlines and sharp dashes of color; yet we perceive clearly the essential veracity of all that he creates.

Then, as the magnificent panorama passes before us, we readily understand the emotion which Poushkin is reported to have expressed on hearing *Dead Souls* read by its author: "God; how sad is Russia!" Underneath the humor and wit and satire is the elemental pathos of a sorrowing comprehension of Russian limitations and Russian needs. Gogol saw constantly in the background as he wrote, an ideal, perfected Russia, the Russia that might be, that must be; and contrasting the real with the ideal, he mingled his laughter with tears. The humor that we find in Gogol belongs to the same order as that of Cervantes; it is based on an innate sympathy which never loses its tenderness, even when humanity shows itself in the most degraded and humiliating forms.

It is a pity that Miss Hapgood had not been contented with giving Gogol's work as it stands, without addition. The *Continuation and Conclusion of Dead Souls*, which she translates at second hand from the French and tacks on at the end of the original narrative, has no reasonable excuse for being. It is not interesting as a literary curiosity, and as for "those people who like to have their stories complete," let them seek for mental pabulum elsewhere. Certainly the person who reads *Dead Souls*, with or without continuations and conclusions, "to see how the story ends," is doomed to a toilsome task terminating in condign disappointment.

BOOKS FOR YOUNG PEOPLE.

Mr. George M. Towle has written a picturesque and readable *Young People's History of Ireland*, that *terra incognita* of modern politics, a companion to his history of England, bringing the story in 39 chapters down to 1886. [Lee & Shepard. \$1.50.]

The Land of Fire, by Capt. Mayne Reid, is a boys' book of surprising and startling but instructive adventure in Terra del Fuego; the hero, being an English lad who ran away to sea, was shipwrecked near Cape Horn; the last work of its lamented author, handsomely printed. [F. Warne & Co.]

Messrs. Roberts Brothers of Boston send us a set of their edition of the works of Mrs. Ewing, of whom a sketch appeared in our last issue. There are nine volumes, in neat typography and uniform binding, all enclosed in a box—a little but choice library by themselves. The volumes are generously illustrated with wood-cuts of the common English grade. The life of Mrs. Ewing by her sister will be found bound up in the same volume with *Jackanapes*, *Daddy Darwin's Dovecot*, and *The Story of a Short Life*. In all some forty of her tales are included in this collection, among which, besides those named, are *Jan of the Windmill*, *A Flatiron for a Farthing*, *Six to Sixteen*, *A Great Emergency*, and *We and the World*. Roberts Brothers began the publication of Mrs. Ewing's works in this country, and issued five of them by direct arrangement with her, and the appearance of *Jackanapes* was the turning point of interest in her here. Her writings ought to be in every home, in every Sunday-school library, and in every public library in the land. [The set, \$9.00.]

Masters of the Situation. By W. J. Tilley, B.D. [S. C. Griggs & Co. \$1.50.] These twelve chapters, on "some secrets of success and power," belong to the class of work in practical ethics which Samuel Smiles and William Matthews have cultivated with such success. Promptness, singleness of aim, patience, and fidelity—these are virtues of which none of us have too much, and it is well to be reminded, even with a surplus of illustration from biography, how much they can accomplish. Mr. Tilley does not make the mistake, however, of defining genius as simply a great capacity for taking pains, as some worthy writers have been led to do. He is wisely aware that the foolish show their folly quite as often in the immense pains they take on nothing, as in their neglect

* Tchitchikoff's Journeys; or, *Dead Souls*. By Nikolai Vasilievitch Gogol. Translated from the Russian by Isabel F. Hapgood. Two vols. T. Y. Crowell & Co. \$2.50.

of what really deserves their patience. We can sincerely commend Mr. Tilley's volume as one of the very best in its field.

Forced Acquaintances. By Edith Robinson. [Ticknor & Co. \$1.50.] The "Forced Acquaintances" in this "book for girls" are two sisters, so antagonistic that but for the necessity of living together they would probably never speak to each other. They are young, bright, witty, attractive, and possess many excellent qualities, and the family to which they belong has position, culture, and refinement. The mother is lovely and gentle, though from some cause she seems to have failed in right influence over her daughters. The *motif* of the book is to show how, after shameful bickerings and displays of ungovernable temper, the girls are at last brought into better relations through an imminent danger to one of them, who comes near losing her life after a passionate outbreak. The author does not attempt to make this grade of human nature any better than it is. Happily there is sunshine as well as storm in the story; there are spirited episodes in girl life; there are wit, fun, and repartee; there are most amusing situations; there are some piquant comments on society and the neighbors of the Ware family; and, lastly, there is intimate knowledge of girl character and of the pranks and impertinence of which some girls are capable, as well as of the freshness, buoyancy, enthusiasm, and generosity which are attributes of girl nature. The work appears to be by a youthful hand, but has not the faults of immaturity, being neither crude nor overdone.

MINOR FICTION.

Two Gentlemen of Boston. A novel. [Ticknor & Co. \$1.50.] This story, written in a familiar but now almost obsolete style, is a curious example of the survival of literary traditions. The narrative is in the first person, and the heroine—there were heroines, it will be remembered, in the old-fashioned novel—is that delightful mixture of self-consciousness and simplicity in whom novel readers of a generation ago delighted. The most amusing part of it is that the story is put forth as a picture of contemporary life. Yet the people who figure in it are so far removed from the realities of time and place, that except for a liberal use of dialect in the rural passages the whole thing is as unreal as the *Midsummer Night's Dream*—and not nearly so poetical! The heroine, to be sure, is a universal heroine. She always alights on her feet, as the saying is; she is more than at home in any situation, and her submissive purity permits her to pass unscathed through the fiercest onslaughts of evil. It is certainly a very droll book.

Miss Churchill: A Study. By Christian Reid. [D. Appleton & Co. \$10.00] One does not need to commend Miss Reid's stories to discerning readers who keep themselves well informed on the subject of contemporary fiction. They are stories not to be talked about, but to read with a quiet, intellectual enjoyment. *Miss Churchill* certainly shows no falling off in the author's powers; indicates rather, we should say, a ripening and well-rounded maturity which gives us here of its best. The tale opens in the high pine region of a Southern State, where Cecil Churchill, a beautiful young woman endowed with a latent spark of genius, is vegetating in enforced isolation. To

her comes Bernard Lysle, a successful war correspondent and brilliant man of the world. He recognizes her fine qualities of mind and heart, and is able to open to her an honorable way of gaining access to circles of wealth and culture in Italy and England. Her development under a favorable environment is closely traced with an intuition that never fails, and in her the author succeeds in bringing before us a real woman whose experiences we can follow with ready sympathy and appreciation. Lysle remains naturally a strong force in guiding her career; the story of his disinterested love and tragic fate is simply told, with an intensity which needs no rhetorical embellishments or tricks of style to make itself felt. The book is one that holds attention by unveiling hidden springs of character and revealing human motives, noble and ignoble, with the certainty of insight belonging only to the true artist.

The Golden Hope. By W. Clark Russell. [Harper & Brothers. Franklin Square Library. 20c.] This story is worthy of Mr. Russell's rare and striking powers. There is improbability enough in it, but sufficient truth, considerable dramatic power, great variety of incident, and incomparable descriptive force. Mr. Russell has no equal as a word-painter of marine scenery and sea life. The grandeur of the ocean in a storm, the splendor of the skies by day and night, the majesty of a ship under full sail, find in him an artist of Turneresque abilities. "The Golden Hope" was a smart schooner in which a plucky young Englishman, guided by a wonderful dream, set sail for the Indian Ocean in search of an unknown island whereon he believed his beloved Agatha to be a castaway. The tragedy of fire at sea, of shipwreck, and of watery graves, the romance of united hearts and divided lives, of lapsed memory, and the recovery of the lost, and the excitements of strange meetings on the deep, of finding a baby adrift, and of escapes from hurricane, are narrated with an intense but not unwholesome realism. As a writer Mr. Russell should guard against his besetting sin of long sentences. One on p. 26 runs to the extreme of 196 words, and others of 100 words each are not uncommon. But no reader fairly afloat on this craft will desert it till its voyage is over.

MINOR NOTICES.

Due North; or, Glimpses of Scandinavia and Russia. By Maturin M. Ballou. [Ticknor & Co. \$1.50.] Mr. Ballou's narrative of northward travel cannot be said to add a very perceptible increment to the sum total of human knowledge or human pleasure. It covers a not unfamiliar route, and the author is one of those tiresome tourists who will not, if they can possibly help it, trust to their own individual impressions; who are not content to see with their own eyes, but who move about in a mist of guide-book reminiscences and historical reflections; and, therefore, give us vague perceptions, or else formulate boldly their ideas at second-hand. Mr. Ballou's account of Cuba in *Due South* had much that was good, because the author was, comparatively speaking, on new ground, and was thrown upon his own resources. But on the beaten track he follows the beaten track, and finds little to say that others have not said better before him. His route took him

first to Copenhagen, thence to Christiania, and along the coast of Norway to the North Cape, with a glimpse of the "midnight sun," then to Stockholm and across the Baltic to St. Petersburg, with an excursion, by way of Moscow, to Nijni-Novgorod and back to Warsaw. Mr. Ballou's English has improved considerably since *Due South* was published, but he still indulges in queer linguistic involutions. His first sentence is wholly devoid of a subject. On page 50 there is an account of what must have been a quiet earthquake: "While strolling through the wood-paths and over the rocky ways . . . the grounds in many places were seen to be decked with flowers." But this is nothing to what took place in Russia, where, "in a half-upright position, and after a night passed in coquetting with sleep, at six or seven o'clock in the morning the cars stopped at a way-station" . . . (p. 351). On the whole, we were wrong in asserting that Mr. Ballou saw nothing new; sights like these are not witnessed by every traveler, and are well worth recording.

Sociology. By John Bascom. [G. P. Putnam's Sons. \$1.50.] This eleventh volume of Ex-President Bascom's composition well exemplifies his chosen method of covering a large field suggestively rather than a small field exhaustively. It is not a system of sociology, but its nine chapters discuss, with the author's accustomed breadth of view and fairness of statement, the offices of custom, government, religion, and ethics in the development of society, singly and in their mutual relations. Dr. Bascom belongs heartily to the school of thinkers who allow no divorce between economic and moral laws, perceiving well that as they are laws of one and the same human being, they must be altogether harmonious when rightly viewed. The most interesting, because the most specific, of these chapters is the one on Social Problems, in which Dr. Bascom applies his principles to the main issues of the day. He favors woman suffrage and prohibition, but opposes, with too much ingenuity, we incline to think, international copyright. With his condemnation of unlimited testamentary powers we fully sympathize; the world belongs to the living, not to the dead, and society needs to protect itself against the latter, not only from the corruption of their bodies, but also from the often worse corruption of their last wills and testaments!

History of Mediæval Art. By Dr. Franz Von Reber. Translated by Joseph Thacher Clarke. Illustrated. [Harper & Brothers. \$3.50.] A volume by Dr. Von Reber, predecessor to this, on *Ancient Art*, translated also by Mr. Clarke, appeared at the close of 1882, and was reviewed in this journal, Vol. XIV, p. 19. Thus by successive steps our author, a learned Bavarian professor, is slowly, laboriously, but thoroughly covering the whole field of the historic development of art. The mediæval period as treated in the present volume is somewhat vaguely defined, extending from the early Christian and Byzantine line on the one side to the Gothic line on the other, and including the Persian and Mohammedan precincts. After the Christian period, the Romanic and Gothic are of course the most important and interesting. It is a striking fact how largely the history of mediæval art is the history of architecture, and of church architecture. Painting and sculpture were distinct features, but subordinate; through

all these centuries Art was the handmaid of the Christian religion, and her supreme efforts were to depict the story of the Cross and the work of Redemption. The great cathedrals of the Middle Ages were only so many houses built to shelter the Sacrament of the Last Supper. The wood-cuts in Dr. Von Reber's work are conspicuous for their number, over 400, and are of good quality. It is a scholar's work for students, yet not too technical; entirely readable, yet demanding patience and attention. The history of Christianity for a thousand years may be discerned between its lines.

A Half-Century in Salem. By M. C. D. Silsbee. [Houghton, Mifflin & Co. \$1.00.] This charming book has reached a third edition before we have found place to mention the first. Every citizen of Salem (it is the Massachusetts Salem, of course), everybody who was born in Salem, or who ever lived there, everybody who had Salem ancestors, everybody who has ever been to Salem, has wanted or should want a copy of this book. What a glamour there is over that simple little city by the sea! whose sea-captains made such voyages and brought home such treasures; whose antique houses, full of presses, buffets, and corner cupboards, burst out with silks, crapes, damask stuffs, sandal wood, spices, and china of fabulous value! Even Salem school mistresses were not like others, and Salem shops and shop-keepers had their individuality; Salem gentlewomen an air, a grace and dignity, peculiarly their own. All these delectable traits have been known to Mrs. Silsbee, and though in these pages she makes the most of them that is possible within the limits, it is not half enough.

The Anatomy of Negation. By Edgar Saltus. [Scribner & Welford. \$2.00.] After a rarely brilliant exposition of pessimism in his *Philosophy of Disenchantment*, Mr. Saltus has quickly given us a "tableau of anti-theism from Kapila to Leconte de Lisle," at least as epigrammatic, and, we are bound to add, at least as shallow. He warns us against the misconception of supposing that he attempts here to prove anything; but this is a quibble. In his rapid and often superficial sketch of atheism beyond the bounds of America and England, Mr. Saltus is evidently enamored of a denial of God; all his arts of literary expression (and they are many) go to prove indirectly the absurdity of belief in a deity. Yet in his most witty epigrams at the expense of our poor universe and its hypothetical Creator, the note of unreality is unmistakable, and we cannot escape the feeling that pessimism and atheism are positive pleasures to Mr. Saltus, since they afford piquant exercise for his rhetorical gifts. That he believes any part of what he professes, we shall be convinced only upon hearing that he has committed suicide, as logically he ought!

Easter publications are beginning to be a speciality on the book counters, as Christmas publications long have been; but we cannot say that anything of special note has greeted the approaching season, so far. *The Words of Comfort and Hope*, collected by Louisa S. Houghton from Molinos, St. Augustine, Madame Swetchine, and others, are printed in purple ink on alternate quarto pages, and bound in covers of pebble paper with torn edges, the front orna-

mented with a panel of "ivory" on which are stamped five children's faces. [White, Stokes & Allen. \$1.00.]—Similar to the foregoing, but of larger dimensions, is *Heralds of Easter*, a poem by Dora Read Goodale, with well-executed pictures of flowers and birds in color. [White, Stokes & Allen. \$1.50.]—Bishop Baynes's *Easter Song*, with illustrations by J. H. Gratacap, is a publication of last year, freshened with a new cover, and was adequately noticed on p. 136 of our last volume. [A. D. F. Randolph & Co. \$1.50.]—E. Nesbit's poem, *The Lily and the Cross*, with its eight full-page lithographs by Nister of Nuremberg, whose work was so conspicuous among the Christmas books last year, makes easily the most attractive of these Easter memorials. These sketches, in simple black and white, are chaste, rich, and beautiful. [E. P. Dutton & Co. 75c.]

To the little vest-pocket series of "Helps to Belief," the Rt. Rev. Dr. Magee, the learned and eloquent Lord Bishop of Peterborough, adds a tract on *The Atonement*, the Christian doctrine of which he defines as "the forgiveness of penitent sinners by God for the sake of and because of that which Christ has done for sinful men." The Bishop's handling of the subject in these 126 small pages is not at all historical, and scarcely at all scientific, but simply Biblical, expository, and ethical. [Cassell & Co. 40c.]

The religious public is indebted to White, Stokes & Allen of New York for a new and pretty edition of Keble's immortal *Christian Year*, in "Golden Treasury" style, the features of which are laid paper, rough edges, and good margins; with the added attractions in this instance of a rubricated title and a parchment cover imprinted with Guido's "Mater Dolorosa," whose face is so popular in the art stores just now. [\$1.00.]

Miss Yonge's *Teachings on the Catechism* are short, simple, illustrated comments on the questions and answers in the Catechism of the Church of England, intended to be read by parents or teachers to young children who are learning that manual. [E. P. Dutton & Co. 75c.]

Mrs. Anna J. Johnson's *Christ Unveiled* has astronomical bearings, treats of a duodecimal principle in creation, discounts in advance "the judgments of earth," and does defiance to grammar, sense, and science. [New York: J. N. Johnson. \$1.00.]

Delaborde's *History of Engraving*, translated by Stevenson, and provided with a supplementary chapter on the English division of the subject by Walker, makes a volume in the useful "Fine Art Library," edited by Sparkes of the Kensington Training School; fully illustrated with wood-cuts not of the first quality; not touching upon modern mechanical processes, but containing a chronological table of principal engravers. [Cassell & Co. \$2.00.]

The *Early Flemish Artists* who are sketched by Professor William Martin Conway, with twenty-nine accompanying wood-cuts reproducing their important works, are chiefly the Van Eycks, Van der Weyden, Van der Goes, Memling, Schongauer, and Bouts; whose subjects were almost exclusively sacred, as the Virgin and Child, for use as altar pieces and the like. [London: Seeley & Co.]

ENGLISH OPINIONS.

Mr. Browning has again given us a book which will add to the wealth of English poetry, and if in the above remarks we have glanced with any excess of severity at what seem to us defects in his style, it is we who have cause to regret for assuredly, whatever may be his exact place in the poetry of the world, it is a high place somewhere among the immortals. — *The Athenaeum*.

If Mr. Perry had devoted his cultivation and his industry to writing a novel, he might have amused somebody. If he had devoted them to making a spade, he might have dug something. But having applied them to nothing more useful than tracing what he is pleased to call the "evolution" of snobs, he has written a worthless little book. — *The Saturday Review*.

Mr. Browning's recent efforts have been continued to monologues, not always in his own name, which are sometimes imaginative, and always subtle and full of matter, though the meaning has often to be ascertained by conjecture. Opulence in thought and language never fails; and the present volume is, like its predecessors, saturated with fanciful ingenuity. — *Saturday Review*.

Mr. Besant's paper on the relations between authors and publishers, read on Wednesday before the Incorporated Society of Authors, is a very pleasant essay, especially pleasant to those who have books to publish. They can hardly help feeling elated by his predictions or dreams as to the good time coming, when two hundred millions of people shall all speak English, and all buy books, and all obey one copyright act, and authors shall all be entitled to heavy royalties, and shall, therefore, if successful, become rich beyond the dreams of avarice. We are not quite sure we wish the dream to come true, for we hold literature to be more valuable than happiness, and have a notion that full-fed authors do bad work; but there is little probability of the contingency. — *Spectator*.

The extravagance of the praise sometimes bestowed upon Mr. R. L. Stevenson's work makes a calmer estimate seem almost a slight. Yet it may be matter for sober doubt whether any of the six tales called *The Merry Men*, etc., will live even twenty years. — *Athenaeum*.

A New Theory of the Apocalypse.

"Texte und Untersuchungen zur Geschichte der altchristlichen Literatur." Von Oscar von Gebhardt und Adolf Harnack. II Band. Heft 3. *Die Offenbarung Johannis* eine jüdische Apokalypse in christlicher Bearbeitung. Von Eberhard Vischer mit einem Nachwort von Adolf Harnack. [Leipzig.]

The author of this work, a young German student of theology, has made what may perhaps turn out to be the most remarkable discovery in New Testament criticism of any in this century. The discovery is simply this, that the Apocalypse, which has hitherto been unhesitatingly received by theologians of all schools as a work of genuinely Christian authorship, is in reality—in its main substance and throughout by far the larger part of it—a purely Jewish composition; that it is in fact, as the title of the essay puts it, simply "a Jewish Apocalypse" in a Christian dress. The first three chapters are Christian, of course; but in the fourth chapter the book begins over again, and from that to the end, with the exception of a few short passages and a word or two interpolated here and there, all is purely Jewish. The theory comes to us recommended by all the authority of Prof. Harnack, who declares that, however skeptical he was at first, on carefully reading the Apocalypse once more in the new light thus thrown upon it, "the scales fell from his eyes." And, if all are not so easily convinced, at least it will not be denied that this hypothesis is most ingenious in itself, that it has been most ably worked out, and that it clears up some hitherto insuperable difficulties. — *Robert B. Drummond in the Academy*.

The Literary World.

BOSTON, APRIL 2, 1887.

Entered at the Post Office at Boston, Mass., as second-class matter.

ORIGINAL POETRY.

The Brontës.

Three violets, growing on the waste obscure,
Three stars alone, upon a midnight sky,
Three nightingales that never learned to fly,
Three broken hearts, wild, passionate, and pure,
Misunderstood, unschooled save to endure—
How lowly were their lives, their thoughts how high;
Their works so dauntless, and themselves so shy,
In consciousness of right alone, secure
With knowledge only how to love and pray?
Did ever any from such scanty store
Gather so large a hoard, meet and unmeet?
Did ever lives so write themselves away,
Or ever any woman hands before
Pour such a bitter ointment at Love's feet?
New York City.

E. T. A.

A LETTER FROM NEW YORK.

NEW YORK, March 28, 1887.

THE Authors' Club, very recently incorporated, is now in the fifth year of its existence, with a reasonable prospect of a longer existence than is the usual experience of clubs, literary and unliterary, in this city. It was organized October 21, 1882, for "the promotion of social intercourse among authors," the organizers being Noah Brooks, Edward Eggleston, R. W. Gilder, Laurence Hutton, Charles De Kay, Brander Matthews, and E. C. Stedman. The membership was limited to seventy-five.

In every club the quality of the membership is, or should be, a matter of the most careful consideration. It was so regarded in this case. Who are authors, in the sense intended by the club? Are editors, writers of technical treatises, compilers of manuals and works of reference, as such, to be regarded as authors? This point received very careful attention, and it was decided to exclude writers of the classes named, unless they should have done in addition creditable work in the domains of pure literature, as imaginative, critical, historical work; but no definition of what "pure literature" is has been as yet attempted by the club, and it would be a somewhat perilous subject for the club to discuss.

For the Authors' Club, whether wisely or unwisely, has not quite lived up to the rather exacting standard which in this matter of "pure literature" it proposed to itself at the start. It numbers among its members more than a few excellent fellows who would be an addition to any club, but whose names, though doubtless they will all be famous in due course of time, are not as yet known in literature. I do not say that this is a mistake. It is good policy to make up a club of good fellows, of men who have cultivation and the disposition to be social; and the Authors' Club is undoubtedly so made up in the main. But the departure from its carefully-considered original plan only shows how difficult it is to fore-organize the character of a body so mobile, so responsive to surrounding social influences, as that of a social club. Success in practice is of course the great test; and if the Authors' Club cannot be quite adequately described as a club of authors, it is still

a very pleasant place, and membership in it is considered a desirable thing.

The meetings, held at the unpretentious rooms in West Twenty-fourth Street, are purely social. There was at first a dark rumor that their object was to listen to poems written by members; but when the purely anti-social character of this arrangement was perceived, it became evident that no institution could long withstand such a strain upon the vital forces of the members; and the project, if it was ever seriously considered, was dropped. One may visit the club without the least fear. First in the order of the evening comes the regular business, as the election of members or the arrangement of committees; then the flow of talk runs on until about eleven o'clock, when the sweet thunder of a Japanese gong breaks out, calling to supper in the smaller of the two rooms occupied by the club, and the members, or as many of them as can find chairs—for their growing numbers make their present accommodations rather narrow—take their places at a long table and before a good supper. The meetings usually last until about one o'clock. Old members of the Century Club say that they are reminded of the days far back in the forties by these pleasant gatherings, in which so many of the future fames of the country are represented; for, to say nothing of the achieved reputations, it is charming to think of the possibilities that are gathered in this attractive club. The present limit of membership is one hundred and fifty. The dues are calculated on the modest scale which becomes the typical resources of the typical man of letters; and, though projects of taking a larger apartment are broached from time to time, yet it is felt that to make haste slowly is the better policy. The club has kept free from debt and from the temptation to indulge in any more expensive luxuries than a supper every other Thursday evening; and it is undoubtedly fulfilling, in the main, its true function—that of promoting better acquaintance among its members, and of allaying such of the *ira auctorum* as may find time to survive the preoccupation of this busy city life.

CALAMUS.

—In a very cheerful little room, up two flights of stairs in the *Traveller* building, may be found every morning one of the busiest literary women in Boston, Miss Lilian Whiting. It is but a few years since she came to Boston from St. Louis, yet in that time hard work and undoubted talent have placed her in the front rank of the journalistic profession. Looking at her, one would hardly think her capable of doing the immense amount of work that she really accomplishes. Beside her regular editorial and review work, her duties oblige her to cultivate a wide social acquaintance; but, though far from strong, one never finds her borne down by fatigue. Whether her friends see her hard at work at her writing-table in the *Traveller* office, or at an afternoon tea, she has the same animated, cheery manner and cordial greeting. At least three prominent journals in the West and South publish weekly letters by Miss Whiting, and in spite of all her many cares and occupations, she must have a few spare moments now and then, or how do her charming lyrics get themselves written?

—It is not every editorial sanctum that can boast of its three poets, but the office of *The Pilot* has long been able to do this. The senior editor, John Boyle O'Reilly, has a national reputation, and his associate, James Jeffrey Roche, is fast gathering his own laurels. The third poet in this constellation is Miss Katharine E. Conway, whose verse is not as well known as it deserves to be, but who is unmistakably a poet.

—The studio receptions on Tuesdays of Mr. and Mrs. John Paul Selinger have lately been one of the pleasant features of Boston life. At these agreeable gatherings there is sure to be music as well as l'vely chat, and the charming and picturesque hostess, who looks as if she might have stepped from one of Gainsborough's delightful canvases, dispenses tea with all the grace of the long-past beauties she resembles.

—For a ramble through the fields trodden by the feet of the Elizabethan dramatists, who could be a more delightful guide than Mr. Lowell? The greatest charm in his lectures has been the familiar conversational manner in which he has addressed his audiences. Often it has seemed as though he were taking all the people before him into his confidence, and revealing to them some personal yet mutually interesting bit of information.

—Mrs. Moulton's Friday receptions came to an end for the season with the gathering of last week. We have alluded to these in a former number of the *Literary World*, and therefore can only speak just here of the general regret which all Mrs. Moulton's friends yearly feel when these delightfully unique assemblies are ended with the winter and the snow.

—It is a pity that the whole army of our young critics, and in fact some who can no longer be included in that category, could not have been present at Mr. Lowell's lectures, which were literary criticism in its perfection. We may have missed something of the fire of old time, but the same keen, incisive analysis was there, the same play of fancy, the same illumining wit. Marlowe, Chapman, Webster, Beaumont and Fletcher, Massinger and Ford—we have heard their praises sung and their faults dwelt upon before, but never with such fine discrimination.

—A Poe revival, and in Boston! Shade of Edgar Allan, art thou smiling that swift satirical smile of yore? The most unique of our men of letters has a fine interpreter in Mr. Arthur Falkland of the Museum company, who has recently read from his prose and poetry with much force and feeling. Such pieces as "The Masque of Red Death," and "A Cask of Amontillado," afford excellent opportunity for the exhibition of strong dramatic power. Mr. Falkland is himself a poet. "The White Rose," a poem of which he is the author, was read by Mr. Pickering recently.

—"More poets yet!" Rumor tells us that Mr. Charles K. Bolton, a member of the Harvard Freshman class, is gathering his verses for a volume.

—Mr. Bliss Carman and Mr. Clinton Scollard are both in Cambridge.

—Only seventy-five copies of Talbot Baines Reed's *History of the Old English Letter Foundries* are to be provided for subscribers in the United States, and these are to bear the imprint of A. C. Armstrong & Son. The book is not

only a complete history of English typography, but will also contain a full bibliography. The subscription price is \$8.40.

MINOR NOTICES.

In *Principles of Art* Mr. John C. Van Dyke, who is librarian of the Sage Library at New Brunswick, N. J., has written one of the best popular works on that subject with which we are acquainted. He first sketches the imitative, decorative, and symbolic art which preceded the classical and symmetrical product of Greek genius; and after briefly treating the latter, he dwells more at length on the emotional, intellectual, and individual art of mediæval and modern times. Art in itself, he says, is not rightly defined as specific imitation, or as mere generic "truth to nature." Idealism and realism are both misleading terms. The artist is an interpreter of the pictorially beautiful, which he has the gift to see in nature; the individuality of the painter or the sculptor in the effort to transfer his own feeling of the beautiful is of supreme importance. These ideas Mr. Van Dyke presents with an abundance of illustrations and in an animated style. Devotees of the prevailing "realism" in art and letters will find in him a keen opponent. [Fords, Howard & Hulbert. \$1.50.]

Those in search of a scholarly historical portrait of the two Henrys of England, VII and VIII, and of the England of their time, the first half of the 16th Century, will find it in Rev. C. E. Moberley's addition to "Epochs of Modern History," entitled *The Early Tudors*. There are 16 chapters with an index and maps; having for side topics such as the voyages of Columbus and the Cabots, Erasmus and his works, the rise of the New Learning, the advent of the art of printing, the beginnings of the Reformation, the condition of literature, art, and science. These are good popular summaries of the facts—the volumes of this "Epochs" series, of which we have not had a new one for some time. [Charles Scribner's Sons. \$1.00.]

In *The Fall of Maximilian's Empire as Seen from a U. S. Gunboat* a Lieutenant of our Navy, Mr. S. Schraeder, has written a spirited account of the mission of the "Tacony" to Vera Cruz in 1867, albeit the intercession of her commander, Roe, in behalf of the ill-fated Emperor, was in vain. [G. P. Putnam's Sons. \$1.00.]

In Professor Simon Newcomb's *Plain Man's Talk on the Labor Question*, we have, in a somewhat extended form, twenty essays that originally appeared in the *Independent*, handling the topics of "Society and its Wants," "Capital and its Uses," "The Laborer and his Wages," with a quaintness, pertinency, and effect that have not been equaled by any recent writer in this field. [Harper & Brothers. 60c.]

J. T. Dawson's *Wealth of Households* is a poorly-written book, absurdly paragraphed, containing some good ideas, but nothing of special importance. [Oxford: Clarendon Press. \$1.25.]

Rev. Washington Gladden's nine papers on *Applied Christianity* originally appeared as lectures, or as articles in the *Century*, and convey a forcible and profitable message to laborer and capitalist alike, from one of the clearest minds and kindest hearts of the time. [Houghton, Mifflin & Co. \$1.25.]

Dr. T. Edwin Brown's *Studies in Modern Socialism and Labor Problems* have a rhetorical stamp, quote freely from other writings, set some of the statistics of the subject in a wrong perspective, but justly attach the highest importance to coöperation and profit-sharing as a solution of present difficulties, and close with a valuable bibliography. [D. Appleton & Co. \$1.25.]

Mr. Phillips's *Labor, Land and Law* is a work of history and philosophy combined, exhibiting research and learning, but not always well reasoned, loaded with no little extraneous material, lacking arrangement and method, and therefore missing its best effect, which, substantially, would be the position held by Mr. Henry George. [Charles Scribner's Sons. \$2.50.]

In his essay on *American Patriotism* Mr. Putnam P. Bishop appears to much better advantage than in his late novel, *The Psychologist*, discussing in it such topics as the dangers of partisanship, a venal press, the support of corrupt men for office, and the improvement of the civil service, all in a style especially to profit young readers. [G. P. Putnam's Sons. 75c.]

There is a good deal of sense and not much nonsense in the little book on *Modern Etiquette in Public and Private*, which lays down the social law and rules for calls, receptions, dinners, weddings, balls, and all the round of fashionable life, from both the man's and woman's point of view. The defect of the book for American use is that it is English, but then English custom is an authority in most things. So far as a book can help one to be a gentleman (or a lady), this one may be helpful. [F. Warne & Co. 75c.]

Mrs. Knox-Heath's *Parts of Speech and how to Use Them* is part second of the same author's *Elementary Lessons in English*; a clear and convenient text-book for use in schools, but to be used with caution by the teacher, for its divisions are not always logical, and the correctness of some of its details is at least questionable. The typography is admirable. [Ginn & Co. 70c.]

It is fifteen years since Dr. S. Weir Mitchell's *Wear and Tear* was first published, and we are glad to receive a fifth edition of so wholesome a book of "hints for the overworked" in brain and body, and to learn from it that a decided improvement in the American physique is noticeable. [J. B. Lippincott Co. \$1.00.]

The four hundred *Queer Questions and Ready Replies* which have been put together in a neat book by S. Grant Oliphant relate to obscure or little-known topics in history, geography, biography, mythology, philosophy, natural history, science, and philology—a pretty wide field, but the compiler seldom loses his way in it. [New England Publishing Company. 75c.]

Prof. Warman, author of *The School-room Friend*, is teacher of elocution in the Presbyterian Theological Seminary at Chicago, and was formerly a pupil of Professor Monroe of Boston. To the public reader or speaker, he says, there are three "essential requisites": control of thought, of body, and of voice. The present book is a guide to the control of thought, more especially in reading. Treatment of the two other requisites is to follow. A study of these hundred or more pages would certainly conduce to clear and impressive delivery. [Chicago: W. H. Harrison, Jr.]

In *A Century of Electricity* T. C. Mendenhall of Washington, D. C., furnishes an untechnical, readable sketch of the exterior of the development of electrical science from Franklin's time down to the present experiments with electric motors. The book is not large, and its movement is rapid. Could not the author have made either more or less of his task; either restricting it to the compass of a magazine article, or else expanding it so as to enter more satisfyingly into detail? There are illustrations, and the telegraph, the telephone, electric cables, electric lights, and electric motors have each a chapter; but we should like to know more than it has to tell us about the last two applications of electricity. [Houghton, Mifflin & Co. \$1.25.]

Rand, McNally & Co. of Chicago continue the issue of their large folding *Pocket Maps*, by adding thereto the maps on Dakota [25c.], Minnesota [25c.], West Virginia [25c.], Rhode Island [25c.], Arizona [25c.], and Ohio [50c.]; an *Official Railroad Map of the United States and Canada* [50c.], and a *Commercial Map of the United States and Canada* [\$1.50]. The two last named are too large to be spread out for examination except upon a table or the floor. The State maps are accompanied with copious indexes and some statistical matter, and show the railroad and express systems. Typographically the maps lack brightness, but are distinct and well colored.

From the same publishers we have a new *Atlas of the Northwest*; perhaps so named from the fact that the maps of our Western States and Territories are especially prominent in size and number. The work includes, however, maps of the world, in hemispheres and Mercator's projection, as well as different countries or regions separately; in all about thirty, printed in colors. There are further a sheet of national flags in brilliant colors, and curious tables of comparison, showing the highest buildings in the world, the products of different sections of the United States, geographical indexes and national governments. [Flexible canvas, 50c.]

Cassell & Co. have become the publishers of the *Pocket Guide to Europe*, formerly published by Ticknor & Co., the best European guide-book of its size in the English language, and having few superiors in any size, for use of rapid travelers. Whatever other guide-books the excursionist across the Atlantic carries, he should not leave this behind, [\$1.50.]

Lee & Shepard have brought out a new edition of Archbishop Whateley's *English Synonymes Discriminated*. This is a small book, and a book to be read, in distinction from *Crabbe's Synonymes*, which is much ampler, but better suited for reference. [50c.]

Travelers in Spanish-speaking countries, not familiar with the language, will not miss it if they provide themselves with the *A-B-C Spanish Phrase Book*, a little paper-covered fifty-cent manual, with 128 pages of questions, answers, and common remarks in Spanish and English. [Cupples, Upham & Co.]

From London come three volumes of a "Library of Continental Literature," designed, the publishers say, to meet the increasing demand for translations of the works of the chief contemporary writers of the continent. Judging by at least two of these specimens we should say that the resultant impression would be one of

surprise that the writers in question enjoy so much popularity. *Les Dames de Croix-Mort*, by Georges Ohnet, here translated under the title of *Edmée*, is a brutal, not to say bestial, piece of fiction-mongering — brutally false in conception, brutally debasing in action, and brutally vulgar in style. The author's portrait exhibited on the cover is in keeping with the book. — *Irène*, by the Princess Olga Cantacuzène-Altieri, is the story of a young libertine who tries to abduct a beautiful Greek girl, is compelled by her wily father to marry her, exiles her for a time to the ruined castle of his ancestors, after five years meets her again, falls de-perately in love with her, and finally wins her love by entering upon a life of self-sacrifice. A young artist, in love with the heroine, plays a creditable part in the romance. — M. Léon Tinseau's *Hélène* (*Mme. Villéfran jeune*) is the best of the trio. Smyrna is the scene of several chapters, and the manners and customs are vividly portrayed. M. Tinseau has grace and wit, a fine ideal of romance, an agreeably emphatic style, and native refinement of imagination. *Hélène* is a captivating novel; and it has been well translated. Typographically, this series is far superior to most of its rivals; we hope the publishers will show more discrimination in their choice of future issues. [F. Warne & Co. Each 35c.]

To their scholarly and practical "Principia Series" the publishers have added part third of *The French Principia: An Introduction to French Prose Composition*, by Rev. P. H. E. Brette, B. D. It contains an elementary exposition of the principles of French syntax, embracing information not usually included in grammars or dictionaries; and a series of exercises, well arranged and calculated to excite the interest of the student from the very first. The volume is admirably equipped with tables of idiomatic and proverbial phrases, conversational questions, explanatory foot-notes, and a vocabulary. We know of no work better designed to teach pupils to write French correctly. [Harper & Brothers. occ.]

PERIODICALS.

The April *Atlantic* seems to us a trifle dull, but that no doubt is because the March number was so uncommonly brilliant. Even Dr. Holmes's cheering account of how well he got on with the London notabilities fails to revive our drooping interest. Miss Louise Guiney administers the only decided stimulus in her vivacious paper on Mather Byles, the Tory parson. Edmund Kirke tells how Lincoln offered to buy the slaves for five hundred millions of dollars if Mr. Davis would end the war; W. H. Ray writes prosily on that threadbare topic, Russia in Asia; and Olive Miller has an agreeable article on the habits of the mocking-bird. In the story of "Lazarus Martin" W. W. Archer scores a success; the dialect and the quiet humor are of excellent quality.

Edgar Fawcett contributes the complete novel to the April issue of *Lippincott's*; it is called "Douglas Duane," and would have made a sensation, perhaps, if Mr. Stevenson had not written "Dr. Jekyll and Mr. Hyde" — but it is a sufficiently ghastly variation on the theme of transformed identity. Lucy C. Lillie has something to say of Belgravian Bohemia — a subject

which she might better have treated with less reticence, or have let entirely alone. Will Carleton explains the emotions of a public lecturer while confronting an audience, and confesses that he finds the experience too pleasant to give over.

One of course turns first to the Thackeray letters in taking up the April *Scribner's*, and finds an intellectual treat by so doing. It is Thackeray — the whole Thackeray — who speaks in these delightful, epistles which range through the entire scale of manly gentleness, boyish candor, delicious raillery, true pathos, touching not seldom the deeper notes of love and duty, and trust in goodness as the supreme guide and aim of existence. A number of Thackeray's unpublished drawings are reproduced, and the frontispiece portrait of the great novelist, engraved by Kruehl after Laurence's crayon drawing, is effective and pleasing. Perhaps the most noteworthy of the general articles in this number are Lieut. Hughes's well-worded exposition of the possibilities of torpedo warfare, W. B. Scott's painstaking account of the mammoths that not so many centuries ago roamed over the American plains, and A. S. Hill's convincing plea for proper provisions for the study of English in our colleges. Mr. Stimson's story of "The Residuary Legatee" gets to the verge of a crisis, and continues to display qualities which promise to put the author in the first place among the younger contemporary writers of fiction. A good many of Mr. Stimson's rivals have felicity and charm, energy and humor; he has all these, and something more — the undefinable something called genius.

Three attractive descriptive papers appear in *Harper's* for April: Edmund Kirke writing of Chattanooga as the coming "metropolis of the central South, and the iron emporium of the whole country," Ralph Meeker beginning a graphic and readable account of Russian manners and customs, and Charles Dudley Warner contributing the first of a series of notes on the "pseudo-republic" of Mexico. A fully illustrated article, by Theodore Child, on the "Comédie Française," is worth looking at. Lee Merriweather gives some sober and thought-inducing facts on the living expenses of working-men in Europe and America. "Springhaven" comes to an end with a marriage. Mr. Howells in "April Hopes" takes us through a Campobello picnic, and in the "Editor's Study" discusses pernicious fiction — which is fiction that is not "real" enough, and has no moral purpose. We cannot praise Ellen Dorsey's story, "Back from the Frozen Pole" — it is too much like a spiritualistic "séance," where one does not know the medium — ghastly enough, but tempered by the assurance that it is all make-believe.

The *Forum* for April keeps, as usual, well in the van of popular thought and discussion, and on all topics has something pertinent and suggestive. Prof. T. Davidson advocates manual training in the public schools, remarking incidentally that the theory that American school children are overworked is nonsense — the trouble seems to be that they are not worked in the right direction. Prof. W. T. Harris reveals the process of his mental growth in a helpful article on "Books That Have Helped Me," ascribing chief gratitude to Kant, Hegel, Carlyle, and Dante. Rev. John Snyder says we are getting on very well without the tyranny of prohibition;

Mrs. Craik wants a legal arrangement by which abused wives may separate from their husbands without divorce; Amos K. Fiske urges that our cities would be better governed if mayors were autocrats, and appointed all subordinate officials; Dr. E. C. Spitzka ridicules the hydrophobia bugbear; Samuel A. King proclaims his readiness to attempt a trans-Atlantic balloon voyage if any one will pay the bill; Prof. R. A. Proctor takes the affirmative on the sea-serpent question; and Dr. Gladden writes thoughtfully on the duty of the individual to society at large.

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

Chicago versus Boston. The *Daily Advertiser* quotes the following from an article in the *Chicago Tribune* upon the discussion raised by Mr. Lowell's lecture on *Richard III.*:

From the Shakespeare side of the controversy, if Chicago were at all interested in it, she would not look to Boston as an authority. It is not long since that Mr. Head of this city produced a little brochure on the causes of the insomnia of Shakespeare, fortifying his argument with supposititious letters from Shakespeare's contemporaries, alleged to have been obtained from the British Museum. The persiflage of the paper was apparent upon the surface; and yet the *Literary World*, the organ of Boston culture, gravely swallowed this all at a gulp, and complimented Mr. Head upon the new light he had shed upon Shakespeare and his environments! In addition to this, the secretary of the leading literary club of Boston has written Mr. Head to express to him the gratitude of the literati of the Hub for his invaluable contribution to their knowledge of the bard! Chicago may be pardoned if he looks with suspicion on anything Boston has to say about Shakespeare. With such a capacity for gullibility we would rather trust Donnelly and his cipher than the most erudite of them all.

As Touchstone says (with one slight "emendation"): "When a man's [jokes] cannot be understood, nor a man's good wit seconded with the forward child Understanding, it strikes a man more dead than a great reckoning in a little room"; but, in this instance, is it stupidity or "cussedness" that ails the Chicago man? We will give him the benefit of the doubt, and assume that he is as innocently obtuse as he seems. There be folk nearer than Scotland who cannot see a joke without the preliminary surgical operation. The notice of Mr. Head's merry brochure appeared in the *World* for Dec. 11, 1886, and, as was doubtless clear to everybody outside of Chicago, was meant to be in the same ironical vein as the matter commented upon. If the *Tribune* will reprint the thing (a copy of the paper shall be sent him for the purpose), it is possible that some even of its local readers may see this without spectacles. After referring to the strike in the Globe Theatre mentioned in one of the MSS. printed by Mr. Head, and remarking that the expression "ground to the dust by the greed of capital" was not so modern as we had thought it, we quoted the letter from "Mordecai Shylock" as showing that the *M. N. D.* must be an earlier play than the critics have supposed, etc. We added: "These be important facts, and there are others like unto them in these veracious and

valuable documents." If the Chicago editor did not see the sportive irony here, how did he detect it in Mr. Head's booklet? The author probably knew the man, and wrote "this is a goak" on the fly-leaf of the copy sent him.

If there is anything in the story about the "secretary of the leading literary club," the explanation is of course similar. Mr. Head doubtless appreciated the joke, but the editor when he heard of it took it in dead earnest. The "moral" is that *all* fun sent to the *Chicago Tribune* should be distinctly labeled as such.

In another part of the article quoted above, the *Tribune* defends Chicago from the supposition that the people there "care sixpence who wrote *Richard III.*" A Harvard friend who was at the lecture tells us in a letter that, as he was leaving the hall, he overheard one of the "soldest" and stolidest men of the city remark with pious emphasis to a companion, "What in — do I care who wrote *Richard III.*?" There spoke Chicago! The *Tribune* merely puts the verdict in print.

Good News from Mary Cowden-Clarke. The many American friends of Mrs. Cowden-Clarke will be happy to share the good news contained in a letter we have just received from her, dated "Villa Novello, Genoa, 5th March, 1887." She says:

"She [Mrs. Rolfe] and you will, I feel sure, be glad to learn that neither ourselves nor our house here suffered any harm from the late earthquake. It was extremely awe-inspiring, but we felt there was nothing for it but to abide quietly and as calmly as we could its possible effects; whereas the Genoese people were distressingly alarmed. The Acqua Sola and the New Boulevard — comparatively open spaces and near to no houses — were nightly crowded all last week, by persons wandering about, with bags and bundles in their hands, women with babies in their arms, some stretched on mattresses placed on the bare ground, some sleeping in carriages and omnibuses hired for the purpose. Now, however, tranquillity is becoming restored; and it is comforting to see the earnest way in which high and low are exerting themselves to send help of all kinds to the poor creatures in the towns along the Riviera, which have suffered severely. Processions are formed that go through the streets of Genoa with bands of music to attract attention, with carts heaped up with clothes, bedding, etc., collected as they pass along; men holding up bright-colored bags on poles that they lift to upper windows; gentlemen carrying money boxes and offering them to passers-by; and I understand that the sums and goods thus collected are very large in amount. My sister Sabilla and I chanced to drive out the other day when there were several of these processions; and it was a wonderfully Italian scene. The brilliant sunshine lighted up the animated concourse thronging the thoroughfares, the carts were painted showily, with 'Beneficenza' in large gilt letters on their sides, the bands were playing the cheerfulest of tunes, and the whole effect was almost Carnavalesque in its bustle and vivid coloring. Strange contrast to the late panic and gloom!"

This was not intended for publication, but we are sure that the writer will forgive us for taking the liberty to quote it here.

The February Meeting of the New York Shakespeare Society. The society met at Hamilton Hall, Columbia College, New York, February 24th, the President, Appleton Morgan, Esq., in the chair. Le Grand Burton, Esq., of Chicago, was elected a non-resident member; and Hon. C. H. Davis of St. Paul, Senator-elect from Minnesota, and Dr. Geo. Frederick Holmes of the University of Virginia, honorary members. The paper of the evening, "The

Sonnets: some New Inferences from Old Facts," by Wm. J. Rolfe, owing to its author's inability to be present, was read by Mr. Nevin. Mr. Rolfe disclaimed any desire to add to the multitude of theories already aggregated about these wonderful poems. But after long study he was inclined to come back to the starting point, and hold that they were in truth and fact autobiographical, — were William Himself, not as the crazy Barnstolff held, because the initials of their dedicatee, W. H., could be so interpreted, but because the difficulties in the way of not believing them autobiographical were greater than those in the way of so believing them. For example, it was possible to read them so that they made a connected history of narrative. Now, if the relater of this narrative was simply relating the story of another man's life, why should he, the relater, express remorse? Remorse is one thing, regret is another. But the historian poet does not simply regret that the history was thus and so. He expresses *remorse* (Mr. Rolfe here quoted numerous examples). This feature seemed to stamp the history as autobiographical.

The points made in the paper were summed up thus at the close:

1st. That the Sonnets were not edited by Shakespeare, but by some anonymous collector, who did not, and obviously could not, ask the poet or the persons to whom they were addressed for aid in settling a textual question. [Dowden and others have taken the ground that the edition of 1609 was not authorized or supervised by Shakespeare, but Mr. Rolfe claims to be the first to *prove* this beyond a doubt from certain typographical peculiarities — the significance of which has been strangely overlooked by critics and commentators.]

2d. That the arrangement of the Sonnets in the edition of 1609 was therefore not authoritative, but simply the best conjectural one that the collector could make from a study of the poems, and what he knew of their history; and there is, moreover, internal evidence that the order is not strictly chronological.

3d. That the great majority of the Sonnets are personal, or autobiographical, and were not intended for publication; but it is not probable that the first 126 (or such of these as are personal) are all addressed to one man, and the rest to one woman, with whom Shakespeare and that man were both entangled.

4th. That in whatever sense "Mr. W. H." may have been the "begetter" of the Sonnets, all the attempts to identify him have been unsuccessful, and some of them ridiculous.

5th. That while the majority of the Sonnets were probably written before 1599, some of them may be of later date, especially those in which the poet refers to himself as old and tired of life.

Mr. Fleming said, in moving the reference of the paper to the Publication Committee, that his own study of the Sonnets had led him to the same conclusion as that arrived at by Mr. Rolfe. For his own part he did not think so highly of the Sonnets as compared with the other Shakespeare work; and thought it was as autobiographical sketches, rather than as literary productions, that they were valuable at all. The speaker pictured Shakespeare as a many-sided man, and believed Dowden not far wrong when he spoke of the Romeo element and the Hamlet element; the former referring to the passions or emotions, the latter to the intellect. Romeo lived in the world of feeling; Hamlet in that of thought. Shakespeare lived in both. The speaker here quoted the 42d and 131st Sonnets, which seemed to him almost a rhymed statement of the passage in Hamlet's soliloquy, beginning "For who would bear the whips and scorns of time," etc. In fact it had always been a pet theory of his (the speaker's) that both the Sonnets and the soliloquy were autobiographical, and that much that elsewhere was enigmatical could be illuminated by so considering them. Mr. Morgan thought it was hardly safe to follow such enthusiastic gentlemen as Mr. Dowden too precipitately. Shakespeare was not only the most objective, but also the least subjective of poets. It was simply impossible to ascertain what he spoke in the character of his personages, and what he

spoke (if he ever spoke anything) in his own, William Shakespeare's, character. The speaker knew that Mr. Dowden, or somebody, had discovered that the will of Constance for her lost child was written by Shakespeare just after the death of his son Hamnet, and that he made one of his characters advise men never to marry ladies older than themselves, from an abiding personal experience of the folly of such an act, etc., etc. But a parity of interpretation would make out Shakespeare to have been a beetle, and to have spoken from his own personal experience when testifying that a beetle trod upon feels a pang as great as when a giant dies, and, in the speaker's opinion, suffocate us in a mass of absurdities. He thought Mr. Rolfe's point as to the difference between remorse and regret well taken. It is said to be natural for us to bear up bravely against the temptations of others and to succumb to our own. Mr. Rolfe, the speaker thought, had great reason for believing the temptation here to be Shakespeare's own. Mr. Reynolds asked if there was any known difficulty anywhere to the formation of any theory possible about the Sonnets, whether theorizers would ever be interrupted or disconcerted by any facts. So far as he had read the critics and commentators, they all disagreed about the Sonnets, but none of them were able to contradict each other or show wherein each other was wrong. He had listened with great pleasure to Mr. Rolfe's paper, which seemed to him to deal with the Sonnets as they stood, rather than to manufacture schemes for them, and he seconded the motion to refer it to the Committee on Publication. Mr. Frey said he thought that in the Sonnets Shakespeare had boasted of his future fame and triumphs. "We all know that the poet had produced so many plays, and such excellent ones, before 1592, as to make Robert Greene, the great critic of the day, exceedingly envious. It is therefore not to be wondered at that a young man with such honors thrust upon him should exult a little, and perhaps exhibit in his Sonnets a self-consciousness of his future immortality." Mr. Frey quoted in explanation portions of Sonnets 18 and 19:

So long as men can breathe, or eyes can see,
So long lives this, . . .
Yet, do thy worst, old Time: despite thy wrong,
My love shall in my verse ever live young, etc.

Mr. Frey added that numerous similar expressions had been detected by him, and they seemed to him to be signs of youth and immaturity rather than, as Dowden calls them, "intimations of immortality." The motion to refer the paper of the evening to the Publication Committee was then agreed to.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

818. The Dead Mother. (Answer to No. 815.) The poem referred to is one by Robert Buchanan, and may be found in any complete edition of his poems, in his *Idylls and Legends of Inverburn*, and in *A Household Book of English Poetry*.

819. A Traveler's True Tale (answer to No. 813), after the Greek of Lucian of Samosata, by Alfred J. Church, was published by Seeley & Co., London, 1880, 12mo, pp. 110, with 12 illustrations. E. W. H.

820. Authorship Wanted of the following lines:

Methinks if ye could know
How visitations of calamity
Affect the pious soul, 'tis shown you there.
Look yonder at that cloud which through the sky
Sailing alone doth cross in its career
The toiling moon. I watched it as it came
And deemed the deep opaque would blot her beams,
But, melting like a wreath of snow, it hangs
In folds of wavy silver round, clothing
That orb in beauties richer than her own;
Then passing, leaves her in light serene.

NEWS AND NOTES.

— Elliot Stock, 62 Paternoster Row, London, publishes a monthly *Book Prices Current*, cataloguing all London book sales, with prices fetched.

— Mr. George Parsons Lathrop's editorial connection with the *Epoch*, the new weekly in New York, was terminated last week, without ill-feeling, however, either on his part or Mr. Seligman's. Who is to succeed to the responsible editorship we have not heard at this writing.

— Miss Emma Lazarus, the poet, is in Paris dangerously ill. Three of her sisters are with her.

— Mr. James R. Gilmore ("Edmund Kirke") has again entered the lecture field, in which, some years ago, he was a prominent figure. He has recently spoken to large audiences (before the Kent Club and the Historical Society) at New Haven, and is preparing now a lecture on the "Southern Negro since Emancipation," a subject he is competent to handle from his long acquaintance with the blacks, and his recent residence of some years in the South. •

— The publishers of the new *American Magazine* (successor to the *Brooklyn Magazine*) propose to issue a first edition of 75,000 copies of the initial number, which will appear on April 15. The chief aim of the conductors of this periodical is asserted to be to inculcate "a careful reverence for American sentiment and a thoughtful attention to American interests."

— Routledge's superb illustrated edition of Victor Hugo's *Les Misérables*, in five volumes, of which the first only has been noticed in our columns, has been out of the market for some time, but, as will be seen from an advertisement in this issue, a new edition is in preparation, and the sale of the work hereafter will be by subscription only through the agency of McDonnell Brothers of Chicago.

— We should like to know whose is the private library offered for sale in this week's *Literary World*.

— Thomas Whittaker will publish early in April Canon C. A. Row's *Future Retribution Viewed in the Light of Reason and Revelation*, and the Rev. E. Hatch's *Early History of Christian Institutions*.

— Frederick Warne & Co. have in preparation a Jubilee Edition of the life of Queen Victoria, to be called *The Queen: Her Early Life and Reign*; also *The Victoria Birthday Book*, both to be fully illustrated and published in various forms at popular prices.

— Fords, Howard & Hulbert, New York, announce that very shortly they will publish *A Summer in England with Henry Ward Beecher*, giving not only all the sermons, lectures, and addresses delivered there by him last summer, but also an account of the trip, of his reception by people and clergy and statesmen. This account is by Major J. B. Pond, his traveling companion and manager.

— The W. H. Harrison, Jr., Publishing Co., of Chicago, have in press a treatise on *Orthoepy: the Science of Pronunciation*, by Prof. E. B. Warman, A.M., of the Presbyterian Theological Seminary, Chicago. The book contains an appendix of over 5,000 words that are apt to be mispronounced, giving the correct pronunciation of each word and the authority for the same.

— William R. Jenkins, New York, announces

that he will publish an edition of Victor Hugo's *Les Misérables* in five twelvemo volumes. The first volume, "Fantine," will be ready by the middle of April. This is welcome news, as the popular Paris duodecimo edition for some time has been withdrawn from print.

— Mr. George C. Gorham, formerly Secretary of the United States Senate, is to write a biography of the late Edwin M. Stanton, at the request of the surviving members of Mr. Stanton's family. It is thought that a great deal of unpublished history of interest and importance will first be given to the world in this work, upon which Mr. Gorham expects to expend two years of active labor.

— The Baker & Taylor Co., New York, have ready the fiftieth thousand of Rev. Dr. Josiah Strong's *Our Country: Its Possible Future and Its Present Crisis*.

— Miss Sarah Orne Jewett will have a sketch of New England life in the May number of the *Atlantic*, entitled "The Court'ing of Sister Wisby."

— Cupples, Upham & Co. have nearly ready *Yesterdays with Actors*, by Kate Reingolds Winslow, a volume of reminiscences illustrated with portraits of notable stage personages.

— Houghton, Mifflin & Co. will have the first two volumes of their collected edition of Mr. Browning's poems ready on April 16; they are marvels of beauty and cheapness. The same house have in press *Zury*, a story of Illinois life, by Joseph Kirkland; a new edition of Starr King's *Christianity and Humanity*; and, in the "Riverside Literature Series," the second part of Longfellow's *Golden Legend*, edited with notes by Samuel Arthur Bent.

— Mr. T. B. Aldrich will have a poem of considerable length in the May *Atlantic*.

— A new edition of Cushing's useful dictionary of *Initials and Pseudonyms* is to be brought out by T. Y. Crowell & Co.

— A copy of the first edition of Mr. Browning's *Paracelsus* (London, 1835) is priced at \$30 in George J. Coombes's catalogue No. 3 of *Rare and Curious Second-hand Books*. The same price is asked for the original edition of Dickens's *Pickwick* (London, 1837). The first English edition of Emerson's *Nature* (London, 1884) is offered at \$6.50—about one half what one must pay for the first American edition.

— Rev. Dr. Ray Palmer, author of "My faith looks up to thee," and other hymns, died in Newark, N. J., Tuesday of this week at an advanced age.

— Miss Charlotte Fisk Bates has been giving in Boston a course of interesting and instructive lectures upon the old English writers, from the Anglo-Saxon period to the time of Henry VII inclusive. It is the opinion of those who have heard them that, if published, they would contain in a concise and accessible form much that can now be obtained only by careful search through many volumes. The lectures will probably be resumed in the fall. Miss Bates will give a reading from her writings early in May, at the Woman's Club Rooms, 5 Park Street.

INDEX TO THE PERIODICALS.

[Titles in italics are those of foreign periodicals.]

March.

Americanisms. R. A. Proctor.
Books that Have Helped Me. E. E. Hale.

Knowledge.
Forum.

Byron's Opinion of Southey and Disraeli. Murray's Mag.
Hullah, John, Reminiscences of. Cassell's Mag.
Living, the Joy of. Grant Allen. Murray's Mag.
Mouvement, le, Littéraire. Raoul Frary. Nouvelle Rev.
Périodiques Anglaises, Revue de. Nouvelle Rev.
Eugène Fargue. Century.
Poetic Outlook (The), in America.
Poetry in Education. From the French of M. Education.
Pecants.
Shelley (Sa Vie et Son Oeuvre). G. Sarrazin.

The National Review.—Two Views of the Conservative Party: (1) The Truth about Tory Democracy. A. A. Baumann, M. P.—(2) Lord Randolph Churchill appeals unto Cæsar. C. W. Beckett, M. P.—The Effects of Civilization upon Women. A. Woman—The Church Question in Scotland. A. Church Layman—Free Registries and the Marketing of Labour. N. L. Cohen—Ancient and Modern Painted Glass. E. G. Howard—Celts and Teutons in Ireland. Lord Courton—India and Tibet. R. S. Gundry—Rosselli in Prose and Verse. William Sharp—The Metropolitan Coal and Wine Dues. R. G. Webster, M. P.—Politics at Home and Abroad. Correspondence.

The Contemporary Review.—Home Rule and Imperial Unity. By Lord Thring—Transylvanian People. By E. Gérard—The Racial Programme. By the Earl of Selborne—Remedies for Fluctuations in General Prices. By Professor Alfred Marshall—The Old Testament: Ancient Monuments and Modern Critics. By Captain Conder—The Decline and Fall of Dr. Faustus. By E. R. Pennell—The National Church as a Federal Union. By James Martineau, D.D.—Contemporary Life and Thought in France. By Gabriel Monod—Contemporary Records: General Literature.

Blackwood's Magazine.—Love that Lasts Forever: A Jubilee Lyric. By the Earl of Roslyn—The Douglases—Diane de Breteuille—Revelations from Patmos. By J. Theodore Bent—To Pyrrha—To Coralie. By T. M.—Russian Soldiers and Russian Armaments—Sarracinesca. By F. Marion Crawford—Chaps. XXIX—XXXI—The Old Saloon—The Next of Open Spaces—The Imperial Institute. By E. F. G. Law—The First Move of the Separatists—Note to Lord Brabourne's Irish Articles.

The Fortnightly Review.—The Present Position of European Politics. III. Russia—Wealth and the Working Classes. By W. H. Mallock—Our Task in Burma. By "Conservative"—The Imperial Institute: What is Practically Wanted. By Kenric B. Murray—A Fresh Field for the Sportsman (with Map of Alaska). By H. W. Seton-Karr—Valentine Visconti. By A. Mary F. Robinson—The Case for Free Education. By E. North Buxton—French Aggression in Madagascar. By the Malagasy Amba Sador—Theology under its Changed Conditions. By Hon. and Rev. Canon Fremantle—The Canadian Fisheries Dispute. By Rt. Hon. the Marquis of Lorne, K. T.—Verdi's "Otello." By H. Sutherland Edwards—On "The Chess Masters of the Day." A Protest. By H. E. Bird—Thanks from the House of Sheltor.

The Nineteenth Century.—Professor Huxley on Canon Liddon. By His Grace the Duke of Argyll—The True Position of French Politics. By Mona. Joseph Reinach (Editor of the *République Française*).—A Colonial View of Imperial Federation. By the Hon. Sir Robert Stout (Prime Minister of New Zealand)—The Trials of a Country Parson. By the Rev. Dr. Jessop—The Dullness of Museums. By the Rev. J. G. Wood—Mr. Gladstone on "The Irish Demand." By the Right Hon. Lord Brabourne—Cyril Tournour. By Algernon Charles Swinburne—The Prospect in South Africa. By the Right Hon. Earl Grey—Twenty-four Hours in a Newspaper Office. By Arnot Reid—The Greater Gods of Olympus—1. Poseidon. By the Right Hon. W. E. Gladstone, M. P.

April.

Books that Have Helped Me. Prof. W. T. Harris. Forum.
Brain-Forcing in Childhood. By Wm. A. Hammond. Pop. Science M.
English in Our Colleges. A. S. Hill. Scribner's.
Fiction, Pernicious. W. D. Howells. Harper's.
Française, the Comédie. Theodore Child. Harper's.
Thackeray, A Collection of Unpublished Letters of. Scribner's.

PUBLICATIONS RECEIVED.

Art.

AN INTRODUCTION TO GREEK SCULPTURE. By L. E. Upcott. Oxford: The Clarendon Press. \$1.10

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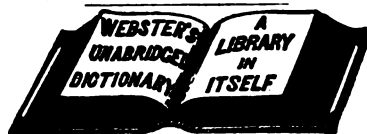
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The Literary World.

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WASTE-LAND WANDERINGS.*

THIS is the third of Dr. Abbott's delightful books about a circumscribed tract in New Jersey, near Crosswich Creek and Big Birch Creek, affluents of the Delaware; a region inexhaustible in its attractions for a naturalist. Historic, descriptive, full of information, abounding in anecdote, warm with enthusiastic love for nature, written in a racy and vivacious style, it is a volume of unusual charm and picturesqueness.

Our author set out to explore a certain "waste-land" through which the "Big Birch" meanders, and as he sat idly, or floated all day in his boat, returning home across the fields, he saw wonders not revealed to many men: such as a Turk's cap lily on a stalk eleven feet tall; rudbickias growing to the height of seven or eight feet; a grapevine which was a "foot in circumference at the ground and for some distance beyond," and "more than one hundred yards long." It is a country of fossil trees that have an aromatic odor; of amber, of quicksands, and a boiling spring; of unnumbered kinds of birds — bitterns, blue herons, green herons, arctic buntings, long-spurs, kinglets, linnets, the Florida gallinules, all manner of warblers, strange rail-birds, red-birds, the coon crake, wingthing — where

* Waste-Land Wanderings. By Charles C. Abbott. Harper & Brothers. \$1.50.

even buzzards seen against the twilight sky are attractive; where acres of flowers of one variety are to be found; where the white-footed mice afford abundant opportunity for their nesting habits to be studied; where the fish come up by the boat-side and wait long enough to make one's acquaintance; where are boulders of jasper, and bluffs abounding with Indian arrow-points, spears, scrapers, and other relics of the aborigines.

This keen observer had novel experiences; as when he "caught an unusually large mud-minnow, which had swallowed a pike; and in the pike's stomach was a small mud-minnow, and in its stomach were the remains of a pike. Four fish as one!" And also when he saw (p. 241) a cloud of mosquitoes "half a mile wide, and one hundred yards from front to rear," making a sound "like a train of cars passing over a bridge;" and witnessed a migration of redwings numbering, as he thought, "fifty thousand birds in the flock;" and tried military tactics with seven fishes that kept in a row and advanced or retreated as he directed their movements; all of which indicates that this is a captivating book, one for the out-of-door literature department of your own or of the public library. It has a full table of contents and a full and carefully-made index.

BISHOP HANNINGTON.*

BISHOP HANNINGTON was the latest martyr in the cause of Christian missions. His heroism and achievements have added another tragic page to the history of the opening of Africa. He deserved to have his life written, and it has been well written. This is a remarkable book because it has a remarkable subject. We advise every boy to read it for its stirring pictures of youthful exuberance and manly adventure. We advise every minister to read it for its exemplification of the apostolic spirit in the nineteenth century. We advise every lover of missions to read it for the light it throws upon one of the most difficult yet fascinating missionary fields. We advise every Christian to read it for the stimulus it affords to faith, hope, and charity. We advise everybody to read it for its personal interest, its unconventionality, and its dramatic power.

The outlines of Bishop Hannington's career can be given in a few words. Born near Brighton, England, in 1847, he died in Equatorial Africa, near the shores of the Great Victoria Nyanza, in October, 1885. He was a typical English boy, a collector of specimens, an enthusiastic yachtsman, pure, true, fearless, and indomitable. Born among the Dissenters, he became in youth a Churchman, and from the prospects of a successful business life turned to the ministry. Intelligent, but an indifferent scholar, he had to try once and again in his examination for

* James Hannington. A History of his Life and Work. By E. C. Dawson. A. D. F. Randolph & Co. \$2.00.

orders. A short period of study at Oxford, where everybody knew him as "Jim Hannington," was followed by his ordination at Exeter, and by a curacy on the wild rough heights of Devon, at Martinhoe. His "conversion," his actual experimental entrance on the religious life, followed, reversing the usual order. In 1875 he became incumbent of a chapel of ease in his native town of Hurstpierpoint. By this time he was fairly afloat on the full current of ministerial labor, a devoted parish priest, an unwearying temperance worker, a highly successful and widely employed missionary. Frank, blunt, loving, impulsive, reckless, tactful, prodigiously energetic, no ritualist yet tolerant of ritualism, all things to all men in a good sense, it was no wonder that when a call came in 1882 for helpers in Africa, he volunteered.

He made a first missionary journey to the Nyanza by way of Zanzibar and Mpwapwa in 1882 and '83, and was beaten back by fever, going home to England, as was feared to die. Recovering himself, and then designated as First Bishop of Eastern Equatorial Africa, he returned to the assault in 1883, and struck out from Frere Town to reach the Nyanza if possible by a new route around its northern shores. Meanwhile the friendly Mtesa, King of Uganda, had died, and had been succeeded by his vicious, feeble, suspicious, and vindictive son Mwanga. Mwanga, resenting the approach of a dreaded European from the unusual quarter of the northeast, handed the intrepid Bishop over to the spears of his soldiers.

Thus perished what was mortal of one of the bravest knights in the modern army of the Great King. He, if ever man was, was born and bred to the post in which he died. His hardihood, his bravery, his coolness, his judgment, his unselfishness, his gentleness, his strength, are illustrated by a hundred anecdotes. Rash we must think he sometimes was, but it was himself he exposed, his cause never. What man ever faced lions in Central Africa as did he?

CAPTAIN SAMUELS, THE YANKEE SKIPPER.*

THE old, old saying, that "truth is stranger than fiction," is strikingly exemplified in this book, which ought to make the manufacturers of petty realistic novels open their eyes with wonder. Everybody, we suppose, has heard of Captain Samuels and his famous ship, the "Dreadnaught." It is the story of his career from boyhood till he gave up seafaring, that is succinctly related in this fascinating volume. Captain Samuels wastes no time on rhetorical elaboration; he tells his story, as he sailed his ships, in a straightforward, energetic, business-like way, which at once wins the read-

* From the Forecastle to the Cabin. By Captain S. Samuels. Harper & Brothers.

er's confidence and holds it to the end. Short of the chronicle of Baron Munchausen's adventures, we do not recall any book which records so many disastrous chances, moving accidents by flood and field, and hair-breadth 'scapes as are here written down by this Yankee descendant of the vikings, and best of all, we feel sure that they are true. It needed not the indorsement of the Bishop of New York to inspire belief in the sincerity of Captain Samuels, although we cordially agree with the assertion that the book "has not a dull line in it," and that "if one wanted an effectual deterrent to use in the case of a lad seized with the fancy for going to sea, it would not be easy to find it more readily than in the often painful experiences of the author."

To the boys of a larger growth, the book, aside from its charm as a record of romantic adventure, is interesting as a picture of marine life in the palmy days when the sails of American ships were on every sea and the American flag was carried into every port. Those were the days of daring voyages, of piracies, of frequent mutinies, of flogging, of "crimps" that drugged poor sailors and "shanghaied" them aboard strange ships, and all the rest of the manners, customs, and brutalities which ruled the sailor's existence. All this Captain Samuels portrays without extenuation, and it is evident that only by superior ability and superior strength of character was he able to rise from the position of cabin boy on a coaster at the age of eleven, to the command of a first-class clipper at twenty-one. An attempt merely to enumerate the more striking of his adventures would be impracticable in the space at our command. Here are a few selections from the chapter-headings:

Caught in a Levanter in the Grecian Archipelago. — I do a Stroke of Seasmanship which Attracts Attention Aboard two English Brigs. — Sir Edmund Lyons, British Minister to Greece, accepts a Cigar from me and praises my Countrymen. — I Return the Compliment by a Piece of Foolhardiness and by Showing my Heels to his two Brigs. . . . I decline to be Admiral of the Turkish Navy. — A Dozen of us try to Swim the Bosphorus as Byron did. — He must have done his Swimming in different Weather. . . .

I assist a Christian Lady to flee from a Turkish Harem. — She comes to me and my Friend, a Swedish Captain, down a Silken Ladder in the dead of Night, goes on Board my Friend's Ship, and sails away to England, where they are Married. — Constantinople becomes too Hot to Hold me after they are Gone. — A Collision in the Bosphorus, and a Run to Odessa, in which I beat the entire Fleet of which I was Admiral.

So the tale goes on, describing an adventure with pirates, the spending of a year's income in a five weeks' stay at Batavia, the sharp sale of a rotten ship to a Dutchman, six hours drifting in an open boat in a gale off the Cape of Good Hope, the renowned mutiny on board the "Dreadnaught," when Captain Samuels got the better of a crew of "bloody forties," and the disastrous experiences of the hurricane in the "Devil's Blow-hole" — all this and much more with

the simple art of a born teller of stories. Captain Samuels naturally has some bitter reflections on the present ignominious condition of his country as regards naval and maritime power. He thinks that by the increase of luxury in living we are as enervated as the Romans were at the fall of the empire, and in the clamor for free ships he detects the influence of British gold. It is not free ships, but protected ships, that we need, in his opinion, to win back the supremacy which England gained by preying upon our defenseless shipping during the civil war. He is Yankee to the last, and his final word is that "it is not for the American mind to retrograde and to look across the ocean for an inspiration."

TALKS ABOUT LAW.*

THIS work is "good in spots." The various parts are satisfactory, but the volume as a whole lacks coherence; it is not homogeneous; the train of thought is unduly broken by switches and branch roads. "Talks about Law" is a very just title. Most of the chapters are "talks" about their topics. The volume contains forty-three chapters; about one third, perhaps half, are devoted to explanations of the existing law of the land on subjects of common interest to the masses of the people, such as Marriage, Husband and Wife, Parent and Child, Employer and Employee, Minors, Contracts, Negotiable Paper, Partnership, Agency, Bailments, etc. These are treated upon the whole judiciously, in a simple, readable style, without the encumbrance of elaborate research or profound learning.

Another third of the book is devoted to history and antiquities of law. Such are the chapters on How Law Grows, Ancient Forms of Trial, Benefit of Clergy, Punishments, Pulpit and Pew. There remain a number of chapters, or portions of chapters, discussing plans of law reform, such as Both Sides of the Jury Question, and the Divorce Question. Of course, we speak only of a certain general character of the chapters, but the impression that they leave is that the work has not been written consecutively, with a single purpose, but is largely composed of essays written independently, and united in a volume with such additions and connecting matter as seemed appropriate. It seems well adapted to supply useful information, sometimes practical, sometimes historic, sometimes argumentative.

One feature will restrict the usefulness of the work for students. It hardly brings out with sufficient clearness the truth that there are thirty-eight States, and that their laws vary, even conflict, in many particulars. Mentions of the distinctions between State

laws are comparatively few, and where they occur, New Hampshire law is generally stated, as if that State were a satisfactory type of all. Thus the chapter on Courts describes the English and Federal judiciary systems quite fully and mentions the jurisdiction of the New Hampshire Supreme Court, but scarcely suggests that other States have systems which are distinctly different. The chapters on Law Suits and Pleadings describe the course of a civil suit very fully and correctly according to the New England practices, with a good deal of illustrative information from English sources, but give nothing of the practice in other States, or of the codes of procedure, or the changes of nomenclature which they have introduced. There are six pages about trial by Ordeal, by Purgation, by Wager of Battle, and by Wager of Law (topics which are explained in any cyclopedia), but only the barest mention of the use made in modern times of trial by referees, or by a judge without a jury. In the discussion of Evidence there seems no mention of the immense and important innovation which has admitted parties and persons interested to testify.

Upon the whole, we think that the lawyer, the law reformer, the general student, and even the law student, will do well to add this volume to a library containing a fair supply of representative books on the subject of American jurisprudence.

MR. HAGGARD'S "JESS."*

TO Mr. Rider Haggard existence is a succession of vivid passions set off by terrific thunder storms and blazing sunsets. To read one of his books is like witnessing a melodrama enacted with an accompaniment of fireworks and a brass band. He has the imagination of a scene-painter, the fondness for incident of a dime novelist, the style of the pet reporter of a sensational newspaper. He can portray a character only by the cut of its clothes, the baldness of its head, the fairness of its complexion, or the brilliancy of its eyes. His story of *Jess* is like a nightmare — grotesque, fantastic, horrible, leaving the mind wearied and depressed. At first one is taken with the novelty of the business. Here is something out of the common; here is a man who lets himself go! But even in the reaction against the petty realism of contemporary fiction, it is possible to go too far. Of the painter of miniatures and the dauber of panoramas we prefer the former; but we are willing to acknowledge that this is a matter of taste.

The story of *Jess* is briefly this: Captain John Niel is riding along a road in the Transvaal on a hot summer afternoon on his way to the farm of Silas Croft, with whom he is to go into partnership. While he is

* Talks About Law. A Popular Statement of what Our Law is and How it is Administered. By Edmund P. Dole. Houghton, Mifflin & Co. \$2.00.

* Jess. A Novel. By H. Rider Haggard. Harper & Bros. 75c.

moralizing there appears over a hill-top a lovely woman on a pony pursued by a mad ostrich. Thud! Pony knocked over; girl runs, falls on the grass. "In an instant the huge bird was on top of her, kicking at her, rolling over her, and crushing the very life out of her." John Niel to the rescue; gets badly used. "Just as things were growing faint and dim to him, however, he suddenly saw a pair of white arms clasp themselves round the ostrich's legs from behind, and heard a voice cry: 'Break his neck while I hold his legs.'" So he twisted the neck "till it broke with a snap." The girl is Bessie Croft, niece of Silas; she is very beautiful, with her "low, broad brow, crowned with soft, yellow hair, the chin very round and white, the mouth sweet though rather large." She dances before him to show that she is not hurt. They limp away arm in arm. At the farm John Niel meets Jess; she is pale, she has a pair of Eyes, and she is Intellectual. John admires Bessie; Bessie falls in love with John "in a sweet womanly fashion." Jess, however, brings her Mind into play. "There rose up in her breast a knowledge that . . . her nature was stronger than his nature, and her mind encompassed his mind, and could pass over it and beat it down as the wind beats down a tossing sea." Bessie tells Jess of her love for John, so Jess calls back her Mind and takes it away for a visit to Pretoria. Time for an incident. Frank Muller, the handsome fiend, a Dutch-English half-breed, appears and tells Silas Croft he must have Bessie to wife or he will stir up a war against the English and take her by force. Old Croft drives him away with curses. John wins Bessie's troth and goes on a hunting expedition; is shot at twice by Muller, but is not hit. The Transvaal war breaks out and John goes to Pretoria in pursuit of Jess; is penned up there with the besieged; is wounded, and Jess nurses him. Then she lets her Mind out again:

She said nothing, she did not even move, she only looked at him. . . . She . . . kept her eyes upon his face, and it seemed to John as though power flamed from them; for, as she looked, he felt the change come. Everything melted away before the almost spiritual intensity of her gaze. . . . He knew that he loved this woman. . . . Strong man as he was, he shook like a leaf before her. "Jess," he said hoarsely, "God forgive me! I love you!" and he bent forward to kiss her. She lifted her face toward him, then suddenly changed her mind, and laid her hand upon his breast. "You forget," she said, almost solemnly, "you are going to marry Bessie."

"Almost solemnly" is good. Frank Muller provides the pair with a pass, intending to kill them on their way back to the farm, and they obligingly seize the opportunity to place themselves in his clutches. On a dark night they come to a river bank, where Muller says there is a ford and tells them to drive on. They drive on, are soon afloat, and Muller and his two accomplices stand on the bank and shoot at them, while one of

Mr. Haggard's stupendous tempests gets in its work. The wagon catches on a rock and John drags Jess ashore; a lightning stroke kills the two wicked accomplices and melts their rifles; and Muller flies to pursue his vengeance further. With a band of Boers he goes to the farm, has Croft knocked down and beaten, and informs Bessie that she must marry him or her uncle will be put to death at sunrise. Meanwhile Jess has arrived and overhears the interview. At night she borrows a knife from a Hottentot, creeps into Muller's tent and stabs the fiend. Then she makes her way to a cave and dies with her head pillowed on John's breast, he being asleep and ignorant of her presence. John marries Bessie and they and Silas Croft go back to England.

This summarizes the action of the story; and if the reader will sprinkle in a sufficient quantity of the Transvaal patois and Boer oaths, with a sunset and a thunder storm in every chapter, he will have a fair idea of what Mr. Haggard can do. What Mr. Haggard cannot do is to write the English language correctly. "It is us," said Jess, quickly" (p. 196); "she . . . read on like one reads in some ghastly dream" (p. 243); "Jacobus—whom . . . was exceedingly sick" (p. 299); "so that was where they were being taken to" (p. 300)—these are specimens of Mr. Haggard's style. We must not close without giving at least one specimen of Mr. Haggard's "philosophy"—it belongs to the order which a trans-Atlantic authority has recently defined as "flap-doodle":

They were walking along that easy, winding road that leads to the mountain paths of love. It is a very broad road, like another road that runs elsewhere, and, also like this last, it has a wide gate. Sometimes, too, it leads to destruction. But for all that it is a most agreeable one to follow hand-in-hand, winding as it does through the pleasant meadows of companionship. . . . By and by it is different. By and by, when the travelers tread the heights of passion, precipices will yawn and torrents rush, lightning will fall and storms will blind; and who can know that they will attain at last to that far-off peak, crowned with the glory of a perfect peace which men call happiness? . . . Some say that they have climbed its topmost pinnacle . . . and heard the quiring of immortal harps and the swanlike sigh of angels' wings; and then behold! a mist has fallen upon them, and they have wandered in it, and when it cleared they were in the mountain paths again, and the peak was far away.

THE PROVINCES OF THE ROMAN EMPIRE.*

THE preëminent historian of the Roman Commonwealth, in these two crowded volumes, has resumed his masterly narrative after a thirty years' interval. He has not taken up his tale at the point where he had previously stopped, but passes over for the present the struggle against Cæsar's new

empire and its final establishment, as well as a full consideration of the new regime, to view the history of the provinces.

The Roman State of this epoch resembles a mighty tree, the main stem of which, in the course of its decay, is surrounded by vigorous offshoots pushing their way upwards.

Leaving, then, the story, which has already been well told by others, of the doings of the Court of Rome, Prof. Mommsen, without promising to fill up this gap in his work, presents, as he alone could present, the actual work of the imperial period as his exhaustive scholarship discovers it

in the agricultural towns of Africa, in the homes of the vine dressers on the Moselle, in the flourishing townships of the Lycian mountains, and on the margin of the Syrian desert.

Even these words fail to show the extent of the historian's view, for the titles of the chapters embrace the whole circumference of the power which encircled the Mediterranean and made it a Roman lake. The Northern Frontier of Italy, Spain, the Gallic Provinces, Roman Germany, Britain, the Danubian Lands, Greek Europe, Asia Minor, the Euphrates Frontier, Syria and the land of the Nabataeans, Judea, Egypt, and the African Provinces—with a grasp like that of Gibbon, and more than Gibbon's learning, the German historian traverses the mighty round, and gives a condensed but graphic sketch of the condition and history of the many peoples over whom Rome held sway.

Seldom has the government of the world been conducted for so long a time in an orderly sequence; and if an angel of the Lord were to strike the balance whether the domain ruled by Severus Antonius was governed with the greater intelligence and the greater humanity at that time or in the present day, whether civilization and national prosperity generally have since that time advanced or retrograded, it is very doubtful whether the decision would prove in favor of the present.

The character of the task which Prof. Mommsen lays upon himself prevents his displaying his great ability in consecutive historical narrative, wrought out in detail, relieved by sketches of eminent men, and "moralized" for the edification in statesmanship of modern nations. "With self-denial this book has been written, and with self-denial let it be read." We have been reminded by it more than once of Mr. Stephens' recent admirable history of the French Revolution, which also emphasizes the part of the provinces, and thus sets that great epoch in a new light. On a wider scale and with less of unity in the main action to which these provincial histories refer, Prof. Mommsen casts a proportionally greater flood of light upon Roman history between Cæsar and Diocletian. Paris was not France; much less was the city of Rome the Roman empire.

No one can henceforth claim to be decently well read in the history of this period who does not study these volumes with care. The expansion and clearness of view which

* The Provinces of the Roman Empire from Cæsar to Diocletian. By Theodor Mommsen, translated by W. P. Dickson, D.D. Two volumes, pp. xvi, 397, and 396, with ten maps. Charles Scribner's Sons. \$6.00.

they must impart to the reader will compensate for the absence of some of the charms of Mommsen's earlier volumes. Occasionally the author relents from his severity and gives vivid sketches, all too brief, of the religion, manners, and literature of the various provinces. Germania crying "Back!" to the Roman general, and Boudicca (in whom one hardly recognizes Cower's British warrior-queen) are not altogether suppressed; while the Bithynian Dio and the scholar of Chæroneia, who, beyond any second, knew "in so happy a measure how to reconcile himself serenely to necessity, and how to impress upon his writings the stamp of his tranquility of spirit and his blessedness of life," almost triumph over that "self-denial." The chapter on Judæa shows that Prof. Mommsen is a strong adherent of the new school of Old Testament criticism — an ally whom that school will not despise. The account of Palmyra and Zenobia is quite detailed, and the sketch of Alexandria, whose citizens are very aptly compared to the English in India, is especially effective. The apparatus of maps is full and excellent; they, however, should have been Anglicised throughout. Prof. Dickson, the translator, in this respect as in others, has apparently proceeded upon the worst principles a translator could set before him, of taking as little trouble as possible, and of running his so-called English sentences too often in the mould of the original. His preface reads like a profession of incompetence, and it is much to be regretted that so powerful a writer as Mommsen should not have found a translator whose English was to be compared with the German original; "the battle of Varus," and "all-Hellenism," to cite but two minor instances, are "vile phrases" to denote the battle in which Varus was defeated, and Pan-Hellenism.

THE BALKAN PENINSULA.*

[Emile Louis Victor de Laveleye, the author of this fine work, is a Belgian by birth and a Parisian by education. He was born at Bruges in 1822, became a contributor to French reviews, and in 1858 one of the editors of the *Revue des Deux Mondes*. Later he was appointed to a professorship in the University of Liege, and has filled other honorable positions in the world of letters and science. He has published copiously upon economic topics, his *Elements of Political Economy*, *Socialism of Today*, and *Primitive Property*, being known in this country. He is a French publicist of distinction.]

NO work at once so important, so timely, and so readable as this has appeared the present season. The pivotal point of European politics just now is the Balkan Peninsula; the question of questions with Austria, Russia, and Turkey, and therefore with the remoter nations looking on, is, what shall be done finally with Croatia and Slavonia, Bosnia and Serbia, Roumania, Bulgaria, and Roumelia, that assembly of dismembered principalities on the border between Europe

and Asia, essentially European and of the West, but so long ground under the heel of Turkey? France and Germany it is true are eying each other; England has troubles in Ireland to attend to; the Balkan problem is for the moment quiet; but the Balkan problem is not solved, and until it is there can be no rest. As a solution shall Austria or Russia, either one, absorb these Balkan provinces? Or shall Austria and Russia divide the lot between them? Or shall these provinces be let alone, to work out their own manifest destiny, by association in some sort of a republic or federation?

This last is the sensible, the Christian, the logical solution. This we understand to be Mr. Gladstone's wish and that of the English Liberals. And this is the recommendation of M. de Laveleye's book, which however is no dry political treatise, but a charming description, a picture of these Balkan provinces, a series of studies of their landscape, their towns, their farms, their people, and their resources, as seen in the course of a recent journey diagonally across the peninsula from Belgrade to Constantinople. The work is absolutely fresh. An introductory historical chapter compasses the very latest events, and puts the reader in possession of the whole present situation; and the pages which follow set before us a view of the land and its people, which for photographic effect, animation, picturesqueness, and general interest, we have not seen the like of this long time.

M. de Laveleye's starting point on his expedition was Vienna, and his first important interview was with Bishop Strossmayer, at Essek, a Slavonian town on the River Drave, just above its confluence with the Danube. Of Strossmayer he gives a masterly sketch in his second chapter. His personal description of the man stands out like a statue:

He appeared to me like a saint of the Middle Ages, such as Fra Angelico painted on the walls of the cells of San Marco in Florence. His face was refined, thin, ascetic; his light hair, brushed back, surrounded his head like a halo; his gray eyes were clear, luminous, inspired. A sharp yet gentle flame beamed from them, the reflection of a great intellect and a noble heart. His speech is easy, glowing, full of imagery; but, although he speaks French, German, Italian, and Latin, besides the Slav languages, with equal ease, no one of these dialects can furnish him with terms sufficiently expressive for the complete rendering of his thought, and so he uses them by turns. He takes from each the word, the epithet, he needs, or he even uses the synonyms that come from them all. It is when he finally arrives at Latin that his sentences flow with unequalled breadth and power.

From Essek M. de Laveleye journeyed to Belgrade, the Servian capital lower down the Danube, thence to Sofia in Bulgaria, and on by way of Philippopolis and Adrianople to his destination. This was a "cross lots" route, accomplished only in part by rail and otherwise by stage-coach, often over bad roads, but generally through an interesting country. American missionaries are at work

in these lands, but our author has nothing to say of them. Spots here and there are dyed with the blood of Turkish atrocities and of Russian victories, but this work is not a history. It is a survey — of broad and fertile fields golden with maize, of towns and cities parti-colored with the meeting of two civilizations, of people busy, for the most part prosperous, and just now contented. Bosnia is beautiful. In Servia every man is a land owner:

The land is fertile and not badly cultivated. The predominant system of the succession of crops is the triennial wheat or rye, maize or fallow. . . . The dwelling houses are large, with outbuildings, stables, cow-houses, maize ricks, barns, all together in a large, well-hedged space, in which the animals wander about. These constructions are generally thatched, and made of clay or wood, but being whitewashed, they peep out prettily amidst the fruit trees, which form a complete wood.

How simple but effective this glimpse in Philippopolis:

A wide boulevard has been made between the station and the town, with beautiful buildings, villas amidst flower gardens, and large houses inhabited by the Consuls of foreign powers. The interior of the town has no savor of the East; it is more like an old fortified city of Southern Italy. The steep narrow streets lie between very lofty houses, whose upper stories, often of wood, hang over, supported by beams or corbels. Some houses resemble the Roman villas on the frescoes of Pompeii, beyond a high wall, and a heavy door with large nails, girded with iron bars, opens a marble-paved court, which is well sheltered by acacias and cherry trees with bright red fruit. Then comes the house with a row of slender columns and tall pilasters, painted white with arabesques of bright blue. A vine ornaments the façade; its branches are laden with purpling grapes. Through the foliage the sun throws golden rays upon the pavement and flowers. These bright colors and this delicious freshness give an impression of brightness and happiness.

Is it simply that M. de Laveleye has a sunny temper, or is the Balkan Peninsula a garden? No reader can resist the generally pleasant impression which this most intelligent and readable of recent books leaves upon the mind. It is like a fresh breeze blowing away the miasma. Hands off! one feels like saying to Austria and Russia, as the sympathies are drawn to these peoples; and to Turkey, Keep on the other side of the Bosphorus. Let these Slavs govern themselves. Leave them to their vineyards, their harvests, their flocks and herds, their wives and children, their peaceful homes, their growing schools, their extending railways, their life, liberty, and happiness. And thanks to M. de Laveleye for his patriotic and philanthropic journey in their behalf, and his fascinating account of the journey.

American Titles.

[From *Sons and Daughters*.]

Rich Americans feel that they lack distinction unless they can get a title. Even our best names here are only local; they don't pass current out of their native city. Look at the Biddles, even. Now, of course, a Philadelphian would sooner be a Biddle than to be a king; but yet only last winter Lord George Hurst was over here — a serious fellow, don't you know, with a note-book, and a

* The Balkan Peninsula. By E. de Laveleye. Translated by Mrs. Thorpe. G. P. Putnam's Sons. \$4.50.

desire to get to the root of the matter—and he button-holed me one night and said, "There is just one thing more I want to ask about. Will you please tell me what is a biddle? I hear it said, 'He is a biddle,' or, 'She was a biddle,' and it is quite incomprehensible to me what a biddle is."

BOOKS FOR YOUNG PEOPLE.

Prince Peerless. A Fairy Folk Story Book. By the Hon. Margaret Collier (Madame Galletti di Cadilhac). Illustrated by the Hon. John Collier. [Charles Scribner's Sons. \$1.25.] Eight fairy stories, written by a mother for her children; but with the exception of "The Sick Fairy," the allegorical "Two Fairies," and "Prince Peerless," they are not particularly attractive, while four of them are positively depressing—not profitable reading for children. If we are to have fairy stories, why can they not be deliciously absurd and amusing, or else peopled by the canny little brownies of the old-fashioned books who did good and not evil to mortals? The pictures are awesome, all but the last.

In the Time of Roses. A Tale of Two Summers. Told and Illustrated by Florence and Edith Scannell. [Roberts Brothers. \$2.00.] Readers of *Sylvia's Lovers*—one of the engaging volumes of last year—will be pleased to see another work from the same dainty pen and the same artistic hand. This is a lovely book, delicate and refined without and within; the covers are artistic in design and in the fine key of coloring; the story is quiet, about persons of gentle manners and breeding; the style pleasing, and the illustrations are tempting, some in soft tints, some pen and ink vignettes, bits of Capri scenery, and others taken on English ground, with exquisite faces of young girls, noticeably the "Geraldine" and the "Isolina," on pages 13 and 27. It is a sweet and pure book for girls, refining in its influence.

Veronica and Other Friends. Translated from the German of Johanna Spyri. By Louise Brooks. [Cupples, Upham & Co. \$1.50.] Madame Spyri has a fondness for taking a young girl for her central figure, placing her in adverse circumstances and then developing her character through painful discipline till she is rounded into a noble womanhood. Of both the stories in this volume, "Veronica" and "Uncle Titus," this is the plan, and the influence is helpful, though the way is hard. The latter story has considerable humor, and the pranks of the twins are amusing, especially where they "let on the water" for the purpose of enacting the deluge, and come near being drowned in the wash-tub, in which they embarked with the cat and dog to personate Noah and his wife and the animals. The family life of the Birkenfelds is delightful, and there are capital portrayals of character in the good Gertrude and Judith, in Uncle Titus and Aunt Ninette, with story enough to captivate, and moral purpose enough to do good to the reader.

The three stories included in the volume which Miss Jessie Greenwood has called *The Moon Maiden* are of the fanciful, fairy order, but are based, each in its turn, on a tiny point of moral truth. Children often resent this mixture, but we think they will condone it in the case of *The Moon Maiden*, because of the extreme sweetness and freshness of the tales,

which are charmingly told, with hints of humor as well as pathos, and many bright touches. [Macmillan & Co. \$1.25.]

In 1862 Congress authorized the preparation of certain medals of honor to be presented in its name to non-commissioned officers and privates in the Union Army who should distinguish themselves by gallantry and soldierly qualities. About 500 such medals were awarded during the Civil War. What deeds of daring and heroism did they signalize! In the handsome book called *Uncle Sam's Medal of Honor* General Rodenbough, U. S. A., collects the stories of some of the exploits by which these medals were won. It is a stirring volume for readers of the literature of courage, and danger, and martial achievement. Boys may read it with quickened pulses and be moved by it to manliness, hardihood, coolness, and pluck. There are portraits and other pictures. [G. P. Putnam's Sons.]

From the Presbyterian Board at Philadelphia we have several additions to the shelf of religious fiction: *Hidden Sunbeams*, a utilization of settlers' life in the early history of Central New York, a mixture of story and Paley's Evidences, with unnatural dialogue [\$1.15.]; *The Chester Coterie*, by Kate Livingston Hamilton, a girls' story of the performances of a cooking club [\$1.00.]; *Miss Ruth and Miss Susan*, by the late Helen E. Chapman, a study of contrasting characters, without pious conventionalities, and both readable and wholesome [\$1.00.]; and *Dr. Trent's Cousin*, by Helen B. Williams, a book with the stature of a full-grown novel but the soul of an evangelical sermon [\$1.25.].

MINOR NOTICES.

An admirable opportunity for the study of the French romantic movement is afforded by Professor Crane's *Le Romantisme Français*, a compact volume of selections from the writings of Victor Hugo, Alfred de Musset, George Sand, Balzac, Mérimée, Théophile Gautier, and Sainte-Beuve. An introduction traces the various links in the development of the romantic school, gives bibliographical data, and provides references; the notes, which fill nearly forty pages, are prepared with extreme care. When one thinks how impossible such a book as this would be dealing with the realists, one realizes something of the degradation of contemporary French literature. [G. P. Putnam's Sons.]—From W. R. Jenkins, New York, who is doing good work in presenting wholesome and attractive French fiction at a reasonable price, we have *L'Ombra*, a story of an Italian countess and opera singer, by A. Genevraye, an author who deserves to be better known in this country [60c.]; Alphonse Daudet's recently published sketch of boat life on the Seine, with its brilliant coloring and pathetic motive [25c.]; and, for young readers, Mme. de Ségur's *Malheurs de Sophie*, the first volume of a projected "bibliothèque choisie pour la jeunesse" [60c.].—Sophie Doriot's *Beginner's Book in French* aims to beguile the tedium of scholastic routine by appealing to the humorous predilections of the child-learners. The illustrations do not seem to us to be always in the best of taste, and the nursery rhymes are surely crude; but the method of the book and its arrangement are both excellent. [Ginn & Co. 95c.]

ENGLISH OPINIONS.

Mr. Baird . . . is not indeed without his Protestant bias, and would probably answer with Michelet, if attacked on such a score, that he has had no care to "maintain a wise and prudent equilibrium between good and evil," and, "on the contrary, is frankly strongly partial on the side of right and truth." But, though in full sympathy with the Huguenots, he is no blind partisan. He judges with equity and weight. His book is built on the solid rock of contemporary records. It bears every mark of industry, accuracy, and care. It is, in fact, a solid book, lacking somewhat in brilliancy, perhaps, especially when compared with Motley's glowing histories, and rather unduly weighted with extracts from official documents and public manifestoes—extracts that might preferably have been relegated to notes or appendices—and yet a book arranged clearly, lucidly, with a due sense of proportion; in brief, a book of which Mr. Baird may well be proud.—*Mr. Marials in the Academy.*

I think that George Eliot has done harm to imaginative literature, because she has cultivated a taste for the prose of every-day life. She has not attempted in fiction what Wordsworth achieved in poetry—to flood the commonest incidents in the light of imagination, to reveal a familiar landscape under the unfamiliar charm of moonlight. That combination of the actual and the supernatural makes half the difference between *Macbeth* and *Robinson Crusoe*, for both are real, and both are imaginative. George Eliot's intellectual force and great literary power are apparent in every line she wrote; but her veracity and her imagination are perhaps seen at their best in the first part of *Silas Marner* only. There the imagination is the imagination of metaphysics, and the realism is the realism of the "pots and pans" of life. Compare George Eliot's realism and imagination in this best part of her work with the realism and imagination of so slight a thing as Wordsworth's "We are Seven." The veracity is about equal, but how different the imagination! *Macbeth* is more realistic than Holingshed's Chronicle; but its realism is imaginative—it is the familiar bathed in the light of the unfamiliar.—*T. Hall Caine in the Academy.*

It is exceedingly annoying to see a novelist astonishingly, almost phenomenally successful, in virtue of an inferior book. Mrs. Wood succeeded first of all through *East Lynne*, and although a hundred and forty thousand copies have been sold, and the book has been pirated by dramatist after dramatist, and a bill was actually introduced into Parliament to protect it, *East Lynne* is an inferior book. We have a much higher opinion of Mrs. Wood, as we shall speedily show, than the generality of critics; but after carefully reading it a second time, we cannot deny that *East Lynne* is very poor stuff.—*The Spectator.*

No bishop in recent times was more practically useful, more widely popular or universally lamented, than the late Bishop of Manchester. His life was worth writing, and it has been well written by a man who possesses special qualifications for the task. Judge Hughes, who was one of Fraser's pupils at Oriel, knew the bishop intimately for many years. The bishop and his biographer had many elements in common—the same joyous, hearty temperament and constitutional buoyancy, the same outdoor tastes and sympathies, the same keen interest in questions of education, pauperism, and other social problems. There are many passages in this volume which are written in the vigorous style of "Tom Brown's School Days;" but as a rule Mr. Hughes wisely effaces himself, and leaves the bishop to be, as far as possible, his own biographer.—*Athenaeum.*

The consumers of fiction are, as Mr. Traill puts it, a great and ever-increasing army. They are indiscriminating and voracious readers. What is required to counteract "the literature of the streets" is the cheapening of good fiction to the utmost, even to the halfpenny; the supply must be abundant and continuous, and the effort unrelaxing and far-reaching.—*Saturday Review.*

The Literary World.

BOSTON, APRIL 16, 1887.

Entered at the Post Office at Boston, Mass., as second-class matter.

ORIGINAL POETRY.

Philip Bourke Marston.

Now art thou nearer than thou wert before,
Now hath thy heart found room, by death set free!
There is no ocean now, a bar to be
'Twixt thee and those whose hearts thy image wore.
From that warm cloud that wraps us evermore,
Alive with sun-bright souls in ecstasy,
Thy spirit, naked of mortality,
Strikes fire direct into each bosom's core.
So near! Oh now thou art forever done
With that frail speech which half obscures the soul.
Henceforth thy songs in living lines shall run
Straight to our hearts, released from all control.
And when we crave thy music's sinless fire,
Thy soul's warm self shall answer our desire.

O. C. AURINGER.

Queensbury, N. Y., March 28, 1887.

. The last day of March was signaled by what was called "An Authors' Reading" at the Boston Museum in aid of the Longfellow Memorial Fund. Mr. Lowell, Dr. Holmes, Mr. George Wm. Curtis, Mr. Aldrich, Mr. Howells, Mr. Higginson, Dr. E. E. Hale, Mark Twain, and Mrs. Julia Ward Howe, all under the marshalship of Professor Charles Eliot Norton, united in presenting, to an afternoon audience that completely filled the theater, an entertainment of readings from their own works, with one or two selections from Longfellow. The entertainment was too long, lasting some three hours, and became tiresome, after the novelty of the spectacle had faded out, but the tender interest in the object sustained the general attention to the close. Over five thousand dollars was added to the Fund.

. Professor Norton's reference at the late Authors' Reading, to the Rev. Francis Higginson, first minister of Salem, Mass., and his descendants, might well be amplified a little, to illustrate what Emerson called "the still living fire of the old New England families." Among the lineal descendants of this same old clergyman, though under different family names, may be mentioned Senator Hoar and his brother, the former Attorney-General; the late John Lowell, founder of the Lowell Institute, and his grandson, Judge Lowell; the late Governor John A. Andrew; Colonel Henry Lee; Henry Cabot Lodge; Robert Treat Paine; Gen. Chas. J. Paine; and the late Rev. Chas. T. Brooks, the translator of Faust. Such a variety of noted and useful men certainly may indicate the truth of Emerson's phrase; which is similarly illustrated by the prominence still maintained by the descendants of Francis Higginson's compeers in the Massachusetts Bay Colony; Winthrop, Endicott and Saltonstall. The founders of the Plymouth Colony, Bradford and Winslow, are also well and honorably represented to this day.

. The rumor that Dr. Joseph Parker, minister of the City Temple, London, is to be invited to come to Brooklyn to deliver a eulogy on Henry Ward Beecher, and the accompanying talk that he is likely to be called to succeed Mr.

Beecher, both of which have been telegraphed about the country, look like attempts to advertise Dr. Parker's books. It is to be hoped they mean nothing more.

NEW YORK NOTES.

— Possibly no one has given a wider impulse to reading in New York than Mrs. John Sherwood. A native of New Hampshire, and educated in Boston, her residence in West 32d Street has become a literary center through her Monday classes in literature and her Thursday readings from her own writings—reminiscences of travel, acquaintance with illustrious personages abroad, and descriptions of conventional usages in the old world. Few American ladies have had better advantages for obtaining such information in London, Paris, and Rome, as well as in her own country. Her Thursday readings have been crowded, and are made additionally attractive by music and recitations.

— Morning Lectures on the Roman Excavations, and Rome, Paris, and London, have been given at private houses this winter, as well as at Chickering Hall, all largely attended. Lectures on Art and Art Works have also been given by the professors of the Metropolitan Art Museum, in private houses, and there have been classes in general literature, history, poetry, architecture, etc., etc., in private parlors.

— President Barnard of Columbia College has invited ladies and gentlemen to the free course of scientific lectures under his direction.

— The "Sorosio" is not a fashionable club, but has a large membership of educated and brilliant women who meet once a month to discuss the interests of their sex. The President, Mrs. Laura Thomas, is a gifted lady. Until recently she has been a successful farmer in New Jersey, and can talk of bees and fruits as glibly and understandingly as of current literature. Her manners peculiarly adapt her for the position she occupies in this famous club, which gives breakfasts to noted women authors, singers, and travelers, and variously encourages feminine talent and industry.

— The Nineteenth Century Club has become an immense membership of ladies and gentlemen of literary inclinations. It meets in the rooms of the American Art Gallery, No. 6 Madison Square. At a late meeting Mr. Chatterji, the Brahman expert in theosophy, talked for an hour, but did not enlighten the audience with any definite idea. He steered clear of everything that might be supposed to touch on the profundities of theosophy, but admitted at the close of his lecture that he has two doctrines: one the transmigration of souls, the other that the Ego is eternal in the sense of having no relation to time. Mr. Chatterji's book, now in press in Boston in a translation, is anticipated with interest, here as well as generally, by the inquirers into the new craze called "Theosophy." It is understood that he will soon open a school for the study of Aryan literature, and for instruction in his subtle doctrines.

— The library of Mr. A. T. Stewart is to be sold, as well as the remaining objects of art in his late residence. His collection of books is rare, but not proportionately so, compared with his pictures. It is stated as a fact that Mr. Stewart had scholarly tastes, was educated, and daily

read portions of Greek or Latin classics. The very chill which caused his death is said to have ensued from his lingering over a favorite Greek author in an insufficiently heated room. There is a public disappointment in the disposal of his residence for a club house, as the idea had obtained a wide acceptance that he intended it for an art museum, to be free to all people. The design of the interior, as well as exterior, would tend to confirm such belief, as the whole mansion is divided into square rooms, opening with double doors into marble-paved corridors. All the staircases, too, are of white marble. It is said that Mr. Stewart regretted that he was only known as a successful merchant to the world at large.

MINOR FICTION.

On the Susquehanna. A novel. By William A. Hammond. [D. Appleton & Co. \$1.50.]

Dr. Hammond has something far better than the art of fine writing: he has the art of telling a story and of telling it well. *On the Susquehanna* is indisputably a striking story well told. The characters are not many; there is no very elaborate combination of incidents; the plot is transparent at the most critical point in the narrative—nevertheless there is in the book so much energy and vigor that the author carries us along almost in spite of ourselves. Our sympathies are sometimes against his theories, and we now and then question his facts, but we do not often fail of finding entertainment with the glimpses he gives us into the recesses of pronounced types of character. When Francis Honeywood, owner of the Susquehanna Iron Works, dies in the prime of manhood, he leaves his daughter Alana mistress of all his wealth and the bearer of a shameful secret regarding her parentage. Alana is a nature of rare nobility and is gifted with unusual intellectual capacity, although she is exquisitely feminine. She goes to work to unravel the secret and discover her mother, who, she believes, is by her own will living a life of degradation. How the search ended and what complications arose, the reader will thank us for not revealing. A strike, a startling adventure with robbers, the wiles of a cunning impostor—these add sensational elements in abundance, but they are never treated in a sensational way. We should be sorry to believe that such a character as John Benham is an impossibility, yet we cannot help thinking that Dr. Hammond has heightened his perceptions rather beyond the limits of credulity.

The Startling Exploits of Dr. J. B. Quies. From the French of Paul Célière, by Mrs. Cashel Hoey and Mr. John Lillie. [Harper & Brothers. \$1.75.]

It is a very mild sort of humor which M. Célière has given us in his story of *The Startling Exploits of Dr. J. B. Quies*. Dr. Quies was a French pseudo-savant, member of many scientific societies, and moreover a man whose round personality invariably claimed repose. Travel of all description was particularly distasteful to the amiable doctor, and the humor of the narrative consists in putting him through a series of involuntary journeys, which take him to Algiers, across the desert of Sahara into Egypt, and finally home to his native village. A valet, Magloire, figures as *deus ex machina*, and is like a character out of Molière. One situation upon

which the author dwells may be taken as typical of the whole book. In the Sahara Dr. Quies falls in with an English explorer, Sir Thomas Nicholl, who provides generously for his necessities, but refuses to hold any intercourse whatever with his guest. At the end of three days Magloire appears, proclaims his acquaintance with Dr. Quies, and Sir Thomas at once asks to be introduced! The illustrations have a piquancy which is genuinely French, not to say Parisian. But compared with *Tartarin of Tarascon* the text is like milk and water after champagne. The translation is of course irreproachable.

Stanley Huntington, by Sydney J. Wilson, is an overwritten novel of Southern life, with not unfaithful pictures of local scene and character, but crude and swollen in style. [J. B. Lippincott Co. \$1.25.]

If one wants a sensational story of seduction, supposed murder, mining life, Indians, and private vengeance, spiced with ranch slang and other boisterousness, he will find it in Joseph Hatton's *The Old House at Sandwich*, the English town of Sandwich being the starting-point, Chicago and Drummond's Gulch the way stations, and Lake Maggiore the end. [D. Appleton & Co. Paper, 25c.]

MINOR NOTICES.

Studies in Musical History. By Louis S. Davis. [G. P. Putnam's Sons. \$1.65.]

This series of papers should be of much interest to musical readers, though its different parts are of singularly unequal merit. The best chapters, perhaps, are the interesting and inspiring essay on the German choral and the collection of curious antiquarian lore poetically related in the chapter on bells. Most strictly in the line indicated by the title are the chapters on the mass, considered musically, and some of the great composers who have enriched its canon, and on the transition period in music between Gregory the Great—from whose name we have the term Gregorian tones—and the origination by S. Philip Neri of the oratorio, A.D. 1540; while seemingly farthest from a *historic* treatment of music are the disquisitions on the functions of music teachers—containing, however, useful suggestions—and the curious chapter on myths and folk-lore. In one place we notice the old tradition about the composing of the "apostles' creed;" in another certain lines in "the hymn to St. John," from which Guido of Arezzo introduced six of the familiar syllables used for tones:—

Ut queant laxis.
Resonare fibris.
Mira gestorum.
Famuli tuorum.
Solve polluti.
Labbii reatum.
Sancte Johannes.

Our author makes the common misuse of Catholic for Roman. His style is somewhat poetic, as befits the subject; and it is occasionally a little difficult to follow the thought.

A History of the Papacy during the Period of the Reformation. By M. Creighton. Vols. III and IV. The Italian Princes. 1464-1518. [Houghton, Mifflin & Co. \$7.50.]

It is certainly a courageous historical undertaking for a British scholar to attempt to get behind the Papacy in the period of the Reforma-

tion. The Reformation has been described by Protestants from the Protestant side, and by Romanists from the Roman side; in this work it is described by a Protestant from the Roman side; not out of Roman sympathies, but from the Roman point of view. The first two volumes of Mr. Creighton's work appeared as long ago as 1883, and were noticed in our Vol. XIV, p. 148. Four years have elapsed, and these second two volumes appear, devoted to the Italian Popes whose administrations covered the latter half of the 15th century and the first two decades of the 16th. These were the days of the Borgias and Savanarola, of the glory of Florence, of the Italian Renaissance in literature and art, of high offices and ignoble administrations, of material splendor and moral corruption; but through all these crowded varied days Mr. Creighton follows closely his single thread of Papal history, touching only what else is actually connected with it. This laborious work has almost the novelty of an expedition and the charm of an exploration, so fresh is the light in which it enables us to see some memorable scenes and familiar characters; so ample is its store of materials, so thorough its assimilation of them. With a good deal of hard and dry detail it is constantly opening up vistas which are alive with dramatic interest.

The Statesman's Year-Book, 1887. Edited by J. Scott Keltie. [Macmillan & Co. \$3.00.]

This well-known annual surveys the Civilized World from the standpoint of a British citizen. It is calculated, so to speak, from the meridian of Greenwich. In this year 1887 it reaches its 24th issue. The editor, Mr. Keltie, is Librarian to the Royal Geographical Society. The "world" is growing, and year-books must grow too, and this one runs up to very nearly a thousand pages, although thin paper and close-trimmed margins keep the volume compact and handy. It opens, as such a work should open, with an analytical table of contents, and closes, as such a work should close, with an index. The perspective of nations, as seen by a Briton, puts the States of Europe first, of course; then, in a Part Second, the principal States of America, Africa, Asia, Australia, and Oceania; out of the nearly 1,000 pages of the whole, Great Britain and Ireland get 104 pages, Germany 89, the United States of America 34, France 34, and India 29. There are full statistics of populations, commerce, railways, telegraphs, and revenues. All facts are interesting; as, for example, that Belgium is the most densely populated country in Europe, having 514 souls to the square mile; Norway the least, with 15. Belgium, too, has a larger mileage of railways and telegraphs, per 1,000 square miles, than any other European State. The *Statesman's Year-Book* is a directory to the life of living nations, setting forth the personality of each and describing its home; an index to the times. To students of affairs, particularly to politicians, economists, and journalists, it is indispensable.

Scotland as It was and as It is. By the Duke of Argyll. 2 vols. [G. P. Putnam's Sons. \$8.00.]

These handsome and inviting octavos of some 300 pages each have beautiful typography, brilliant covers, a suggestive title, and distinguished authorship, but will not fulfil the reader's expectations. The work is able in certain ways and valuable in certain directions, but it has neither

the historical interest nor the descriptive charm which its exterior traits would suggest. Instead of being a series of picturesque views of Scottish scenery, life, and character, in their past and present aspects, it is substantially an economic tract. To adopt its author's singular fondness for capitalization of important words, it is a Contribution to the Literature of the Agrarian Question; a great Landlord's Defense of the Right of Landholding; a Challenge to the Henry Georges and the McGlyms of the present agitation towards a new order. The foundations of the argument are historical, ancestral almost, we might say. The Duke of Argyll clings tenaciously to traditional rights and habits, and makes large claim for the privileges of Mind side by side with those of Matter. He is not always accurate in his historical statements, and his pages have little interest except for specialists in the field of sociology and political science. Only students of the legal and scientific side of the great questions of land ownership and rental will care to read the work. But on such a subject as "Scotland as It was and as It is," what a fascinating book might be written!

Hints on Writing and Speech-making. By Thomas Wentworth Higginson. [Lee & Shepard. 50c.]

We earnestly wish that all aspirants for literary honors, and some who have attained them, would take this little manual, give it a place upon their desks, and make its contents as familiar as household words. Of all the guides and instructors for young writers this is incomparably the best; it says all that needs to be said on the subject, in the briefest possible space and in a manner that cannot fail to produce an impression upon the memory. The "Hints on Writing" appeared long ago in the *Atlantic* as "A Letter to a Young Contributor;" the "Hints on Speech-making," a few months ago, in *Harper's Magazine*. Both are well worthy of preservation in book form. Mr. Higginson does not neglect practical details. "Use good pens, black ink, nice white paper, and plenty of it." He reminds the young contributor that an editor is human. "Do not treat him like an enemy, and insist on reading your whole manuscript aloud to him, with appropriate gestures. His time has some value if yours has not." He warns against a premature assertion of individualism. "A man has not much intellectual capital who cannot allow himself a brief interval of modesty." There is wit, too, in the entreaty to "spare the raw material; deal as cautiously in Latin as did General Jackson when Jack Downing was out of the way; and avoid French as some fashionable novelists avoid English." The chapter on speech-making is no less pointed and sententious. The recipe for a successful speech is: something to say; an earnest purpose; a conversational manner; a few points planned in orderly fashion, with one good fact and one good illustration under each; and "never carry a scrap of paper before an audience." But neither quotation nor synopsis can do justice to a volume so pregnant with the wisdom of common sense.

Napoleon and Marie-Louise. A Memoir. By Madame la Générale Durand. [Rand, McNally & Co. 75c.] This book is one of many compilations of Napoleonic history intermingled with personal reminiscences which have seen the light of late years. It cannot compare in inter-

est or value with the memoirs of Mme. de Rémusat, and indeed contains very little that is significant or wholly trustworthy. Mme. Durand was evidently a favorite with the Emperor, and her tone throughout is apologetic. She depicts him as an ardent lover, a devoted husband, and an adoring father; she has much to say of his fondness for practical jokes; and she dwells at length on his natural kindliness of heart and cites many illustrations of his generosity. She endeavors as far as possible to extenuate or palliate his amours, and she thinks it a noteworthy virtue that he used all possible means to conceal his infidelity from the Empress. The latter is depicted as a calm, thoughtful, kind-hearted woman, a stranger to every kind of intrigue, and one who "had all the feminine accomplishments, loved occupation, and did not know the meaning of ennui;" she was, moreover, naturally timid, and her shyness was often mistaken for haughtiness. Naturally, Mme. Durand has several anecdotes to relate and she explodes a few of the old ones. A "communicated note" tends to support the assertion that Napoleon after his abdication attempted to kill himself by swallowing poison. Letters printed in the appendix show conclusively that the Emperor, prior to his exile to St. Helena, had made definite arrangements to escape to the United States, and that Lucien Bonaparte and his family were to join the expedition.

The Game of Logic. By Lewis Carroll. [Macmillan & Co. \$1.00.]

We confess to having spent some minutes in trying to make out just how children are to be persuaded to enjoy Mr. Lewis Carroll's new book, *The Game of Logic*, with its accompanying diagrams and red and gray wafers. There may be young people capable of being amused by such syllogisms as "No old rabbits are greedy," "Some not greedy rabbits are black," "All white rabbits are free from greediness," "No rabbits that are not greedy are black," "No old rabbits are free from greediness," and by disposing x and y, predicates, attributes, major and minor premises, in order due, with a red wafer here and two gray wafers there; but we should be at a loss where to lay our hands upon such young people, outside of the establishment of the late well-known Dr. Blimber. We seem to see some pale little Dombey junior bending a puzzled brow over the book, and trying to convince himself that it is fun and a game, and not hard work under a thin disguise; but a sturdy boy, not of the little Paul order and not educated by Dr. Blimber, would, we are inclined to think, spurn *The Game of Logic* as a stupid sham, black rabbits, greedy rabbits, pink pigs, and all, and clamor for some play that is really play, or else some study that is really study, on the principle that two things, each good in itself, often make when mixed a third thing which is neither good nor desirable. We could easily illustrate this well-known fact by a logical formula after the manner of Mr. Lewis Carroll, but perhaps it as well to leave it to the imagination of the reader.

The new, enlarged, and illustrated form in which Cupples, Upham & Co. have brought out Rev. Dr. Haskins's extremely interesting account of the *Maternal Ancestors of Emerson*, first published in the *Literary World*, is a great im-

provement over the pamphlet in which the sketch was first reprinted. We have now a really beautiful little book, in choice library binding, large and heavy type, and wide margins, and with plenty of portraits and pictures. The charm of these simple pages is not exceeded in any book that has been published on Emerson. [\$1.50.]

Under the novel if not fanciful title of *The First Khedive* the Rev. Dr. Daniel March has written out the story of Joseph according to the narrative in the book of Genesis, enriched with considerable Egyptological knowledge and colored with a glowing but tempered imagination. Dr. March's purpose is the ethical improvement of the theme to average minds. The treatment is less homilistical than Dr. Wm. M. Taylor's *The Prime Minister*, of last year, and more biographical. [Presbyterian Board. \$1.50.]

Mr. William O. Stoddard has added to his new series of "Lives of the Presidents" a book on *John Adams and Thomas Jefferson*. It is a popular biography, not intended especially for young readers, but written in ordinary style and for average minds. There are a few pictures, and the book is both attractive and useful. [White, Stokes & Allen. \$1.50.]

On reading Mr. Haweis's *Picture of Paul*, just added to his series on "Christ and Christianity," it occurs to us to say in characterization of it that it comes nearer to Talmagian eloquence than any other London product with which we are familiar. Mr. Haweis is hardly a scholar, in the scientific sense of the word, but there is less scholarship in this than in the preceding volumes on Jesus and the Gospels, and there is more declamation, more of an expository use of the Biblical narrative for popular effect. Mr. Haweis's exegesis is sometimes fearful, as when he makes the "seeing through a glass darkly" in 1 Cor. xiii: 12 looking through a horn window, but there is no disputing the plainness and vigor with which he applies St. Paul's teachings to modern life, and particularly to London life. A fastidious congregation would not stand such preaching, and fastidious readers will scarcely enjoy such reading; but the way of putting things is always to the point, sometimes striking, and occasionally amusing. After saying this, we shall not surprise any one by adding that it is sometimes colloquial, slangy, and even coarse. [T. Y. Crowell & Co. \$1.50.]

The death of the Rev. Henry Ward Beecher has occasioned a fresh edition of *Prayers from Plymouth Pulpit*, an attractive red-edged volume of 332 pages, twenty years old in the body, but perpetually young in the spirit, which is that of tender communion and fellowship with Father, Son, and Holy Ghost. Mr. Beecher was certainly gifted in prayer. With all his imagination and emotion, his devotional exercises of mind seldom ran into extravagance or sensationalism, or exceeded the canons of good taste. [A. C. Armstrong & Son.]

The volume on *Revelation* in Meyer's New Testament Commentary proves to be written by Düsterdieck of Hannover, and has been translated for its present place by Dr. Jacobs of the Lutheran Theological Seminary at Philadelphia. Some note of explanation should be given showing how Meyer's work came to be pieced out thus by another hand, but there is no such note, and the uninformed reader is left in the dark.

Düsterdieck is a learned, reverent, and sympathetic expositor, but he rejects the commonly accepted authorship of the Apocalypse, assigning it to another John. His argument to this effect occupies considerable space in the introduction. [Funk & Wagnalls.]

The fifth volume of Dr. Joseph Parker's *People's Bible* compasses the books of Joshua and Judges. Dr. Parker approaches to being the Henry Ward Beecher of London; but Mr. Beecher's originalities were natural, while Dr. Parker's have the effect of being studied. Take, for example, the second of these discourses, entitled "Aspects of Human Character," founded on Joshua i: 10-15, which the writer of this notice heard Dr. Parker deliver in his City Temple, Holborn, London, one rainy Sunday evening in September, 1885; it is difficult to avoid in reading it, as it was in hearing it, the impression of artificiality. Each discourse is preceded in print by the prayer that preceded it in delivery. This trait of artifice is still more noticeable in the prayers, nevertheless Dr. Parker is a power. [Funk & Wagnalls. \$1.50.]

Among the "Helps to Belief," the little square vest-pocket-books which Cassell & Co. are publishing, are *Creation*, by Bishop Goodwin of Carlisle, and *Miracles*, by the Rev. Brownlow Maitland. These tracts are good examples of the calm and sensible way in which the best Christian scholars are adjusting the changed relations of religious truth and modern thought. What could be more temperate, judicious, or satisfactory than the Carlisle Bishop's statement of the theological, the philosophical, and the scientific reasons for reconciling the Divine origin of the universe with the Evolutionary hypothesis of Creation? or Mr. Maitland's removal of the objections against miracles on the ground of intrinsic improbability, and then the admission of the direct evidence in their behalf on the ground of the records and of historic Christianity? [Each 50c.]

Excellent indeed are the three papers—three "talks" from manuscript—by Bishop Huntington of Central New York on *Good Talking and Good Manners as Fine Arts*, and the accompanying one on *The Social Law of Mutual Help*; the thoughtful, forcible, wise, and sometimes brilliant, utterances of a truly paternal nature, one of the noblest of earthen vessels, charged with a sublime fluid of thought and feeling. [Syracuse, N. Y.: Wolcott & West.]

In *Our Father* Annie L. Hyde has compiled a small book of selections in prose and verse fitted to the several petitions of the Lord's Prayer. The book is thoroughly catholic, and will meet the devotional wants of readers of every school and sect. [A. D. F. Randolph & Co. \$1.00.]

E. P. Dutton & Co. print a 41st thousand of Rev. George Everard's little book of "Counsels to Young Christians," *Not Your Own*, a devotional symphony of variations on the air of 1 Cor. vi: 19. [40c.]

In *The Victorian Half-Century* Miss Yonge has prepared a pleasantly-written review of the fifty years' reign of Victoria, which will be welcomed by readers of all classes. An attractive picture of the family life of the queen is given, and all the noteworthy events of the period are faithfully recorded, although the Irish question is disposed of as being yet in so undeveloped a

state that it cannot be entered upon. This is politic, certainly, but after the frank condemnation of the Liberal government in its Egyptian policy or lack of policy, is an unnecessary manifestation of reserve. In the closing paragraph the material progress of the Victorian era is duly lauded, and the irreligion and skepticism of the times are deplored. It strikes us as rather curious that in writing of the events commemorated by the laureate, no reference is made to nor any quotations taken from Lord Tennyson, whose name, indeed, does not appear in the volume. Miss Yonge claims for her work "perfect accuracy," it "having been revised by the best authority." [Macmillan & Co. 35c.]

So old and so renowned a story is the Siege of Troy, that at least some knowledge of it should be considered an essential part of education. We have in Mr. Aubrey Stewart's *Tale of Troy* a classic tale of the Iliad, related in twelve chapters of moderate length. The language is clear and studiously simple, and shows a marked preference for strong Anglo-Saxon words and phrases; and, though prose, has constantly a subtle suggestion of poetry. The type and paper are handsome, and the front cover is ornamented with an appropriate Greek frieze. In fact, nothing seems lacking, unless it is a map, to make clear the relative position of places, and suitable illustrations. Perhaps, however, no pictures less artistic than the celebrated designs by Flaxman would be worthy of the book. [Macmillan & Co. \$1.25.]

The Hon. George William Brown, Chief Judge of the Supreme Bench of Baltimore, who was Mayor of that city in 1861, has written out, under the title of *Baltimore and the Nineteenth of April, 1861*, a detailed account of the memorable passage of the Sixth Regiment of Massachusetts Volunteers on its way to Washington at the opening of the Civil War. The narrative, with appendices, fills 176 octavo pages, and is supplied with a map of the streets on which the fatal encounter between the soldiers and the citizens occurred. Judge Brown tells his story with circumstantiality, and with evident truthfulness and fairness, and has certainly made a valuable contribution to history. [Baltimore: N. Murray. \$1.00.]

The latest addition to the series of Epochs of Church History is an account of *The University of Oxford*, by the Rev. Mandell Creighton. Mr. Creighton of course rejects the tradition of King Alfred's founding of Oxford, finds its origin in the academic body which grew up after the Paris idea at the beginning of the 13th century, and after the history becomes well-defined, traces it in successive chapters down to the present time. The passage on "The Oxford Movement" is especially interesting; so are the 16th and 17th Century pictures of the University. [A. D. F. Randolph & Co. 80c.]

In *American State Constitutions*, an essay of some sixty pages, Dr. Henry Hitchcock generalizes the history of our several State Constitutions, tracing their growth, identifying their likenesses, and pointing out their contrasts, after a manner fitted to interest and instruct legislators and students of constitutional law and political science. [G. P. Putnam's Sons. 50c.]

To the same series with the above, "Questions of the Day," John R. Dos Passos, Esq., of New York City, contributes a book on *The Inter-State Commerce Act*, enacted at the last

session of Congress, the law which is to work such a change in tariffs and regulations for railroad transportation between the different States. It is just the book for those who want to know what "the Inter-State Commerce Act" is and means. The law is printed in full, and carefully analyzed in detail. [G. P. Putnam's Sons. \$1.55.]

Mr. George M. Towle's *The Nation in a Nutshell* is in effect a primer of American History, a bird's-eye view of the growth of the United States, a cursory sketch of course, but one that presents the outlines with distinctness and general accuracy. [Lee & Shepard. 50c.]

J. B. Lippincott & Co. are publishing a series of "Practical Lessons in Nursing." The books are small and are prepared by physicians. The latest received by us is on *The Nursing and Care of the Nervous and the Insane*, by Dr. Charles K. Mills, a Philadelphia medical instructor. The four chapters treat respectively of the physical and mental qualifications of nurses for nervous patients, of the science and practice of "massage" in its various forms, of the function and application of electricity, and of the actual daily care of the insane. Dr. Mills recommends electricity and massage under conditions, and his book is cautious, sensible, and suggestive. There are a few pictures of apparatus. [\$1.00.]

Not amusement only, but instruction in entertaining forms, is the end and object of Elizabeth G. Bainbridge's *Schoolroom Games and Exercises*, the author believing that by means of such playful exercises children may be helped to pick up useful knowledge. The idea is sound and good. The working out of it shows ingenuity and awakens interest. And in the sitting room as well as in the school room this book might find grateful users. [Interstate Publishing Co. 75c.]

G. P. Putnam's Sons, who have a keen scent for good books appearing over the water, have imported a supply of Marshall's *Junior Course of Practical Zoölogy*, a new and advanced text-book for school use, a ripe fruit of the scientific instruction at Owens College. The method is clinical. Representative subjects are dissected before the reader's eye, the microscope is freely used, and abundant illustrations are inserted. The work takes its place in the class-room and the laboratory with an air of authority. [\$2.50.]

Mr. Upcott of Oxford, England, is the author of a Clarendon Press text-book, *An Introduction to Greek Sculpture*, which in small compass traverses the whole subject, from the religious origin of Greek sculpture down to the Roman supremacy, and the blending of Greek ideas with Roman. There are lists of authorities and of the chief monuments to be found in illustration. [Macmillan & Co. \$1.10.]

Microscopy for Beginners, by Dr. Alfred C. Stokes, first gives a full description of the microscope as an instrument, in all points of construction and operation; and then sets the beginners to work with it, chiefly among subjects taken from the water, both plants and animals. There are nearly 200 illustrations. The author disclaims being a professional microscopist, but certainly is an expert, and a competent guide. [Harper & Brothers.]

Beginners with the brush and palette will find in *A Manual of Oil Painting*, by the Hon. John Collier, a clear statement of general principles, and a body of directions for technical practice,

all expressed in a tone of encouragement that is fitted to remove timidity and call out self-reliance and individuality. [Cassell & Co. \$1.00.]

Cebes was a Theban philosopher of not quite certain date, Socratic in his mind and method. He left a treatise on the dangers and temptations of human life, which in the Greek is called "Pinax," but has been edited under the English equivalent, *Tablet*, as a text-book, with introduction and notes, by Professor Parsons of the Ohio Wesleyan University. In classic literature it holds a famous place, its ethical character has won it respect, and it has been translated into all the languages of Europe, and into modern Greek and Arabic. Lovers of Plato will enjoy an hour with Cebes. [Ginn & Co. 80c.]

Mr. Ayton's treatise on *Practical Electricity* is not a book for popular reading, but a strictly technical manual for students of electrical engineering, that field of applied science which is opening so widely and rapidly at the present time. It is a text-book for the lecture room and the laboratory, with numerous illustrations. [Cassell & Co. \$2.50.]

Mr. Leslie Stephens's *Dictionary of National Biography* has reached its tenth volume, but with that gets no farther along the alphabetical list of British names than CLARKSON. The leading contributors to this volume are Professor Blaikie, Mr. A. H. Bullen, Mr. W. P. Courtney, Mr. Rhys Davids, Mr. Austin Dobson, Dr. S. R. Gardiner, Mr. Cosmo Monkhouse, Sir Theodore Martin, Mr. Stanley Lane-Poole, and Prof. Ward. The Chambers family furnish the first entries of note. There is an extended and excellent sketch of the poet Chapman. The royal Charleses, I and II, occupy no fewer than 40 pages between them. The poet Chatterton is handsomely treated, receiving almost as much attention as Chaucer. The Churchills, of course, are numerous, and the biography of John, first Duke of Marlborough, is one of the most important in the book. This is by Mr. Stephens himself, and fills 25 pages. The Clares and Clarkes, in formidable array, conclude the volume. [Macmillan & Co. \$3.25]

The contents of the second volume of the new edition of *Franklin's Works* are chiefly letters to various individuals, among them Cadwallader Colden, Peter Collinson, Jared Eliot, James Logan, John Perkins, James Bowdoin, Mrs. Jane Mecom, and Mrs. Deborah Franklin. The dates range from 1744 to 1757. It is interesting to note the wide range of the topics of these letters, and in particular the prevalence among them of various phases of electrical discovery and inquiry. In fact there was scarcely any subject on which this wisest of Americans could not write, from "remedies for the stone and gravel" to "The effects of electricity on paralytics," including "the culture of grass in meadows," "public speaking," "the difficulty of civilizing Indians," "a mail for the army," and the "habits of old age." The volumes of this work give singular pleasure to the eye. [G. P. Putnam's Sons. \$5.00.]

Perhaps the most noteworthy work recently published on the subject is *Samuel Taylor Coleridge und die englische Romantik*, a monograph remarkable for insight, and for a knowledge of English literature in its byways as well as in its beaten paths. It is not necessary to agree with all Professor Brandl's conclusions in order to

thank him heartily for a volume which every reader interested in Coleridge will do well to consult. It is written in a clear and lively style, and we are glad to see that its readers will before long be largely increased by the issue of an English translation.—*Spectator*.

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

Shakspeare's Later Style. Dr. Furnivall sends us the following note, which we print instead of one of our own commenting on the same slip of our friend Morgan:

In your number of Feb. 19 there is a most astounding sentence in the report of Mr. Morgan's speech, which, if rightly given, shows on how slight a basis of study some folk utter opinions. Mr. Morgan is stated to have said:

The first *Locksley Hall* is much more highly polished, and more accurate in its scansion than the second. In the Shakespeare Plays, the critics seem to think that care and polish betoken maturity.

Now as the whole argument of those who chronologize Shakspeare's plays by verse-tests is, that in his latest period he got much freer and looser in the structure of his verse, using the run-on line, the double-ending, the weak-ending, more and more frequently in order to get the ease of natural talk, Mr. Morgan's statement is, as near as possible, the direct contrary of the fact. It is just as if doctors who consider wrinkles, gray hair, relaxed muscles, signs of old age, were boldly told that they had said these things were marks of early and vigorous manhood. Shakspeare's earliest genuine play, *Love's Labour's Lost*, is probably his most labored one, and his worst. *Winter's Tale*, his last genuine play, contains more free and loosely constructed lines—more with three syllables to a measure, more run-on lines, more weak and double-ending ones—than any other genuine play. (*Henry VIII.* I do not admit to be genuine.) So far, Tennyson has changed in the same direction as Shakspeare; but every poet has to be judged by his own verse-test.

That there are folk capable of believing that *The Taming of a Shrew*—with its Marlowe borrowings, its bombast and frequent nonsense¹—is a genuine play of Shakspeare's, is an interesting parallel to the Bacon-authorship belief in America and here. Human credibility is evidently infinite, or is this *Shrew* business the latest specimen of American humour?

F. J. FURNIVALL.

¹ I admit its structural and comic merits.

Shakespeare for Woman. In a recent examination of Richard Grant White's volume, *Studies of Shakespeare*, we find in the opening chapter the following sentences:

Shakespeare is not a woman's poet. He deals too largely with life; he handles the very elements of human nature; he has a great fancy but is not fanciful; his imagination moulds the essential and central rather than the external; he is rarely sentimental, never except in his youngest work. Women with the exception of a few, who are not always the most lovable and happiest of their sex, like something on lower plane, something that appeals more directly to them.

They would rather look at a woman of the first fashion in a dress of their time than at the grand simplicity of ideal woman in the Venus (so-called) of Milos.

I confess I was rather startled on reading his first statement. It had not occurred to me that the great bard of Avon was more particularly suited as reading to the masculine portion of the world, than the feminine. I had been so rash as to have an opinion that a well-educated woman had a higher and more complete idea of Shakespeare's writings, versatility, genius, etc., than many men. But then, as a great student of Shakespeare, Mr. White should be a competent judge in the case. It may have been that the author, in stating that Shakespeare was not a woman's poet, was thinking of the ladies of the 18th Century. It certainly would seem that he did not grant that they had intellect enough to appreciate Shakespeare, even if he does not believe in the doctrines of those who assert that woman has no soul. I have always had an idea that woman was sufficiently intuitive to understand the most difficult problems in human nature, and therefore, why not "the very elements of human nature," which Mr. White says "Shakespeare handles"? In fact, I think if some statistician were to gather the facts he would find proportionately more men than women who had absolutely no idea of Shakespeare or his genius.

True, I know that men get the credit of being very quick in perception, but that is because their wives, mothers, and sisters have been bringing a good influence to bear upon them. It is not in man to be more intellectual than woman. His intellectuality, if he has any, is from his mother generally; if he hasn't, he marries a young lady who possesses that all-desirable article and is happy. She gives him points, and he goes forth and proclaims them as his own. She is the instigator of his best thoughts and deeds. (Hence the reason why so many business men marry school-teachers, as the statisticians show.)

As Shakespeare's "imagination moulds the central and essential rather than the external," so he is best appreciated by woman. Why? Because woman moulds the essential, central, and external in all that she undertakes. Speaking of his lack of sentimentality would imply that woman is most fond of sentimental poetry. If we grant that, we must also give man the credit, or discredit, of similar tastes. Mr. White seems to think it a perverted taste. Man is no more free from it in proportion than woman. Finally he does come to acknowledge that there are a few women who can appreciate the great bard. This condescension could be forgiven, if he did not say in the most pessimistic way that the few who he granted had the power of understanding Shakespeare, "are not always the most lovable or happiest of the sex." This declaration is a statement which it is difficult to conceive of as being true. We only wonder, in silence, if Mr. White was depicting some one he had seen, or if not, from whom he drew his information. There probably are very many women, as well as men, who do not appreciate Shakespeare, but to give the credit to man for superabundant intellectuality, and then scathingly insinuate that only the sour, ugly women like Shakespeare, is quite inconsistent. To say that "they like something on lower plane, appealing more directly to them," is true only of a certain class. I refer to the women who habitually read all society novels, without any aspirations to literary reading. That class are often very insipid.

I suppose when Mr. White compares the two

he takes men and women of equal intellect. He cannot do otherwise in all fairness. There are just as many so-called men who would rather look at man or "woman of the first fashion in a dress of their time, than at the grand simplicity of ideal woman in the Venus, so-called, of Milos."

Oh, amazing inconsistency! Man is perfect, so far as the power to appreciate Shakespeare is concerned, and woman, in the *very few* cases where she does, is imperfect, in figure and temper! It is well that "the world does move," and that there are women who not only appreciate Shakespeare, but other authors of a high order. I fear Mr. White was suffering with an attack of mental dyspepsia, or some equally distressing malady, when he wrote the lines to which I refer. I cannot otherwise account for his statements. If women were as incompetent in judging in every case, we should have a poor world in which to live.

Cecil Hampden Howard.

"A Daniel Come to Judgment, yea, a Daniel!" The *Boston Transcript* recently printed nearly a column of fine print about Shakespeare, from an anonymous contributor, of which the following is a sufficient sample:

His work often travesties his own instructions to the players. His princes and warriors out-Herod Herod in their ranting over sword points and open graves. Who tears a passion to tatters and topples reason from her throne like Shakespeare? In the imaginative sallies there is no temperance. As in his storms, so the winds of his humor crack their cheeks; "palaces and pyramids" of fancy "slope to their foundations, and the yeast waves swallow navigation up." Shakespeare's heroines have been unduly commended. While some of them are well and delicately drawn, the dominant touches are quite the reverse, and reveal an innate indelicacy in the soul of the artist. . . . Radiant in parts with transient gleams of rare beauty, the general tone and tendency of the Shakspearean drama is offensive and revolting to a healthy mind.

The *Transcript* has a semi-literary character which makes it the favorite evening paper with a large class of cultivated people. Why should it inflict upon them such stuff as this?

BOSTON NOTES.

— Nearly two years ago several members of the class of 1886 at Harvard, feeling the need of a college publication which should contain the more serious thought of undergraduates, founded the *Harvard Monthly*, which so far has carried out the wishes of its founders. One of this group of earnest young men, Mr. William Morton Fullerton, for many months has occupied the post of literary editor of the *Boston Advertiser*, a position for which his remarkable critical ability eminently qualifies him. The tiny room at the top of the tall and narrow *Advertiser* building finds him busied there for several hours each day, but only a part of his work is done there. His literary workshop is at his father's house, a pleasant, cheerful home on a quiet street in Wal-tham; and here, in an apartment book-walled and literally book-invaded, are written those *Letters About Books* which the readers of the *Sunday Record* and the *Monday Advertiser* turn to with interest from week to week. Few of the younger generation of critics are possessed of more acuteness and discernment than Mr. Fullerton, and sound scholarship and wide read-

ing combine to equip him thoroughly for his chosen work. His literary judgments are formed with care and deliberation, and show a practiced, unwavering hand. He seldom fails to grasp the *motif* of a book, and his literary style is delightful. He has already won for himself a large clientage of cultivated and appreciative readers, and those whose knowledge of him extends as far as personal acquaintance are warm in their praise of his social qualities. Should his future copy his past, there seems no reason to doubt his becoming before many years one of the foremost of American critical essayists.

— In spite of all that is said about the facility with which our early illusions vanish, there are, it must be said, some few illusions which remain with us undispelled, in many instances, throughout a long life. One of these is the notion that authors are quite different in appearance from other people. A poet, a novelist, or an essayist, *must* be of a type quite unlike the rest of people. Perhaps there is no more persistent delusion than this, and only frequent contact with authors can eradicate it thoroughly from the minds of those who have entertained it. Thousands of persons have read *After the Ball* and formed their own ideal of its author; but should you point out to any one of them on Tremont street some day a cheery, bright-faced little woman with blonde hair, which her heavy mourning veil does not all conceal, and say, "That is Miss Nora Perry," your listener would be incredulous. His ideal of a poet has been quite different, and if the truth were to be told, far less satisfactory in all probability. It is some years since Miss Perry left Providence and came to live in Boston, where her face is now a familiar one on the streets. At present her home is on West Cedar Street, a rather quaint sort of thoroughfare, nearly at the foot of Beacon Hill and extending parallel with Charles Street, but as quiet as its neighbor is noisy. Here, in pleasant rooms filled with books and pictures, Miss Perry lives. At present she is not seen at very many social gatherings, but to a small circle of personal friends she is always at home; and her witty, animated conversation is always a source of enjoyment. She usually has some piece of literary work on hand, and in the course of a year accomplishes a great deal of miscellaneous literary labor. As we intimated before, she does not impress one at first sight in the way the average mind feels that it should be impressed by the sight of an author, and as far as our experience goes, she is like most other authors in this respect.

— It has been rumored that Mr. William H. Hayne will come North sometime during the summer season to make arrangements for the publication of a volume of poems. Mr. Hayne has been spending the winter in Montgomery, Alabama. He is quite small in stature, and a great talker.

— Boston showed its affection for the literary lions by packing the Museum from "pit to dome" on the day of the Authors' Reading in benefit of the Longfellow Memorial Fund, and although Mr. Lowell almost droned through the "Building of the Ship," and Mr. Aldrich was little heard beyond the front rows in the orchestra, the occasion was one of great interest. Mark Twain rushed off to catch his proverbial train, firing a parting shot of wit at Dr. Holmes. The Autocrat was, as he always is, charmingly at his ease, Mr. Howells was natural, and Mr. Curtis the same polished speaker,

inimitable in grace and finish. The entertainment was unique, and, as some one has remarked, being possible nowhere else, greatly tickled Boston vanity.

— It is understood that Mr. Partridge has given his last public reading in Boston for some little time at least, but he is to favor the people of Cambridge with a choice programme, reading in Mrs. Mosher's music room on the 19th of the month. Mr. Partridge hopes to go to Paris this coming season.

— Mr. Edgar Fawcett was present on Monday evening last at the first performance of his five-act play in blank verse, entitled "The Earl," and bowed his acknowledgments to an enthusiastic, though not large, audience. Mr. Fawcett's stay in Boston has been made pleasant by the attentions of his numerous friends in literary circles.

— It was a great pleasure to the small company of friends assembled as the guests of Miss Marion Allen, in the quiet parlors of her home on Columbus Avenue, a week ago Monday, to listen to Mr. Oscar Fay Adams and Mr. Clinton Scollard as they read selections from their own poems. It was an "authors' reading" much less grand and impressive than that which had crowded the Boston Museum a few days before, but it was altogether delightful, and perhaps, just because it was so quiet, all the more pleasurable. Mrs. Louise Chandler Moulton was present, and was evidently one of the most interested listeners. The occasion was a good one in which to contrast the tendencies, and to determine the points of likeness, in the spirit and temper of two of our younger poets, both of whom are singers already of considerable achievement as well as of peculiar promise. The distinctive mark of their lines is fineness and delicacy of feeling and correctness of form. There is a fluent and impetuous inevitableness of self-singing rhythm in Mr. Scollard's verse, on account of which it almost always seems necessary for his sentences to flow in meter. Mr. Adams, on the other hand, while his lines have not quite so easy motion, show a very worthy, Gray-like restraint, which gives the impression, and that truly, that he sings only when he must and when he has something very well worth the saying. He read, on this occasion, among other things, two of his "Post-Laureate Idylls." Mr. Scollard ran felicitously from such fine poems as "In the Library," and "As I Came Down from Le banon," to the lighter airs of *vers de société* which he knows so well how to sing. Mr. Scollard, in fact, carols so much in this strain that we scarcely can learn one song ere he tunes his voice to another melody. We hope he will forgive us if we whisper that it may be he sings too much, and might learn something from his friend Mr. Adams, in the latter's principle of restraint, just as, possibly, Mr. Adams might learn from Mr. Scollard to write more than he does. But the poems of both are most interesting, and revelatory of refined artistic methods which are possible only to minds of true poetic instinct. In the mechanism of verse they have nothing to learn. It is only added experience now which can add to the value of their literary work.

— There has been some quiet amusement in Boston this week over a movement to form an "Authors' Club;" the outcome of it remains to be seen.

PERIODICALS.

Mrs. S. Van Rensselaer fairly begins her promised descriptive papers on English cathedrals with a pleasing article on Canterbury in the *Century Magazine* for April. Mrs. Van Rensselaer writes with knowledge, discrimination, appreciation, and quiet enthusiasm of the characteristics and associations of this historic pile, and the illustrations are many and admirable. Edward Eggleston's paper on colonial meeting-houses is also well furnished with pictures. Prof. Whitney's exposition of the Veda is perhaps unnecessarily scholastic in form, but in substance presents an outline of much value. The astonishing revelation of "English as She is Taught" in our public schools, as made by Mark Twain, has a serious side, which will make the reader think after he has laughed. Mr. G. P. Lathrop has a rather inconsequential discussion on the precise circumstances under which certain portraits of Hawthorne were taken—a characterless engraving by Mr. Cole of the Bennoch portrait serving as frontispiece. "Little Compton," by Joel Chandler Harris, is a story of war-time full of genuine pathos and humor, and breathing, moreover, the spirit of the "new South."

The first number of the new *American Magazine* has a not very attractive cover, a number of passable but not over-fine illustrations, a varied list of contents, and several articles of uncommon interest. Literary life in Boston is described chiefly with reference to club life by William H. Rideing, who knows his subject well and writes in a gossipy, agreeable way. The portraits illustrating this paper are of varied interest. That of Mr. Parkman is excellent; of Dr. Holmes, we never saw a worse representation than that given on page 51; and that of Mr. Howells depicts him as a champion of the heavy-weights. There are a good many stories in the number, none of which we have had time to examine. Z. L. White's article on the National Senate is full of anecdotes and is plentifully beportraited; Mr. J. T. Trowbridge describes his literary novitiate; and Rev. Dr. Newman has something to say of Gen. Grant's habits. The "portfolio" is devoted apparently to antique humor, and that not of the best sort.

NEWS AND NOTES.

— Mary Howitt, the English poet, has just celebrated her 89th birthday at her home in Tyrol.

— The popular books of the season in London may be discerned in these figures of the number of copies needed in Mudie's Circulating Library: *The Haywood Letters* 750, the *Greville Memoirs* 1,000, Mr. Haggard's *She* 2,000, the *Doyle Reminiscences* 1,000, Mr. Stevenson's *Kidnapped* 1,000, Mr. Besant's *Children of Gibeon* 830, Miss Broughton's *Doctor Cupid* 775, Mr. Haggard's *King Solomon's Mines* 1,170, Hobart Pasha's *Sketches from My Life* 600, and Stanley's *Congo* 570.

— The Leonard Scott Publishing Company of Philadelphia have begun an excellent thing—the publication of a *Quarterly Index* to the periodicals which they issue in this country. Of these there are no less than nine—the *Contemporary*, *Nineteenth Century*, *Fortnightly*, *Edinburgh*, *Quarterly*, *Westminster*, and *Scottish Reviews*,

and *Blackwood's Magazine*, all British, and the *Shakespeariana*, American. The *Index* will be published to subscribers at 25c. a year, and will give the key to some of the most important writing of the time.

—Mr. Beecher's *War Speeches in England and America* (1863), and new editions of *Norwood* and the *Yale Lectures on Preaching*, are announced by Fords, Howard & Hulbert.

—Ticknor & Co. publish today *American Literature and Other Papers*, by E. P. Whipple, with an introduction by Mr. Whittier; *The Confessions of Claude*, by Edgar Fawcett; Mr. W. J. Rolfe's students' edition of *Enoch Arden*; and *Ancient Legends of Ireland*, by Lady Wilde.

—Joel Munsel's Sons, Albany, New York, send us an attractive specimen sheet of their projected cyclopedia of *American Ancestry*, which will first appear in numbers, embracing the ancestry of separate localities, and later on be revised and incorporated into volumes under the name of each State. Blank forms will be supplied to all who wish to contribute genealogical data. The volumes are to be sold separately at a low price.

—The life of Henry Ward Beecher, upon which Dr. Lyman Abbott and Rev. S. B. Halliday are engaged, is to contain reminiscences and estimates by a number of prominent public men in this country and abroad. From the publisher's announcement we learn that one chapter is to be devoted to "funeral obsequies,"—a phrase of which the responsible authors could hardly be guilty.

—Actuated, evidently, by the attention attracted to Moore's *Epicurean* by the charges of plagiarism brought against Mr. Rider Haggard, Henry Holt & Co. will at once issue editions of the work in their "Leisure Hour" and "Leisure Moment" series.

—Thomas Whittaker, New York, will publish soon *Woodland Tales*, by the author of *The Buchholz Family and Reminiscences of a Grandfather*: "The Recent Past Viewed from the Southern Standpoint," by the Rev. R. H. Wilmer, D.D., Bishop of Alabama.

—D. C. Heath & Co. have just ready *Novellen Bibliothek*, a collection of standard short stories in German, selected from the best modern writers, with explanatory and literary notes by Dr. Wilhelm Bernhardt of the Washington High School, Washington, D. C.

—A translation of the Vicomte E. M. de Vogüé's critical review of *The Russian Novelists*, the translation by "a Boston lady," is to be issued by D. Lothrop Co.

—We learn from the *Athenæum* that Mr. Bryce and Lord Edmond Fitzmaurice are two of a company of gentlemen who are writing a joint history of Ireland, in the past and present centuries; that Mr. Lewis Morris publishes at once a volume of "Songs of Britain;" and that a biography of Sir Richard Burton, the distinguished traveler and Oriental scholar, is in preparation under the editorship of Mr. Francis Hitchman.

—D. Appleton & Co. have in press, and nearly ready for publication, another volume of Southwestern history by James R. Gilmore ("Edmund Kirke"), entitled *John Sevier as a Commonwealth Builder*. The book is a sequel to Mr. Gilmore's recent volume, the *Rear Guard of the Revolution*, and it completes an account of a remarkable career of the first Governor of

Tennessee, who was one of the most unique and picturesque characters in our history. Mr. Gilmore claims that he was not only a soldier and a statesman, but a "nation-builder," having found Tennessee "a little collection of log-houses, and left it a great State with a population of nearly four hundred thousand souls." Sevier turned the tide of the Revolutionary War at Kings' Mountain, and for twenty-five years held the passes of the Alleghanies against the warlike Creeks and Cherokees, who outnumbered him ten to one; but in all that time were not able to break through to harass the eastern settlements. Sevier was certainly a most heroic character, and had he lived upon the seaboard where his deeds could have been written about, he would now be as well known to every school-boy as Lexington and Bunker's Hill. Mr. Gilmore is doing a good work in bringing him to the knowledge of the public. The country cannot afford that such men should be forgotten. The two books named are the beginning of a series of Southwestern histories, for the writing of which Mr. Gilmore has prepared himself by seven years of study, four of which he spent upon the ground, among the scenes where the events occurred, and in contact with the descendants of the men of whom he writes. He has accumulated a vast amount of original historical material, and this he is now putting together at his picturesque home on the shore of Lake George, in Warren County, N. Y. The field Mr. Gilmore is going over has been most strangely overlooked, but it is one of the most interesting in American history. The men he writes about made possible our present great Republic; for had it not been for the work they did, the territory of the United States would have had the Alleghanies as its western boundary. Mr. Gilmore is now engaged on the third volume of this Southwestern series, which will recount the career of James Robertson, the first pioneer beyond the Alleghanies, and the founder of the settlements at Nashville, and along the Cumberland. He was a most remarkable man, but a totally different character from Sevier; though the two for forty-three years were devoted friends, standing loyally together in the most trying circumstances. Mr. Gilmore styles Robertson "a cross between John Brown and Martin Luther." His own idea of his life work is expressed in his phrase, "We are the advance guard of Western civilization, and our way is across the continent"—remarkable words to have been uttered a hundred years ago by one who, with only seven hundred men, was surrounded by 20,000 hostile Indians.

—The next "No Name" novel in Roberts Brothers' series is to be called *Cracker Joe*, and deals with life among the "poor whites" in Florida.

—Mrs. Dodd's *Cathedral Days* will probably appear soon in a London edition; it has been a remarkably successful book.

—The *May Atlantic* is to afford *A Glimpse of Emerson's Boyhood*, by J. Elliot Cabot. Mr. Aldrich's poem in the same number is entitled "The Lost Cæsar: 1851-1870."

—Mrs. Siddons, by Mrs. Arthur Kinnard, is to be issued in the "Famous Women Series." The publishers, Roberts Brothers, are to bring out Pascoe's *London of To-day*, revised for the year 1887.

—Mrs. Margaret J. Preston has compiled a

collection of *Colonial Ballads* which Houghton, Mifflin & Co. are to publish. The same house will issue *Grant Versus the Record*, by Coswell McClellan; *Connecticut* (in the "American Commonwealths" series), by Alexander Johnston; and a new edition of Helen M. Knowlton's *Hints on Drawing and Painting*.

—Mr. Homer Greene's story, *The Blind Brother*, which was awarded the \$1,500.00 prize in the competition recently held by the publishers of the *Youth's Companion*, is to be brought out in book form by T. Y. Crowell & Co. The scene is laid among the coal mines of the Wyoming Valley, of which region Mr. Greene gained a thorough knowledge during an experience of two or three years as a mining engineer. Mr. Greene was born at Ariel, Wayne County, Pennsylvania, in 1853; is a graduate of Union College and of the Albany Law School; and has served a term as district attorney of his native county. His first literary work, a story called "The Mad Skater," appeared in Wayne Reid's magazine *Onward* in 1869. Since then he has contributed, but not voluminously, in prose and verse to various periodicals. He is now at work at his home at Honesdale, Pa., on a novel. The character of his work thus far is such as to arouse a good deal of interest in his future possible career as an author.

—Under the title of *The Best Books*, Mr. W. Swan Sonnenschein has in the press a classified bibliography of about 25,000 current books in all departments of literature, with the prices, sizes, dates of first and last editions, and the publisher's name of each. The following is the classification of subjects adopted:—Christianity, Non-Christian Religion and Mythology, Philosophy, Society, Geography and Ethnography, History and Antiquities, Biography, Science, Arts and Trades, Literature and Philology. The work will form a quarto volume of about 650 pages.—*Academy*.

Publishers' Announcements.

—Ginn & Co.: *The Art of Reading Latin*, Prof. W. G. Hale; *The Order of Words in the Ancient Languages Compared with the Modern*, Henri Weil.

—Estes & Lauriat: *Miss Parloa's Kitchen Companion*; *Latin Hymns*, Hon. John Lord Hayes, LL.D.; *George Eliot's Complete Works* ("Sterling Edition," 12 vols.); *Key to North American Birds*, Elliott Coues, 3d revised edition; *The White Hills*, T. Starr King; *The Early Tudors*, Justin McCarthy; *Social Customs*, Florence Howe Hall.

PUBLICATIONS RECEIVED.

Biography.

DICTIONARY OF NATIONAL BIOGRAPHY. Edited by Leslie Stephen. Vol. X. New York: Macmillan & Co. London: Smith, Elder & Co. \$3.25

Essays and Sketches.

A CLUB OF ONE. Passages from the Note-Book of a Man who Might Have Been Sociable. With Marginal Summary by the Editor. Houghton, Mifflin & Co. \$1.25

SCYTHE AND SWORD. Poems. By O. C. Aurlinger. D. Lothrop Co.

GOOD TALKING AND GOOD MANNERS. FINE ARTS. With a Paper on the Social Law of Mutual Help and the Labor Problem. By the Rev. F. D. Huntington. Wolcott & West.

Fiction.

SABINA ZEMBRA. By William Black. Harper's Franklin Square Library. 20c.

JUANITA. By Mary Mann. D. Lothrop Co. \$1.50

KNIGHT-ERRANT. By Edna Lyall. D. Appleton & Co.

THE TWO BROTHERS. By Honoré de Balzac. Roberts Bros. \$1.50

BRAUCHAMP'S CAREER. By George Meredith. Roberts Bros. \$2.00

THE STORY OF KENNETH. By Bayard Taylor. New "Knickerbocker" edition. G. P. Putnam's Sons. 50c.

Text-Books.

CEBES' TABLET. With Introduction, Notes, Vocabulary, and Grammatical Questions. By Richard Parsons. Ginn & Co. 80c

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ENGLISH SYNONYMS DISCRIMINATED. By R. Whately. New Edition. Lee & Shepard.

AN INTRODUCTION TO FRENCH PROSE COMPOSITION. By Rev. P. H. E. Brette. Harper & Bros.

Theological and Religious.

THE ATONEMENT. By Wm. Connor Magee. Cassell & Co. 40c

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SCOTLAND AS IT WAS AND AS IT IS. By the Duke of Argyll. 2 vols. G. P. Putnam's Sons. \$8.00

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HAIFA; OR, LIFE IN MODERN PALESTINE. By Laurence Oliphant. Edited with an Introduction by Charles A. Dana. Harper & Bros.

THE IRISH SKETCH-BOOK. By William Makepeace Thackeray. London: Smith, Elder & Co.

Miscellaneous.

CASSELL'S COMPLETE POCKET-GUIDE TO EUROPE. Cassell & Co. \$1.50

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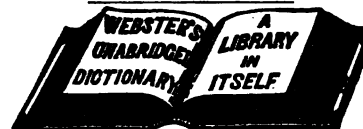
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MODERN PALESTINE.*

MR. OLIPHANT'S book on *Modern Palestine*—made up of a series of letters from the headquarters of the Temple Colonies at Haifa, and originally published in a New York newspaper—is fragmentary and disjointed to a rather perplexing degree, and leaves the reader to his own resources as regards maps and the ways and means of travel. Mr. Oliphant is an amateur archæologist, a haunter of ruins, an ardent admirer of ancient inscriptions, a faithful student of topography; and the greater part of the volume is taken up with the record of his explorations, which are of the utmost interest from the archæological point of view, but which the author has, it seems to us, made needlessly dry and technical. Still there is a great deal to attract readers devoid of antiquarian enthusiasm. Mr. Oliphant relates the history of the Temple Society, founded by Prof. Christophe Hoffman of Würtemberg, which began active colonization in Palestine in 1868, and now numbers over five thousand adherents, of whom more than three hundred are in America. The four colonies now established number altogether about one thousand settlers. At Haifa great changes have been wrought; seven hundred acres are under tillage; substantial stone mansions have been erected; exports and imports have increased largely; the Arab population has benefited by the improved methods of agriculture; and wheeled

vehicles, an extraordinary innovation, have been introduced. Mr. Oliphant recommends Haifa as one of the most attractive localities in the East as regards climate, position, and associations, and says that the invalid tourist will find comfortable quarters there. There is a manufactory at Haifa which makes soap out of oil from the olives of Carmel, and sends fifty thousand pounds of the product to America annually.

Mr. Oliphant describes Easter among the Melchites (Greek Catholics), when a sort of carnival is held and religion is glorified by a plentiful indulgence in intoxicating liquors. The French Consul is the figure-head at the Melchite celebration, as indeed he is at all religious ceremonies throughout Syria. "It is by the manufacture and protection of holy places," says Mr. Oliphant, "that republican France extends and consolidates her influence in these parts." Mr. Oliphant tells us about the plans for the first Palestine railway and the proposed Jordan Valley Canal; describes the manners and customs of the Druses, and reveals the modes of life practiced by the aristocratic Syrians; relates how he made a summer camp on Mt. Carmel, and finally built a house there; gives an account of a fishing excursion on Lake Tiberias; and, as we have intimated, devotes much space to the examination of traditional sites. Visiting Jericho after the lapse of six years, he found the place transformed by the Russians, who, because of their fondness for bathing in the Jordan, have erected a hospice and a good many cottages there. On the whole Mr. Oliphant is disposed to give Jericho the palm as a winter resort for those "not absolutely dependent on society."

There is a peculiar softness and balminess in the air, not to be found elsewhere in the world, for there is no other place in the world eleven hundred feet below the sea line. There is a wide, level, open plain to scamper across on horseback in all directions; there are thickets of nebk and bamboo swarming with wild boar, deer, gazelle, and other animals, some of them not to be found elsewhere, to delight the sportsman. There is the Jordan handy, with first-rate fishing to satisfy the most ardent angler; there is the Dead Sea to bathe in and boat on (only there are no boats) for persons whose tastes are aquatic. There is a flora which would be a source of never-ending interest to the botanist, for it is peculiar to this region; and the same remark applies, to some extent, to its ornithology and entomology. There are ancient ruins in all directions to satisfy the most inveterate archæologist, while the explorer has only to cross the Jordan, and in a few hours he will find himself in a region almost untrodden by the foot of the tourist, with all manner of interesting discoveries awaiting him.

It is not easy to understand why a book like this has been allowed by the publishers to go forth without an index.

A HANDBOOK TO DANTE.*

SERIOUS students of Dante and his works will find great satisfaction and assistance in this manual. Its design and

arrangement are admirable; and those who, with varying success, have sought for clues to the enigmas presented by the dim and often contradictory outlines of the biographies of Dante, will appreciate its value. Dr. Scartazzini has made patient research over the whole field of literature which relates to his subject, and has set in order the data from which conclusions may be formed. It is, however, extremely difficult to interpret perfectly the character and writings of a man who was far in advance of his times; and especially is this the case with Dante, of whom comparatively little testimony remains beyond his own writings, which lend themselves to various theories. Of the great array of commentators upon Dante, few would be found to agree on all important points; and in the volume under present notice the translator has found it necessary to revise and moderate Dr. Scartazzini's unqualified admiration of Dante; and in some instances he undertakes to prove, from the same passage cited by the Italian critic in support of his theories, their very opposites. Yet, notwithstanding the close logic and earnest desire for truth with which Mr. Davidson examines the evidence in regard to certain phases of the life of Dante—for example, his supposed lapses into heresy and unbelief, his lack of love for his wife, and Madonna Gemma's own measure of merit or demerit—the fact remains that the nobler and larger the conception that one forms of the nature of Dante, the more just is the mental attitude of the student, and the more readily he receives the message of the great poet of humanity. It is easy, moreover, in this age of positive criticism to mistake a poetic utterance for a fact; and the immense force with which the mind of Dante materialized its images is apt to mislead the less mystical spirit of the present time.

The careful disposition of the material contained in this manual will be gratefully appreciated by students. Biography, comment, bibliography, are so easily found and so concisely arranged in their places, that one almost forgets the great labor which the little volume represents. Dr. Scartazzini rightly considers that Dante's own writings are the best source of knowledge concerning his life; but also recognizes the difficulty of divesting the truth from its manifold wrappings of allegory. Perhaps a thorough acquaintance and sympathy with the *Comito*, which affords so much exact knowledge of the methods of art which underlie the fanciful imagery of Dante's verse, is the best preparation for the study of his biography in the *Divina Commedia*.

The first part of the *Dante Handbook* occupies itself with so much as is known of the personal history of the poet; and throughout the volume a full bibliography is given of the works which may be consulted upon the topics treated. The sympathetic and generous quality of the comment

* Haifa; or, Life in Modern Palestine. By Laurence Oliphant. Edited, with an Introduction, by Charles A. Dana. Harper & Brothers. \$1.75.

* A Handbook to Dante. Translated by Thomas Davidson from the Italian of Dr. Scartazzini. Ginn & Co. \$1.25.

of Dr. Scartazzini is apparent from the first. It would be hardly possible to refrain from quoting his just and eloquent estimate of Dante, except for the certainty that, as soon as the worth of this manual shall be understood by the public, it will be in the hands of every reader who desires more than surface knowledge of the *Divina Commedia* and its author. In regard to the question, which Dr. Scartazzini considers open for discussion, whether Dante really went upon an embassy to Pope Boniface to prevent the coming of Charles of Valois to Florence, much weight seems given to the argument that Dante must have been in Florence when sentence of exile was pronounced upon him, 27 January, 1302, since it was charged that he had been summoned to appear before the mayor and council of Florence, but had contumaciously absented himself; and that such a charge would not have been preferred when every Florentine would have known whether he were in Rome or in Florence. Leonardo Areino says that the charge of contumacy was made because no other fault could be imputed to him; and perhaps a technical accusation was quite enough for a pretext for banishment, when the mayor, Cante di Gabrielli, and the Nesi were so ill-disposed toward Dante. And the air was so filled with the scandals raised by the envious factions of Florence, that one more false charge might easily pass uncontradicted.

The years between the death of Beatrice and the death of Henry of Luxemburg form a period which, according to Dr. Scartazzini, corresponds to the doubtful wanderings in the dark wood described in the first canto of the *Inferno*. He believes that, more than once, Dante was led astray into skepticism by imperfect science; and that only in the later years of the poet's life was he able to understand the harmony of knowledge and faith. In the period just noted, Dante was in the power of despair, and this was heightened, the author would have us believe, by the knowledge that Beatrice responded to the love of her poet, and died of a broken heart. Here Mr. Davidson comes to the rescue, and convicts Dr. Scartazzini of bad reasoning, in an admirable note, which is not reinforced, however, by the quotation from Edgar Poe. And in his notes upon the Pitying Lady (p. 58) the translator again displays fine critical power.

The third period of the life of Dante, according to the present manual, includes the time from the death of the Emperor Henry, in 1313, to the death of the poet himself, in 1321. This portion of the work also treats of the personal confessions which, in his utter honesty, Dante saw fit to make in the course of the *Divina Commedia*; and here Dr. Scartazzini's exposition is masterly; while the translator, in the exercise of that extreme wish to be just which sometimes defeats itself, pronounces opinions less acute and less sympathetic than are usual with

him. It is true that Dante has to pass through the ultimate fires that girdle the Earthly Paradise, and that he feels the heat of their burning; but that he is thus attainted of any special sin is fully disproved by the words of the angel:

"No one farther goes; souls sanctified,
If first the fire burn not, within it enter,
And be not deaf unto the song beyond."
Purg. XXVII, 10. Prof. Longfellow, Trans.

Dante, escorted by Virgil and Statius, had been able by giving heed to his steps to pass unscathed along the edge of the seventh circle, whose flames, blown backward by a wind from the circle below, left a narrow path. But to reach the foot of the stairway which led up to the Earthly Paradise — the home of man unfallen from his primal innocence — it was needful to traverse the unbroken ring of flame, since there was no other way of passage. This swift transit through the purifying element was ordained to free every soul made holy by sojourn in its proper circle of expiation, from the last grains of earthly dross left of the inheritance from Adam. The fact that Dante records no expression of suffering on the part of Virgil or of Statius, has no significance in this connection. He only says of himself that he felt the intense burning; but we do not learn that he, more than they, made any utterance unsuited to the place where discipline was eagerly accepted in accordance with the Divine Will.

The final division of the *Handbook* treats of the various editions and commentaries of the *Divina Commedia*; notes the harmony existent between the life and writings of Dante; and gives a finely condensed description of the Minor Works; together with a sketch of the argument and episodes of the mystic vision of *Inferno*, *Purgatorio*, and *Paradiso*.

A slight inadvertence in the description of the punishment of souls in the circle where were found Paolo and Francesca, appears in the phrase "incessantly driven by a hurricane, and beaten *against a ruin*" — which is not the equivalent of "*davanti alla ruina*" (*Inf. V. 34*). The spirits were driven, not against, but to the verge of, the ruinous steep slope which lay between their circle and that which was below it.

In conclusion of the review of this excellent manual, the hope may be cordially expressed that Mr. Davidson will increase the obligation already due him for his flexible translation and acute and reasonable comments, by proceeding at once to the projected tasks indicated in his preface, and thus continuing to aid the growth of interest in the works and life of Dante, citizen and poet, not only of Florence and of his century, but of the world, and of all time.

— *Ecbatana* (and not *Gebatana*, as the types had it in the *Literary World* of March 19) is the title of Mr. Lew Vanderpoole's first oriental novel, which we learn was published when the author was sixteen. Mr. Vanderpoole has now

nearly ready for publication sixteen of the posthumous stories and sketches of his famous great-aunt, Mme. George Sand; and the book will contain one of the only two novels which she left unpublished at the time of her death. It is entitled "*The Lilies of Florence*," and comprises about 30,000 words. Among the sketches will be "*Lamira*," the weird Christmas story published a year ago.

ENGLISH PROSE AND PROSE WRITERS.*

PROF. HUNT'S review of English prose, designed primarily to serve as a classroom manual, is to some extent original in design, careful and thoughtful in execution, and, on the whole, stimulating in style. Yet its method is in the main artificial, and for that reason its usefulness is seriously impaired. Prof. Hunt is not slavish in his adherence to the traditional system of classification. Starting with the rough material gathered for the development of English prose from Bede to Bacon, he divides the interval from Bacon to the present time into four representative historical periods: those of formation (Bacon — Milton); transition (Milton — Addison); final settlement (Addison — Johnson); and expansion (Johnson — Carlyle). After discussing the general characteristics of these periods and the agencies, friendly and adverse, that acted upon them, Prof. Hunt passes to a description of the representative literary prose forms, and finally comes to the main portion of his work — an analysis of the styles of representative prose writers, including, beside those whose names have been already given, Hooker, Swift, Burke, Lamb, Macaulay, De Quincey, and Dickens. The qualities displayed in the productions of each author are concisely set forth, and the merits and defects of his style tabulated and defined; biographical data are confined to a preliminary note, and extracts are so infrequent and so brief as to play but a very minor part in the scheme. The expositions, as far as they go, are of decided merit; we rarely find ourselves dissenting from Prof. Hunt's judgments, and almost invariably follow him with hearty indorsement. The book ought certainly to serve a purpose as an elementary guide for the beginner in the study of literature, for it directs the student at once to original sources.

Yet with all its merits, the volume holds to the time-worn belief that a text-book of literature must deal in classifications and periods, and group and label authors as if they were specimens for a mineralogical cabinet. This belief the present writer holds to be far more harmful than helpful, and one that must be wholly given up if the study of literature as literature is to be made beneficial and popular. He who strives to obtain

* Representative English Prose and Prose Writers. By Theodore W. Hunt, Ph.D. A. C. Armstrong & Co. \$1.50.

from the current manuals a knowledge and comprehension of the true dignity and power of English literature is like one who, sailing down the course of a majestic river, pays no regard to the beauty of the scenery, but pauses continually to peep and botanize among the weeds and grasses along the shores. Prof. Hunt refers more than once to the cynicism of "Mr. Taine and the liberal school," but we say without hesitation that the student who takes up Taine's masterly essay in the right spirit will rise from its perusal with his views immeasurably broadened and with spirit refreshed by the counsels of an acute and intensely perceptive, if not always judicious, guide. He may not be able to classify authors by periods, or to distinguish at a glance the finer characteristics of the narrative as distinguished from the descriptive style; but he will possess a far more important faculty—that of understanding what literature really is as an expression of life, and of finding in it the revelation of human struggle and human progress.

GIORDANO BRUNO.*

GIORDANO BRUNO, born at Nola, near Naples, in 1548, early became a Dominican monk; but, more of a heretic than a Catholic, was soon tried twice for heresy, and after an adventurous life for a philosopher, was burned at the stake at Rome on the 17th of February, 1600. It was the way of the world then. King James First of England, a number of years later, sent Bartholomew Legate, an obstinate Arian of the highest moral character, to the stake. The Inquisition that condemned Bruno left its plain traces on Protestantism, which too often imitated its inhuman zeal for truth. But rarely, if ever, did the Inquisition martyr a man of a finer genius or more ardent piety than the monk whom Prof. Adamson styles "the most genial and interesting of the Italian philosophers of the Renaissance." The atheism with which the real skeptics of the day charged him is well manifested in these words of Bruno:

In this universe I place a universal Providence, by virtue of which all things live, grow, move, and attain perfection; and I understand it in two ways—the one in that manner by which the soul is present in the body, the whole of the soul in all the body, and the whole in each and every part; and this I call Nature, the shadow and trace of the Divinity; the other, in the ineffable manner in which God by his essence, presence, and power is in all and above all; not as a part, not as a soul, but in a manner not capable of being made plain to the understanding.

In fact, Bruno was a mystic; his German mother gave him his deeply religious spirit, while his speculative intellect was possessed by an unquenchable eagerness and ardor truly Italian; so his great philosophical achievement was the reconciliation of the

innocence and the transcendence of Deity. Copernican, an Arian, an enemy of Aristotle, imbued with the finest spirit of the Renaissance, Bruno was verily "the Awakener," as he called himself. In such a time as his those who would not be awakened, either intellectually or religiously, found it easier to burn his body than to refute his arguments or silence his faith.

Bruno was much of a traveler, visiting France, Germany, Switzerland, and England, remaining near the court of Elizabeth two years. His influence on Bacon was great. Himself a disciple of Nicolaus of Cusa, "the speculative Copernicus" of that century, his writings in Latin and Italian have been the admiration of many subsequent philosophers of the first rank, whose obligations are often much larger than their acknowledgments. Mr. Frith's biography, while sometimes a little awkward in style, has the great merits of comprehensiveness and that "admiration" which is the life of true biography. His account of the facts of Bruno's life contains all that is known of him; extracts from his less technical works are interspersed in their due connection, and Bruno's system as a whole is excellently set forth. There is now no reason why any student of philosophy, whether specialist or amateur, should remain ignorant of the life or the ideas of this great genius of the Renaissance. The appendix contains a full apparatus of bibliography, and the letters of Scioppius, the one authority for the facts of Bruno's martyrdom. The whole work has had the great advantage of a revision by the eminent German philosopher, Prof. Moriz Carrière. Giordano Bruno "suffered at Rome," says Coleridge, "for atheism; that is, as proved by all his works, for a lofty and enlightened piety, which was, of course, unintelligible to bigots and dangerous to an apostate hierarchy." Few recent books in philosophy, in its biography, will be found more satisfying than the life of this Italian martyr for truth.

STORER'S AGRICULTURE.*

PROF. F. H. STORER'S name is familiar to the college student as joint author with President Eliot of Harvard of a manual of chemistry which has had a wide use. This, his sole treatise on agriculture, in two handsome volumes, is not so technical as Prof. Storer's reputation as a chemist, or as even the title of the book, would lead one to expect. It is in fact only technical enough to give complete justification to the positions taken in the practical directions for farm culture. Lectures given annually, for the last sixteen years, at the Bussey Institution in West Roxbury, are the basis of the work.

* Agriculture in Some of its Relations with Chemistry. By F. H. Storer, S.B., A.M., Prof. of Agricultural Chemistry in Harvard University. Two vols. Charles Scribner's Sons. \$5.00.

Given without any thought of publication, they are here presented in a form which makes them exceedingly valuable to the many "persons fond of rural affairs," whether practical farmers or amateurs, who occupy country seats. The well-known works of Prof. S. W. Johnson, to which Prof. Storer refers, deserve his praises, but they have a repellent effect upon all but students of chemistry from the abundance of chemical terminology and formulæ with which they abound. Prof. Storer's volumes, on the contrary, are very easy reading for an intelligent farmer who has had no training in chemistry, and few persons we imagine with any taste for country life in its practical aspects will fail to find them extremely profitable.

The first volume opens with chapters on the plants as related to air, soil, and water; tillage and manures occupy the bulk of the pages, and also a third part of the second volume. Rotation of crops, irrigation, sewage, the disposing of farms, with chapters on pastures, grass-lands, and hay-making, and the cultivation of oats and barley, complete the work.

Prof. Storer's accuracy and trustworthiness in all matters of science may well be taken without superfluous words of praise. What we desire to mark for the benefit of our rurally-minded readers is his great comprehensiveness for matters of which people not bred on farms need no little elementary information—a comprehensiveness which extends from enlightening such ignorance to a fullness of information which the most "practical" farmer should rejoice to be able to consult; the skill with which the subject in hand is illustrated by near instances, as that of the Boston Back Bay region in treating of the movements of ground-water, and that of New Hampshire sand-farms, while the "cit" is enabled to understand the doctrine of "puddled earth" by a reference to street-mud after a thaw. Prof. Storer on one hand notes that "manure" is derived from "manœuvre" (to work), and that "fallow soil" means "red soil," and on the other hand discusses fertilizers of all kinds in great detail. The amateur who is interested in etymologies, knowing more of words than of things, and the actual cultivator who has a distrust of "book-farming," will, then, find in these two well-digested and attractively composed volumes a manual of agriculture which in its field has no superior even if any equals.

LINNEUS.*

THE title of this work really covers the life of the great botanist; being a biography with extracts from his diaries and a narrative of the author's journeyings to the

* Through the Fields with Linnæus. A Chapter in Swedish History. By Mrs. Florence Caddy. Two volumes. Boston: Little, Brown & Co. London: Longmans, Green & Co. \$4.00.

* Life of Giordano Bruno, the Nolan. By I. Frith. Revised by Prof. Moriz Carrière. Ticknor & Co. \$4.50.

birth-place of Linnæus and to other regions associated with his history. Mrs. Caddy is an enthusiastic pilgrim, and describes in an attractive way the places she visited, arriving at night by a lingering train at a town which apparently led "from nowhere to nowhere," and stopping at a small hotel where everything was so novel, where going to bed was "like laying one's self by in a drawer."

This town was Råshult, in the heart of Småland, a province of South Sweden, where, on May 23, 1707, was born Carl von Linné—the family name having been taken from a lime tree near the ancestral home. The child inherited the love of flowers from his father, who, when he became rector of Stenbrohult during Carl's infancy had a garden containing "more than four hundred species, many of them rare and exotic." It was a plain case of heredity, though the parents could not see it and were anxious that the boy should study divinity, but he resisted and followed his bent—to what results every one understands. At twenty young Linnæus "was matriculated at the University of Linde," and then set off on his first important botanical journey, light-hearted but poor, faring on the "flat round rye biscuit, as large as our largest-sized dinner plate, that he had slung round his shoulders by a string threaded through the hole in the center." Poverty was long the intimate companion of this self-made man; at Upsala he was "perhaps the poorest student who ever entered her walls," and long after when he was professor there he would speak to encourage the students of that straitened time when he mended his worn-out shoes with birch bark, stitching and glueing it on. But the good fortune he deserved began to come early, for only three years later he was for a time occupying the chair of the botanical professor at Upsala,

his handsome face glowing with the love of lovely things as he joyfully taught the students what his superior talent had enabled him to discover. They relished it as our generation has enjoyed receiving light at Ruskin's hands.

After various changes and delays, botanical trips to the north, foreign travel, and some privations, the position of Linnæus became an assured one; he grew rich, and in his later years was able to make for his family a delightful country home in the midst of a garden, at Hammarby, not far from Upsala, where he spent his days after his own mind, dying there on January 10, 1778, aged seventy years, seven months, and seven days.

Linnæus is described as having an open countenance and general elegance of manners, with "an immense fund of articulate gayety in his composition, beautiful light humor, never flying off into folly"—altogether a most charming man, and in his old age likened to the Vicar of Wakefield.

The two volumes though containing some irrelevant matter, are engaging, and are interesting contributions to biographical literature. There are two maps of the travels and sev-

eral quaint illustrations; the cover has for decoration the monument to Linnæus, with the flower he adopted for his own, the *Linnæa borealis*—a crude and awkward representation of one of the most exquisite plants in the world.

MINOR NOTICES.

Village Photographs. By Augusta Larned. [Henry Holt & Co. \$1.75.]

It is not often that so much real life, human nature, shrewdness, and humor are found between two covers as in this book. A captivating region the author makes us see, with brooks and rustic bridges, shady roads and woodland paths, and the "old Saddleback" she is so fond of! She says:

I wonder the people out on the prairies do not build themselves mountains as landmarks and objects of affection. A mountain need not be very high nor very beautiful to be so intimately inwoven with life that one would miss it like a household companion. It is a good thing to tie up to. It renders the planet stable. It accents the lowlands and gives them emphasis.

The village characters in these pages are true "photographs," from Jake Small, whose favorite axiom was, "I guess human motives is pretty well mixed," to shiftless Jabez, who thus explained his situation when he had to leave town:

"Wal, you see, we had ter move. The folks up thar kinder took a prejudice, and they lent me a hoss and wagon to move my stuff;"

and to Uncle Hi, who was

such a delightful oddity, the farm people think if he had not been born it would have been necessary to invent him.

The irascible and inconsistent old doctor, the minister who "took his doctrine as straight as the swath he mowed in the nine-acre lot," the milliner, and the judge, are all here. "The story of the village," Miss Larned says, "is a story without an end," of lives with ragged edges, of "romantic possibilities which never come to anything;" the lowly persons have experienced something worth telling about, while the great people "have all been greater in their own estimation than in the opinion of the world at large;" but small or great, here they are, just as a keen observer has seen them; and each study of character is as good as the one that went before. The style is of a graceful essayish kind, pleasing and refined, with critical care in the use of words, and the atmosphere is genial and kindly. It is eminently a leisurely book, not one to take a taste of and then leave, but to be enjoyed in little treats and made to last long.

Catalogue of the Nevins Memorial Library, Methuen, Massachusetts. Prepared by Harriet Howe Ames. [Boston: Franklin Press. 2 vols. 8vo, pp. 1,002.]

The Nevins Library at Methuen, Mass., is one of those public benefactions which are becoming so pleasant a feature of American life. It was founded in memory of the late David Nevins by his widow and sons, in fulfillment of a design he himself had cherished but had not lived to execute. The building, of which a heliotype illustrates the first volume of this noble catalogue, is a substantial and handsome one of brick, and contains a public hall as well

as the library and reading room. The library begins with nearly 10,000 volumes, and this *Catalogue* of the books it is a delight merely to look at and a pleasure to examine. Miss Ames, we understand, has had entire charge of the organization of the library, the selection and classification of the books, and the preparation of the *Catalogue*. Its elegant exterior is only a fitting dress for its real worth. It represents a collection admirably well chosen, and rich in many ways, especially in books of reference, in works upon England, France, and Germany, their languages and literatures, and in histories of our own country. Marked features of it are the divisions of works upon the United States and Massachusetts. Another excellence is the giving of the dates of the births and deaths of authors, and their professions or vocations. The system of cross-references is complete, and with the frequent notes of reference to other books, enables one to ascertain all that the library contains on any subject. The needs of the less learned inquirer are met by placing the titles of books upon scientific subjects under the more common name rather than the technical, in cases where only a cross-reference appears; as "Acoustics, See Sound." One can hardly make any adverse criticisms upon a work which so closely follows all high authorities on cataloguing, though we wish that some of those rules could have been obeyed under a more flexible interpretation. For example: in history, under an author's name, could not the titles of his works be inserted, so that the name of the country of which his history treats might have the first place, rather than the word "History;" or in biography a man's name, rather than "Life of"? Consultation, too, would have been easier had the many biographies been classified by countries. The great number of subjects, and the close arrangement of books under those subjects, show that neither time nor labor has been spared, nor expense considered. The two volumes form a catalogue worthy of the library it represents.

A Day in Ancient Rome. By Edgar S. Shumway. [D. C. Heath & Co. 75c.]

It is a pity that the Latin should be called a dead language, since it forms so important a part of the studies of youths who are nothing if not lively. And, with perception of the difficulty of creating in young minds an interest in people and places chiefly familiar through the formulas of text-books, Professor Shumway has arranged an attractive and useful little volume in which he leads his classes through the streets of Rome, explaining in compact and pleasant language the daily customs or prominent events connected with the ruined monuments which remain the wonder of the world. Here is the forum, once thronged with soldiers and senators, priests and the people; here is the fountain where the great twin brethren watered their heavenly steeds; here comes the poet Horace, rent as to the button-hole by the detaining finger of a bore, avenging himself in a satire; and now a poet, on his promotion, hastens homeward, pale with the fearful pleasure of a morning visit to his imperial patron. The students will read of Galba in other wise than that he built the wall which towers above the early chapters of the Latin grammars; and Acca Laurentia changes from a mere example of a feminine noun of the first declension, to the kindly second foster mother of

the babes to whom Charity had already come in the questionable shape of a wolf. Professor Shumway has based his work upon Dr. Lohr's *Aus dem Alten Rom*, with illustrations in prose and verse from other writers, and with the addition of many wood-cuts. It must be suggested, however, that the use of accents to facilitate correct pronunciation of Roman names takes away somewhat of the holiday aspect of the volume, and reminds the reader that the school-master, though abroad, is always the school-master.

Studies in Italian Literature. By Catherine Mary Phillimore. [Scribner & Welford. \$2.40.] The author of this attractively printed volume is an enthusiastic lover of the best Italian literature, and while she pretends to offer no original ideas upon the various authors discussed, she draws her information from critical sources and presents it without that base alloy of meaningless qualification which so many writers of lesser intellectual caliber find essential to their purpose. We could wish that Miss Phillimore had wrought her material into better shape, digested her facts and given them to us in her own words. Her frequent citations from this and that commentator and biographer give a disjointed effect to the narrative, which will rather interfere with the interest of the class of readers to whom the book appeals. The vindication of the "Paradiso" as the glorious culmination of the *Divina Commedia*, and the exposition of its allegorical form, as made in the opening essay, is a thoughtful and reverent tribute to the genius of Dante that ought not to be without influence. Miss Phillimore considers also the growth of the Italian drama, offers an historical review of the work of the prince printers of Italy, and sketches briefly the lives and work of Petrarch, Tasso, and Manzoni. The versified translations, of which there are many, are of distinct merit.

Moral Philosophy: a Series of Lectures. By Andrew P. Peabody, D.D. [Lee & Shepard. \$1.50.] In these twelve lectures, which cover not only the usual topics of ethics, but also the morals of the Hebrew Scriptures, the Stoical ethics, and the influence of Christianity on Roman law, the Rev. Dr. Peabody has had in view three purposes: to present the fundamental principles of ethics, to show "its inseparable alliance at every point with religion and especially with Christianity," and to illustrate the principles of the science from contemporary life. Evidently a volume of three hundred pages is none too large for accomplishing all these ends, and, just as evidently, the mixture of theology with ethics tends to unfit the work for use as a text-book. But Dr. Peabody's well-known genius for practical morality gives its chief value to these sensible pages. "Never do today the work that belongs to the morrow," he says with a wisdom superior to Poor Richard's! Many directions as wise are to be found here. The ethical basis on which Dr. Peabody founds that of "fitness" is not one which tends to extreme views in morals; but the author should have remembered that there is also a historical fitness which gives the morals of Egypt a much higher place than his extreme eulogy of the Ten Commandments allows, while the same sense of fitness should have ruled out the Cambridge provincialism which styles Prof. Asa Gray, the eminent botanist, "the chief expositor of evolutionism." This is certainly a strange saying, while Prof. A. R.

Wallace and Herbert Spencer are both living; but then Dr. Peabody, we may well infer, is a very recent and very mild convert to "evolutionism," as he styles it.

The Whole Truth. By J. H. Chadwick. [Cassell & Co. \$1.00.] Jane Harding, a wealthy American spinster of thirty, who all her life long has been suppressed by a narrow-minded and invalid mother, conceives the idea, when at length she is free, of passing herself off as Mrs. Grandison of England, a widow. Of course she falls in with near friends of her misappropriated husband, but money and ingenuity accomplish wonders in keeping up a deception which was comparatively innocent at first. At length her falsehood is exposed; but instead of making her meet the exposure bravely, and confess all to the husband she has really wedded, the author has recourse to the flimsiness of a suicide to dispose of her. Such false notes are often struck in the book and make it unwholesome reading, despite considerable cleverness in the narrative.

Mr. Hill's *George Canning* is the latest volume in the rather "promiscuous" series of "English Worthies." It is a record mainly of English politics, to the details of which English biographers and historians often attach inordinate importance. Canning was a brilliant representative of Toryism; and his literary genius is of much more interest to us than his long career as an official in high place. Mr. Hill does not neglect this side of his subject, and has given many brief extracts showing Canning's satiric wit, and a good sketch of his oratory. [D. Appleton & Co. 75c.]

Mrs. A. D. T. Whitney puts her initials only on the title-page of her *Pansies*, a collection of her poems which first appeared in 1872, but is now out in a fresh and becoming dress—a sort of waist of white parchment, if we may so describe it, with a skirt of lilac muslin sprinkled with the title-flower in gold. Nine of these *Pansies* are poems "Of Occasion," dated far enough back—some of them—to catch their inspiration from the grief and passion of the Civil War. Thirteen are poems "Of Suggestion," made out of the common staple of everyday experience. Ten are poems "Of Interpretation and Hope," looking up and on. Mrs. Whitney is a religious poet. Her songs ring with faith, although often pitched in a minor key. If her accents are plaintive, there is a breath of peace about them. Her poems are pansies—just that. [Houghton, Mifflin & Co. \$1.25.]

A most attractive little book externally is *The Game of Draw Poker*, by John W. Keller, with its blue and gilt cover, ornamented with a temptingly outspread "straight flush" in hearts. After a short introduction on the element of chance and the question of stakes—which, the author holds, should if introduced be always small—there follow definitions of technical terms, the relative rank of different hands, and the laws of the game. Many varieties of playing are then described; of which the popular "jack pot" is vigorously denounced, as turning a really scientific game into a virtual lottery. Besides the author's own instructions, which include a chapter on mathematical probabilities, the celebrated rules of Gen. Schenck are introduced. [White, Stokes & Allen. 30c.]

ENGLISH OPINIONS.

Mr. Hardy seems to have fairly settled down into what his biographers will probably call his second manner. He is less vividly "sensational," less broadly comic, than he was in his first few novels. We no longer get scenes like the discovery of the corpse and the rest at the end of *Desperate Remedies*, or the murder of Sergeant Troy; nor anything so provocative of laughter as some parts of *Under the Greenwood Tree*; nor, again, incidents quite so far removed from ordinary probabilities as in some of the earlier works. Everything—pathos and humor alike—is in a subdued key, suggested rather than displayed. . . . In point of construction his more recent stories are excellent. *The Woodlanders* appears to us simply perfect in this respect. Every incident contributes to the development of the story; every touch helps to put the reader in the frame of mind in which the author would have him be. The various aspects of the woodland in the midst of which the story is laid, for example, are worked in with inimitable skill, and without the least appearance of straining after scenic effect. That the general drift of the story is melancholy, and its ending unsatisfactory in any but an artistic point of view, is only another evidence of its belonging to Mr. Hardy's present method. — *Athenæum*.

Notwithstanding the mass of matter that has been printed relating to Dickens and his works, the numerous "lives," "recollections," "remiscences," "anecdotes," and so forth, we should, until we came across this volume, have been at a loss to recommend any popular life of England's most popular novelist as being really satisfactory. The difficulty is removed by Mr. Marzials's little book. It has, it is true, no claim to originality. There are no new facts or even deductions, but the writer has taken the pains to sift carefully the materials ready to his hand, to preserve what was worth preserving, and to omit the rubbish. He has consequently produced a clear, intelligible, and interesting memoir, and he has further expressed fairly and temperately opinions which will, on the whole, recommend themselves to all but the most blindly devoted admirers of his author's writings. — *Athenæum*.

Nothing is more wearisome than the constant repetitions and variations of the same material with which inexperienced biographers are apt to overwhelm their readers. What you want to know concerning even the best and most original of men, is what the man was originally like; what were his chief inward gifts, perplexities and trials; what were his outward circumstances; how far his practical endeavors succeeded or failed; to what extent his character grew with his experience of life; and with what measure of force he impressed those with whom he had to act, and those on whom he brought his influence to bear; finally, how far the whole career can be said to have ended brightly or tragically, or with what mixture of brightness and tragedy. All this Mr. Hughes tells us, or rather lets us find out for ourselves—showing, however, no little art in the process—in this lively volume, with respect to his friend and former tutor, Bishop Fraser. — *Spectator*.

The faculty of true literary criticism is the rarest, the most peculiar of gifts. Literary sympathy, the power of analysis, good taste, sound and proportionate judgment, are doubtless valuable, but they do not by themselves endow their possessor with the essential quality of criticism. The highest literary criticism before all things demands imagination. — *Spectator*.

The Woodlanders is a very powerful book, and as disagreeable as it is powerful. It is a picture of shameless falsehood, levity, and infidelity, followed by no true repentance, and yet crowned at the end with perfect success; nor does Mr. Hardy seem to paint his picture in any spirit of indignation that redeems the moral drift of the book. — *Spectator*.

The truth is, we take it, that very little of our best literature is written for the benefit of old people, and that that which is, is not very likely to do them good. A good work on the best way of growing old is greatly wanted. — *Spectator*.

The Literary World.

BOSTON, APRIL 30, 1887.

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BOSTON NOTES.

— Hardly any private individual has been more talked about in Boston lately than Rev. Arthur Wentworth Eaton, the rector of an Episcopal chapel at Chestnut Hill, Newton. With him, as with many other literary people in this vicinity, the idea of an Authors' Club in Boston has been a pleasant one, and when action in the matter was resolved upon he was prominent in sending out invitations to various authors to attend a preliminary meeting held for the discussion of the subject. This was a perfectly legitimate thing to do, and one with which no reasonable person could find fault. While the formation of such a club was still under debate, a somewhat premature account of it appeared in one of the Boston papers, which was made the text of an extremely bitter and abusive column article in the Boston *Advertiser* of the next day, and also of an editorial bearing upon the same topic. In these two articles in the *Advertiser* Mr. Eaton was made to appear responsible for the proposed club, was sneered at as a person whom no one knew anything about, and the charge was brought against him that because he had not published a book he had no place in an authors' club. It was a most pitiable exhibition of personal spite, all the more to be regretted because directed against a most inoffensive individual. The course pursued by the *Advertiser* in the matter was almost universally condemned, and that paper itself, after condescending to explanation, at last stooped to apologize. Rev. Arthur Wentworth Eaton, the object of this cruel newspaper attack, far from being so utterly unknown as the journal before mentioned assumed, has for a number of years been well known in social and literary circles in New York and Boston. A native of Nova Scotia, he has resided for many years in the United States, and was graduated from Harvard University in the class of 1880, and later from the Episcopal Theological School in Cambridge. Since that time he has officiated as clergyman in Indiana and Massachusetts, and has been rector of the parish at Chestnut Hill since May last. He is the author of many graceful poems which have appeared in the *Youth's Companion* and other periodicals. He has recently written a volume of informal sermons or lectures, which those who have seen place a very high estimate upon from a literary, as well as religious standpoint. The broad church view of the essential religious problems of the day has rarely been more clearly or more concisely stated. The work will probably appear next season, and will certainly entitle its author to membership in an authors' club even from the *Advertiser's* point of view.

— The waning of the season is very perceptible in social and literary circles. Two farewell receptions to Mrs. Louise Chandler Moulton, who is to sail for Europe on May 5th, seem likely to be among the last events of note.

— In a cosy brown cottage at Auburndale lives Miss Louise Imogen Guiney. Here Miss

Guiney's favorite retreat is her study and literary work-room, with its sunny exposure, its interesting bric-à-brac, and its wide, cushioned window-seat. It is quite likely that we shall see a new volume of poems from her pen sometime during another season.

— At the thirteenth meeting of the Browning Society which was held at the Brunswick on the afternoon of Tuesday, the 26th, Prof. Hayes read "Count Gismond," Col. Higginson "Love Among the Ruins" and "The Flower's Name," Mr. Copeland "Youth and Art" and "The Householder," and Mrs. Alice Kent Robinson "In a Gondola."

— Mr. Partridge's many friends filled to overflowing Mrs. Mosher's charming music room on the afternoon of his Cambridge reading. Among the poems heard upon that occasion were Keats's "Ode to a Nightingale," selections from "Endymion," and a number of sonnets; Shelley's "Lines to an Indian Air," and passages from "Prometheus" and "Adonais."

— The course pursued by Mr. Riddle and Mr. Fawcett is universally regarded as most lamentable, and they themselves will be the only sufferers.

— George H. Clements, the artist, is going south with Mr. Cable sometime early in May. Mr. Clements is now engaged in drawing for one of the New York magazines.

— James B. Kenyon, a poet whose work has appeared in the *Atlantic*, *Century*, and other periodicals, and who has published two volumes of poems, is making a new collection of his verses. Mr. Kenyon is to be his own publisher. He is a Methodist clergyman, a man yet upon the sunny side of thirty, and resides in Chaumont, N. Y.

— We hear from New York that Frank Dempster Sherman's *Madrigals and Catches*, recently published by White, Stokes & Allen, is likely to go into a second edition before many months.

— It is reported that "John Philip Varley" (the son of Dr. Weir Mitchell), the author of *Sylvian*, and *Other Poems*, has given up the law and gone to his home in Philadelphia to devote himself to literature.

— Samuel Minturn Peck, the Alabama poet, is contributing both in prose and verse to the New Orleans *Times-Democrat*.

— Since October last Mrs. Abba Gould Woolson has been a resident of Boston, and is frequently seen in literary circles. She and her husband, long a teacher in Concord, N. H., are at present living in charming apartments on St. Botolph Street, and she has lately been giving lectures to literary classes on the minor poems of Spenser.

NEW YORK NOTES.

— Mr. John Bell Bouton, the author of the once popular novel *Round the Block*, has in the press of D. Appleton & Co., *Roundabout to Moscow: An Epicurean Journey*, for publication early in May. As the sub-title suggests, the route Mr. Bouton describes is on the line of first-class hotels and as free as possible from hardships and privations. He strongly recommends the summer trip to Russia as most suitable, on all accounts, for American tourists, and devotes nearly one third of his book to his personal observations and experiences in the empire.

— Mr. Henry Marquand, the literary editor of the New York *Commercial Advertiser* and a son of Mr. H. G. Marquand, has invited a number of friends, among them Mr. R. Swain Gifford, to accompany him on a three months' pleasure trip to Labrador in his schooner-yacht "Ruth."

— Mr. John C. Ropes has written for *Scribner's Magazine* an article which he calls "Some Illustrations of Napoleon and his Times," to run through two numbers, beginning in June. Both papers are elaborately illustrated with wood engravings of portraits in Mr. Ropes's famous collection.

— The young Virginian author of whom so much was said in praise when her story, "A Brother to Dragons," appeared in the *Atlantic*, has just written "The Farrier Lass o' Piping Pepworth," for an early number of *Lippincott's Magazine*.

— Like many other excellent papers, *The American Bookseller* was inveigled into attributing the authorship of *Me*, a silly, sensational novel just published by J. S. Ogilvie & Co., to Mr. H. Rider Haggard, through an artful device of the publishers. On the title-page of this book is printed *Me: A Companion to She. A Story of Adventure. "By H. Rider Haggard."* The title is shrewdly worded, to give the innocent reader the impression that Mr. Haggard wrote *Me*, of which offense it is unnecessary to say he is not guilty. That writer has been made to suffer in more ways than one on account of his new-found popularity. Although nearly 200,000 copies of *King Solomon's Mines* have been sold, his profits from the various American editions of the romance issued, as he recently stated, were £13, of which £10 were generously sent to him as a gift by some American publisher.

— Already several branches of the New York Free Circulating Library have been begun through the generosity of prominent New Yorkers, and now Mr. Richard M. Hunt, the architect, has been commissioned by Mr. George W. Vanderbilt to draw plans for a branch of the library to cost \$50,000 and to be erected on West 13th Street. Mr. George Vanderbilt has long been regarded by his friends as a book-worm, and it is not surprising that philanthropy, which seems to be a prominent characteristic of all the members of the Vanderbilt family, should, in his case, be expressed in a fine library for the people.

— Few if any living American writers receive so large an income from their works as does the Rev. E. P. Roe. His earlier novels continue to have very large sales, and \$7,000 in royalties have already been paid him for *He Fell in Love with His Wife*, by Messrs. Dodd, Mead & Co. The title of the new story upon which he is now at work in California is a carefully guarded secret.

— *The Southern Bivouac*, after having been offered to and refused by several large magazines, was finally bought by the Century Company, as a prominent New York writer predicted it would be, when he learned that a large portion of the *Bivouac's* stock consisted of war papers. The Century Company will fill out all unexpired subscriptions to their new acquisition.

— We learn from the *Athenaeum* that Chatto & Windus are presently to issue a volume of selections from Mr. Swinburne's poems; that Mr. Ruskin's profits last year on the sales of his works amounted to 4,000*l.*, *Sesame* having the largest

sale; and that Elliot Stock is to bring out a collection of Paul Heyse's stories, translated by John Philips.

THE NOVELS OF GEORGE MEREDITH.*

IN *Diana of the Crossways*, Mr. Meredith's latest book, one of the characters, Mr. Redworth, who is trying to promote through the press the literary fame of the heroine, will have a "review, and a prompt review—an essential point; none of your long digestions of the contents." If the present article is not "prompt," it is because it has seemed best to wait until the republication in this country of these nine handsome volumes could be spoken of as an accomplished fact. There will be no long digestions, nor any audacities in the way of æsthetic criticism, but simply an attempt to present in outline some account of an author as yet strangely little known among us.

Granting our fondness for making land-falls in literature, it is somewhat curious that Americans who read have not yet "discovered" George Meredith. Many English authors of yesterday and today owe much to our frank enthusiasm for trying a new thing in letters, if it once proves to be of good quality, and in experiments of this kind our judgment does not often err. Especially do we rejoice in decent satire, or in agreeable cynicisms over the prejudices and social usages dear to the mother country. There is really no malice in this; it is not unhealthy human nature to laugh at the foibles of our own kinsmen, if we are in the company of one of the family. It seems a breach of decorum to join in the merriment of some foreigner, like the vivacious person who wrote *John Bull et son âle*.

With all this alacrity to take up with English cleverness, we do not yet seem to have opened our hearts to one writer who, for nearly thirty years, has been elaborating—the word is properly used—from an immense mass of social raw material, his half score of volumes, each as distinct in its whole as perfected marble, though as to the imperfections of the details no two critics may agree. Now, at that time of life when one naturally becomes retrospective, Mr. Meredith ventures—and ventures successfully, it is understood—to set his house in order and to put forth a permanent and uniform edition of his works. The Messrs. Roberts Brothers, with a courage quite their own for presenting Americans with what is believed to be the best sort of books, have undertaken to reproduce these volumes, of which eight are already before us. The effect of the substantial English sheets and fresh type, inclosed by tasteful dark olive cloth binding, is excellent, and the price is moderate.

It is one whim of book lovers to enjoy the more certain books for the simple reason that they are not and cannot become universally popular, just as woodcock, which is not really half so good to eat as an honest plump chicken, is relished the better because every peasant cannot have such rare fowl in his pot. This is flat snobbishness, and no one defends it; but degenerate man will groan when he discovers, perhaps,

that his little Roxburghe-bound quarto of Omar Khayyám is getting reprinted cheaply, is made the fashion, is paraded about, and discussed in village reading clubs. This exclusiveness on the part of his readers, one is led to think, may be a reason why Meredith's reputation is not wider. A sensational popularity is out of the question for him, widely read though he may in time become. But he will be admired by a class and not by a people; and by a class which will be at no pains to enlarge his fame. This is a bad plight for a man of genius, and one for which he must not be held too largely responsible.

The future will probably esteem him, because he is distinctly and admittedly a philosopher who writes fiction, and has categorized English life and manners in their varied phases, and has not so diligently applied him to mere character painting. In one of those rare passages in which he discloses something of his own personality behind the rather mysterious veil through which he has a clear vision of humanity, and is seldom seen himself, he defends his views of philosophy, as applied to the writing of novels. This passage is in one of the earlier chapters of *Diana of the Crossways*. In spite, however, of the definiteness of his final object, it will be found that his exuberance of wit, which usually takes the form of epigram, his complex, and, it may be, exaggerated conceptions of the motives of social conduct, his frequent literary conceits, and more than all, his style, which shuns the malign influence of Carlyle at his worst—for Meredith entered literature when the Carlyle jargon has reached its perfection of abomination in the *Latter Day Pamphlets*—all conspire to make him by necessity concise, not only to the general, but also to the intelligently, if not highly, educated. There are passages over which the more fortunate might almost gloat with pleasure, but which would be simply unintelligible to the "general reader." This is not the highest fruition of a man of letters. The greatest writers are not outside the grasp of common intellects. Mr. Meredith, who has an abundance of that not well understood quality which we conveniently call Shakespearean, has himself mostly to blame if he does not gain the laurels of the common arena. His abilities are surely large enough to have enabled him to correct faults which seem too often willful. But at the same time, these very faults endear him to those who admire him, and it may be that he does not look beyond the boxes and orchestra stalls for that applause which most of us are glad to win even from the galleries. We do not readily grant this indifference to popular approval to be a marked characteristic in Meredith, for beneath his usual impenetrability we think we discern a genuine liberalism and scorn of effect which seem to make close affinity with narrow views of human life, only that he may lay on the knotted cords of satire more fiercely and tellingly.

These novels might be classified, if that were desirable, according to the various phases of society which Meredith portrays. Something of the sort is apparent throughout, although no distinct purpose is anywhere manifest—he is too fine an artist for that. *The Ordeal of Richard Feverel*, for instance, might be called the novel of worldly wisdom, or better, perhaps, the novel of wild oats. It was his first effort which commanded marked attention in England, and

it won at the time high, but not unqualified, praise from the *Westminster Review*. Able though it may be, it must ever be spoken of with reserve. It is truthful, it has no glamour; it, however, has a high purpose if read aright, but it will surely injure those who cannot or will not use discernment. There are certain books which once read leave him who reads not the same morally as before; the change is subtle, but no less certain. Such an effect has *Faust*, such *Les Misérables* and such *Richard Feverel*. To know their contents is to taste of the fruit of the tree of knowledge. There is an innocence which it is well for youth to be content to cherish as long as possible; the stern ethics of older men and women come soon enough. To know that *Richard Feverel* is or may be true is a blight in springtime. The character of Adrien, the "wise youth," is fairly entitled to be considered a creation in fiction as dreadful in its way as Frankenstein's monster—even more dreadful, because we may recognize the type. Meredith in this book accomplished what Thackeray refused to do, and that was, to tell the career of a young man who gets off the path of right conduct; in *Pendennis* only half the truth is told. *Feverel* was no worse than Thackeray's hero, but with a fearful sort of courage Meredith lets him "dree his weird," while the clever novelist gently disentangles *Pendennis* from the meshes.

In *Richard Feverel* is seen the decline and fall of great hopes built on the frail foundation of an old man's fatuous theories. *Evan Harrington* is the opposite of all this; it tells the ascent of the family of an ambitious and altogether splendid tailor from worthy obscurity to a lofty but ever tottering eminence. It is far more agreeable than Meredith's first book, and the character of Evan Harrington is entirely satisfactory, but his sister, the Countess, has set old heads a-wagging. She is very bad, but cautious—as nearly as we may remember she is the most accomplished liar in English fiction, and too ethereal a schemer for so blunt and honest a country as England; she lived a century too late. That wonderful facility which Meredith has for making a rich entertainment for the intellect, displays itself to great advantage in the work.

Against *Harry Richmond* can be urged none of the objections which it must be admitted have much weight in a final estimate of Meredith's reputation. Of all his novels it has the greatest proportion of "popularity." For once he tells his story straight, and does not assume, as he is fond of doing, that his reader's intelligence and his own are working in perfect harmony. The delicate matter of illegitimacy is finely touched, but never harped upon. Harry's father would have been a common knave had he not been basely born; the taint saves him, and almost makes him admirable. A moral paradox of this sort is something in which Meredith much delights. To keep the ethical balance, the character of Harry's Tory grandfather, with his fearful and irresistible common sense, is thrown into the scales. The proportions of good and evil are exact to a nicety, but withal Mr. Meredith is a puzzle as a novelist, for he surely has in his soul some of that pagan "laughter of the gods" which seems so pitiless. Time will show him to be sound to the core, liberal, perhaps even radical, in his judgment of great evils; but it is not hard to see that socially he prefers that his lines shall fall in pleasant places. He does not affect

* Ordeal of Richard Feverel; Evan Harrington; Harry Richmond; Emelia in England; Vittoria; Rhoda Fleming; The Egoist; Diana of the Crossways; Beauchamp's Career. Boston: Roberts Brothers, 1886. 9 vols., 12mo, uncut edges. \$2.00 each, in cloth.

a love for abstract humanity, but views all mankind with perfect equanimity; he pretends to no impossible equality with a peasant, nor yet would he have an Englishman's exaltation at walking down Pall Mall with a duke. This attitude of aloofness is by no means free from superciliousness, and those who dislike Meredith charge him with the weakness. So long as he keeps to his purpose of treating fiction philosophically, it is no worse for him than for the recent school of philosophical historians to float above in the serene ether, calmly observant of the surge of humanity beneath.

In *Harry Richmond* may be seen something of a strange resemblance to Jean Paul's style, especially where the fortunes of Harry with his German Princess are told. This resemblance is one of style, for Richter was philister after all, and Meredith is anything but that.

In answer to the common street cry of criticism that there is no creation nowadays, no Faust, no Hamlet, nothing but reproduction by clever copyists, the admirers of George Meredith may with enthusiasm point to the heroine of *Emilia in England*, or as the author now prefers to call it, *Sandra Belloni*. Here is a woman fresh to imaginative literature. The blending in her make-up of the eternal and human womanliness gives her a charm which never ceases, though she leads us through six ordinary English novel-volumes: the last three, which some may recall in the *Fortnightly Review* for 1866, are now put with one under the old title of *Vittoria*. Some one has called this heroine "genius without culture, goodness without rule, love without worldly restraint."

Of Meredith's women much will have to be said as his fame strengthens. They are almost always the object of man's pursuit; though the game is never so noble, the chase is generally a base one. If Meredith is a faithful observer of the intense life he describes, then must the condition of morals in "high life" in England be ominous. He recurs again and again to the fact that women have to fly men as nymphs would a satyr. Even the high-souled Vittoria is beset with fellows of the baser sort—the selfish and cynical Greek *virtuoso* Pericles, the weak Wilfred, the swinish Austrian Weisspreiss—all seek to blast in their own fashion this flower of loveliness. Vittoria's exact opposite is Diana of the Crossways, heroine of Meredith's latest book. Diana is wise with worldly wisdom, though rare and lovely likewise; if she never trips, it is because she glides sure-footed over a road which most women travel to their certain ruin. Diana's perfect self-consciousness never leaves her. In *Rhoda Fleming*, which, like *Evan Harrington*, discloses its author's intimacy with and love of English country life, is another womanhood, here triumphant through her downfall. Poor Dahlia, unskilled in the doublings and turnings of the hunt, is now down like a hare. Like Donatello, however, she gains by loss. It is a paradox in fiction—English fiction at least—for a woman to lighten her character by refusing to marry him who would make honorable reparation. The virtues of Meredith's characters are often pagan, and not to be understood by being hinted at.

In truth, the customary phrases of praise and blame of ordinary criticism never seem so tame and powerless as when applied to George Meredith. He appears to live in a domain of letters

where there is no treaty of extradition to put him in the power of reviewers; he has been let alone because no one can get at him. This one would blame his style; to another he is a snob; and to a third he seems dangerous morally. Like Chaucer's Dame Pertelote he is *hominis confusio*; no task would be more senseless than to set about seriously upon an æsthetic appreciation of his works. Written, as most of them were, some years ago, they fill worthily that gap which lies between Dickens, Thackeray, and George Eliot, and the present "naturalism." The manner in which he has been ignored by the leaders and followers of the present movement is most significant. It is evident that he has not been in accord with the philosophic and religious thought of this age, but like Carlyle, he has kept a deep silence as to his own convictions. Occasionally something may be guessed at, as when he says in one of his poems:

Irreligious I'm not; but I look on this sphere
As a place where a man should just think like a man.

In common with all intelligent Englishmen he must at times have turned his thoughts to the "kin beyond sea," and somewhere he speaks of Americans as

that great people who may bless
Or curse mankind; they have the might.

It may not be ungratifying to those who admire him to hear that the late Mrs. Helen Jackson had so strong a liking for him that, by her request, everything known to have been published by him was sent her.

An English writer, speaking of Meredith a few years ago, said: "It would not even much surprise us to see him spring to a sudden present popularity." There are indications just now of this tardy recognition of his genius in England, and American curiosity, if nothing else, will have to satisfy itself. Whatever may be the verdict of the jury, in the minds of those who are thought to have a right to be judges in the tribunal of letters exists a strong prejudice in favor of these novels of Mr. Meredith.

No one, who reads him in the intelligent spirit in which he has written, can finish one of his books without wishing it longer; there is no page over which the eye of understanding will not linger; almost every line sparkles with a wit which has not an equal in our day. Those leisurely readers, who delight in marking "favorite passages," will find, when they finish a volume, one continuous pencil line on the margin, from page one to *Finis*. The flavors of such books are as choice as those of rare Tokay. It is no wonder that Meredith gives deep and lasting intellectual pleasure, for he has applied a mind of unusual insight to the observation, often playful, more often serious, of English life, rich as it is in its thousand years of accumulated historical and social diversities.

In an article in the March number of the *New Princeton Review* are given many details of the hitherto little-known personality of Meredith. There may be other omissions from this edition, but two are noticeable—one of the *Shaving of Shagpat*, his earliest work of fiction; the other of *The Tragic Comedians*, which appeared in the *Fortnightly Review* in 1880, 1881, and involved, without justice, however, the author in a charge of plagiarism from *Helene von Racowitza*, Schevitsch's famous memoirs of Ferdinand Lassalle.

— Under the title of *American Home Rule*, a

British M. P., Edmund Robertson, has prepared an exposition of the government of the United States.

MINOR FICTION.

Mrs. Hephæstus, and Other Short Stories: Together with *West Point*, a Comedy in Three Acts. By George A. Baker. [White, Stokes & Allen.] Mr. Baker's charming wit and brilliant style are shown to good advantage in this little volume. If the reader has made the acquaintance of Mr. Anstey's *Tinted Venus* he will perhaps find the story of "Mrs. Hephæstus" rather flat in comparison, but no such criticism will hold against the other productions from Mr. Baker's pen. "The Child of the Regiment" is capitally conceived and admirably told. "The Invasion of Kleindorf" is a profitable fairy tale, and "The Merman" is full of grisly terror. There is some delicious satire on the tyranny of trades unions in "Labor Troubles on an Island," where some shipwrecked men refuse to eat boycotted canned provisions; and then, the work being distributed on the coöperation basis, continually demand of the only capitalist in the company a decrease in hours of labor, until at last they decided (the capitalist tells the story)

that it was degrading to manhood and contrary to nature that human beings should under any circumstances render service to other like beings. They would therefore work for me no longer, but, it being entirely my fault that they were detained here, I must continue their wages as a sort of indemnity. It was simply the theory of the eight-hour movement carried to its logical conclusion.

The comedy that concludes the volume is not a closet drama, but is well adapted for stage presentation, and has in it the elements of success.

Two Gentlemen of Gotham. By C. and C. [Cassell & Co. \$1.00.] This is a silly book, full of high-flown sentimentality, and equally devoid of wholesome romance or of any reasonable semblance to actuality. The characters talk as men and women never talk in real life unless they are cranks or idiots. The two gentlemen of Gotham alight at a country railway station, and one of them bursts out in this fashion:

See, Sydney! yonder on its pathway of steel flies a symbol of the age of progress that we live in—jarring, grinding, crushing all things in its course, etc., etc.

There is an ostensible poet in the story, who, on being asked why he is so "quiet," delivers an allegory of human life as revealed in the falling of the autumn leaves. The book is mawkish from beginning to end.

A Child of the Century. By John T. Wheelwright. [Charles Scribner's Sons. \$1.00.] Mr. Wheelwright is at any rate amusing, and his clever story of a modern Bostonian is full of genuine humor, and not without several portentous morals. The child of the century is a Boston lawyer, who, at the age of thirty, after a life of seclusion and hard work, resolves on an outing, and in the transatlantic passage finds his plans for the study of Dante seriously interfered with by the presence of a certain black-eyed daughter of a Cincinnati clothing dealer. Sewell falls in with various types of the traveling American, and they are all admirably depicted. When he comes back he "runs for Congress" in a contest which many readers will regard as historical. Political life in Washington, as well as

the social features of that city, are skillfully treated by Mr. Wheelwright, who is always bright and readable, and who says some witty things that will be remembered; among them the remark that "the true Bostonian never denies his birthplace save to the tax collector," and the epigrammatic saying that "the principal pleasure in being in what is called 'society,' is the keeping other people out of it."

Roger Camerden: A Strange Story. [George J. Coombes. 50c.] A psychological problem of much interest is the subject of the story of Roger Camerden's strange career, and it is worked out with no little skill. We shall not spoil the reader's pleasure by unfolding the plot which involves the unfortunate Roger in the tangle of a tragic destiny, but will content ourselves with a word of praise for the ingenuity displayed by the author in maintaining the interest of the tale to the end, and for his style, which is of excellent quality.

The Jesuit's Ring: A Romance of Mount Desert. By Augustus Allen Hayes. [Charles Scribner's Sons. \$1.00.] Mr. Hayes had a good subject for a story in the legend of *The Jesuit's Ring*, but the link between the earlier tradition and the later romance is a very flimsy contrivance and does not bear the strain of incredulity. There are several excellent characters in the book, notably Herbert Somers, the young railroad manager; Seaton, the jovial middle-aged bachelor; and Helen Thurston, the beauty of the season. Yet the author does not succeed in making them stand out vividly before us; he lacks the creative touch, and no amount of skill in dressing up lay figures will atone for that defect in a writer of fiction. Life at Mount Desert is depicted with a good deal of pleasant humor, and several incidents of recent notoriety are worked into the narrative.

The Strike in the B—Mill: A Study. [Ticknor & Co. \$1.00.] The author of *The Strike in the B—Mill* may be credited with good intentions and an earnest purpose, and in showing the evils of strikes and the tyranny of trades unions she employs plenty of common sense. Unfortunately her literary ability is of the most commonplace order, and only sheer determination will carry the reader through the book. When we find at the outset of a story a woman "looking up quickly from her work, with an anxious expression clouding her comely face," we know what to expect. Will people ever learn that for the making of a readable novel, something more than good intentions and a sense of human justice are needed? However, we sincerely wish that every commonplace novel were as devoid of harmfulness as this is.

Three of M. du Boisgobey's stories of criminals and criminalities—*Cecile's Fortune*, *The Steel Necklace*, and *The Detective's Eye*—are before us in as many volumes, each volume containing chapters from the other two as baits for the appetites of the reader. There is a painful similarity in M. du Boisgobey's tales which we should think after a time might pall upon the devotee of sensational fiction. [Rand, McNally & Co. 25c each.]

There must be people who like such stories as *Teresa Itasca*,¹ or publishers would not be at the pains of putting them into a book—stories of

unlawful love and betrayal, written in an artificial style, and nearly destitute of literary merit. The three under the above title are evidently from the pen of one who does not know what he is talking about when he ventures upon the subject of the late Civil War, and makes the absurd allusion to "the American Republic's 9th Horse."

*Once Again*² does credit to the author's cleverness in keeping several love stories going at once, and especially in managing the novel complications brought about by a secret marriage; and showing the consequences of the folly and falsehood of a girl who was at the same time weak and obstinate; but such books are pernicious to young readers, and are of little pleasure and no profit to older ones.

That last statement applies likewise to *Lil Lorimer*,³ for although we find much that is fresh and piquant in its spirited chapters about life on the sheep-farm in the interior of Uruguay and elsewhere in South America, where the story begins, there is the same old trouble to which we have become accustomed in a certain class of English novels—namely, misunderstanding and a quarrel between the passionate young husband and his beautiful but indiscreet young wife, so that she flies from her home to drown herself, as in the present case, or elopes with some other man.

*The Master of the Ceremonies*⁴ is intense, running at a high pressure through all its nearly four hundred and fifty pages. Detestable old dowagers, match-makers, "go-betweens," dissolute men, gambling, duels, murder, suicide, mysteries, a hideous phantasmagoria of bad men and women mixing at parties and balls, intriguing, outraging the conventionalities of society, and persecuting innocence—of such people this repulsive story is made, which as a story is wonderfully well constructed, with enough in it for half a dozen plots, to say nothing of three secrets, one of which is kept with such skill that the most experienced reader of this kind of fiction will be utterly baffled by it.

In *Pure Gold*⁵ there is an eccentric miser who makes a peculiar will, an heir who thinks he shall inherit, an heir who is sure he shall not, and a girl who is the "pure gold," for whom the last-named heir is in search. Unfortunately he does not know gold, and chooses instead the basest kind of dross in the person of Madeline, disappointing the first girl, Lucy, who loves him, and making a mortal enemy of another girl, Fenella, who has gone so far as to tell him of her love, so that affairs are about as much "out of joint" as they can be. But our author proves herself equal to the task of setting them straight, and, on the whole, makes a fairly good novel as novels go, not confusing right and wrong, as some of her sister authors do.

Of a higher grade is *That Other Person*,⁶ with a lesson of charity for an unfortunate girl that is unmistakable. Unusual treatment at the hands of the novelist a forsaken mistress—"that other person"—receives, and it is this girl, Hester, who is the true heroine, and not "Zeph," the

beautiful young wife who drives her husband away by her insane jealousy. The characters of the antiquary and his wife are delicately drawn, and so are those of John Simonds and the noble-hearted old Doctor; no one is perfect, and no one is altogether bad; the different persons introduced act much like human beings, so that, naturally, it becomes a pleasure to follow them from day to day, and see what is to be the outcome. The action takes us into a pleasant region in England, and the realistic descriptions of scenery, of both out-of-door and in-door life, add to the attractions of a book which is well worth reading.

*The Matrimonial Agent of Potsdam*⁷ may be amusing, but the humor hardly offsets the vulgarity, and it is not of a quality to be commended.

The pertinency of the title of "*Gloria Victis*!"⁸ is not quite apparent. It is a story of several Austrian families, including that of Oswald, the young Count Lodrin, of Count Truyn, to whose daughter he is betrothed, of the noble and impoverished Malzin, and of the new-comer, interloper, and rascal, Conte Capriani, who is intent upon ruining all within his power. Oswald and young Malzin are fine characters, and their misfortunes engage the reader's sympathies. There is an intense realism about the story, and there are scenes of great pathos. It is one of the best of the books from the German published by Gottsberger, though one can not help feeling that the two noble young men around whom the interest centers did not deserve what they suffered.

Ways and Means,⁹ by Margaret Vandegrift, has an admirable motive, and the example of the rich young girl who uses her money in helping other people and making them happy, is praiseworthy. Unfortunately the story is in danger of failing of its high purpose through prolixity and dullness. There is too much explanation, there are too many prosy talks, and long, unbroken paragraphs.

The kind of life depicted in *Foes of her Household*¹⁰ is a something conjured up in the author's brain. There are no such persons as Basil and Mr. Stirling, who, captivated by the same woman, Doris, are treacherous at heart towards their ambitious wives, and at the last safe moment are tided over the peril by the officiousness of the very Doris herself, and at once begin to lead ideal wedded lives. No such unsophisticated little girl-widow ever did change, or ever could change, the characters of an aristocracy-hardened family till each was made over new. Yet this kind of fiction is exceedingly popular with a certain class of readers; they accept its sentimentality and its impossible heroes and heroines without a protest, and, fortunately for the good principles presented, they are not harmed, though any gain of positive good seems out of the question.

*The Martyr of Golgotha*¹¹ tells in rather poetic

⁷ *The Matrimonial Agent of Potsdam.* A Humorous-Social Romance. From the German of A. Von Winterfeld. By El Rapha. Thomas R. Knox & Co. \$1.25

⁸ "*Gloria Victis*!" A Romance. By Ossip Schubin. From the German by Mary Maxwell. William S. Gottsberger.

⁹ *Ways and Means.* By Margaret Vandegrift. Porter & Coates.

¹⁰ *Foes of her Household.* By Amanda M. Douglas. Lee & Shepard. \$1.50.

¹¹ *The Martyr of Golgotha.* A Picture of Oriental Tradition. By Enrique Perez Esrich. From the Spanish by Adèle Josephine Goday. Two volumes. William S. Gottsberger. \$1.75.

¹ *Teresa Itasca, and Other Stories.* By Avery MacAlpine. London: Chatto & Windus. New York: Funk & Wagnalls.

² *Once Again.* By Mrs. Forester. J. B. Lippincott. 75c.

³ *Lil Lorimer.* By Theo Gift. D. Appleton & Co. 50c.

⁴ *The Master of the Ceremonies.* By George Manville Fenn. D. Appleton & Co. 50c.

⁵ *Pure Gold.* By Mrs. H. Lovett Cameron. J. B. Lippincott Co. 75c.

⁶ *That Other Person.* By Mrs. Alfred Hunt. J. B. Lippincott Co. 75c.

language the history of our Saviour, prefaced by some account of the "wandering race," and having a slight story interwoven with it. Naturally it suggests *Ben-Hur*, though possessing individuality and a charm of its own. It is a work fitted to be popular, and will be potential for good to a multitude of readers who will be fascinated by the picturesque way in which the gospel narrative is presented, and who are not over-critical about the unimportant liberties that have been taken with facts.

The dashing decorations of the cover of *A Plucky One*¹² are typical of the contents. It is a story of mining life in Nevada, of the bitter and prolonged disappointments of a Virginia family who emigrated there, lost everything, and were subjected to constant suffering and terror through the treachery of a former friend. The account of the lawlessness and brutality of the people is not exceeded by anything in Bret Harte, and, on the other hand, that author has no scenes more pathetic than are found here. In the telling, Mrs. Spencer, who seems thoroughly at home, rushes on at a daring rate, yet keeps her subject well in hand till the arrival of Dr. Knowlton, who loses his head as well as his heart. She clearly did not know how to manage this lover, though she had no difficulty with the two noble women, the long-suffering wife and the devoted daughter, nor with the two miners, old Si and poor Bob.

*Half Married*¹³ begins with a piquant free-hand sketch of the garrison life at the far West of a brilliant young girl, daughter of the commander, almost alone with the officers; she prefers rifle practice to womanly work, and says and does daring things, making men desperately in love with her, especially Charlie Waring, with whom she falls into ways of good comradeship, though she cannot feel that he is the right man for her to marry. Then comes the death of her father, and her sudden departure to live in the East, where she marries a man utterly unlike her dear comrade, who has vowed that he will never love another woman. A slight circumstance estranges her from her husband, and, while to outward appearance there is no serious trouble between them, she is to a certain extent disloyal in brooding over the disappointment of Charlie. Only at the end is the cloud driven away. It is a clever story extremely well done, and will be found agreeable reading for an afternoon in the hammock.

The same may be said of *A Zealot in Tulle*,¹⁴ another garrison story. This time the scenery is Southern, the place Barrancas, and most of the action consists in digging under the old Spanish fort for treasure buried there seventy years before. Meanwhile a perplexing and mysterious misunderstanding between a young widow (the "Zealot") and her first lover is kept well to the front; and this mystery, which is connected with the search, is cleared up only when the digging comes to an end—having been carried along in a manner as skillful as the conduct of the lovers was exasperating. Both these stories show the work of a trained hand, and have an atmosphere of culture and knowledge of society.

MINOR NOTICES.

New York. By Ellis H. Roberts. Two volumes. [Houghton, Mifflin & Co. \$2.50.] Editor Roberts of Utica has written a good journalistic history of his State, which can be read with pleasure and profit; but when we have in mind some of the previous volumes of this "American Commonwealths" series, we find his work one of the least satisfactory of all. It is much too long; if he had treated the early history and the political annals with proper brevity, one volume would have given ample room for his tale, and we trust that no later writer in the series will be allowed to sin against proportion as he does. Mr. Roberts is only a clever compiler; he cannot light up his story, as an instructed specialist might, with occasional bits of unfamiliar knowledge. His State pride leads him greatly to exaggerate the part of New York in early American history; while any author who has ever lived in New York City he calmly appropriates as one of the glories of the State. New York properly claims Irving, Cooper, and Drake; Halleck and Bryant may be conceded to her on the score of long residence, but those "vast currents of song and fiction which have flowed from New York's hills and valleys into the ocean of literature" show that Mr. Roberts's fancy inhabits no "pent-up Utica," wherever his corporal frame may reside! His book is a good popular history, but it ought to have been a great deal better.

A History of Modern Europe. By C. A. Fyffe, M.A. Vol. II. [Henry Holt & Co. \$2.50.] The second volume of Mr. Fyffe's judicious and well-balanced outline of modern European history begins with the Restoration of 1814, in which the allies, in fact, "restored" only so much as pleased them, and relates the story of the years of reaction from the great Revolution until a new spirit of reform burst forth in 1848. Mr. Fyffe's great candor, for an Englishman, appears in his opening pages on the probable good results that would have followed upon Napoleon's success in his Russian campaign; and, in another direction, he would abate the rigor of the judgment usually pronounced on Lord Castlereagh. "Two more years of life . . . would have given Castlereagh a different figure in the history both of Greece and of America." But he died too soon, and "the vacant post was filled by Canning, by far the most gifted of the band of statesmen who had begun their public life in the school of Pitt." The chapter on Greece and Eastern affairs is very full; and Mr. Fyffe's whole work, the third volume of which he hopes to publish after a shorter interval than has elapsed between the first and the second, covers excellently a period in which histories of the first order are none too many.

The Conception of the Infinite: A Study in Psychological Analysis. By George S. Fullerton. [J. B. Lippincott Co. \$1.00.] The thesis of this able little volume is that a foreign and contradictory element is often inadvertently admitted as part of the conception of the infinite, which, being eliminated, the conception is in no respect inconceivable, and presents no unusual difficulties. The true conception of the infinite is not quantitative, but qualitative. Just as in Prof. Clifford's illustration, "a point is not to be regarded as a part of a line in any sense whatever." So no adding of finite to finite will have

any tendency to bring us to a just idea of the infinite, which means "devoid of limits," and is thus qualitatively distinct from any accumulation of finites. This position, elaborately illustrated and defended by Professor Fullerton, as he reminds us to our consolation, in closing his discussion, is, after all, the popular one: the literary use of the word coincides with the proper metaphysical use.

The Conflict of East and West in Egypt. By John Eliot Bowen, Ph.D. [G. P. Putnam's Sons. \$1.25.] This careful compilation of recent Egyptian history is an expansion of a dissertation for the degree which Mr. Bowen worthily bears. Aided by the considerable literature which the Egyptian question has called out in later years in England, the author has traced the political and financial story of the debated land of the Nile from the time of Mehemet Ali, the Napoleon of Egypt, to the death of Gordon, of whom Mr. Bowen is an ardent admirer. The solution of the present difficulties, according to Mr. Bowen, is to be found in the assumption of full control of Egypt by England, and the complete dispersion of Turkish claims to suzerainty. We are not acquainted with any book on Egypt which is equal for handiness and thoroughness to this by Dr. Bowen.

The Philosophy of Education. By Johann Karl Friedrich Rosenkranz. [D. Appleton & Co. \$1.50.] This is substantially the well-known and admirable translation by Miss Anna C. Brackett, rendered still more valuable by the thorough revision and conscientious editing of W. T. Harris. That which was of purely local and temporary interest in Rosenkranz's treatise is here omitted; that which was obscure to the general reader, by reason of its condensed technical style, is made plain by a paraphrastic rendering. A complete analysis of the book serves as a table of contents, and substantially as an index. A still more complete analysis and commentary is appended to each paragraph throughout the book. Thus this treatise of Rosenkranz, which now for nearly forty years has been acknowledged the most complete and satisfactory exposition of pedagogics as a system ever published, is brought within the intellectual grasp of every teacher. No other author handles the whole subject with such masterly strength and brings every department of education so unflinchingly to the highest tests of philosophical principles. No other book is more capable of enlarging and ennobling a teacher's ideal of his vocation, and of inciting and enabling him to fulfill his high ideal.

These Degenerate Days is a rhymed address to James Russell Lowell, written by Rev. M. J. Savage on reading "Credidimus Jovem Regnare" in the February *Atlantic*. Mr. Savage combats the position taken by Mr. Lowell in that poem, by which, indeed, the latter's reputation is rather diminished than increased. Certainly, it is no advance from the *Cathedral* to the *Atlantic* wail. With Mr. Savage's main thought one can fully sympathize; but when he takes in hand not only Lowell, but also Holmes and Wordsworth, in his enthusiasm for the "Science" to which he is pleased to impute all human progress, he calls attention too emphatically to his own narrowness, and the contrast, which his verse can ill bear, with these masters. The conceit which can set down Wordsworth as "senile," because of that magnificent sonnet, "The

¹² *A Plucky One.* By Mrs. George E. Spencer. Cassell & Co. \$1.25.

¹³ *Half Married.* Agamé Gainé. By Annie Bliss McConnell. J. B. Lippincott Co. \$1.25.

¹⁴ *A Zealot in Tulle.* By Mrs. Wildrick. D. Appleton & Co. 50c.

world is too much with us," is certainly as much proof of "degenerate days" in thought and poetry as any sins Mr. Lowell has committed; and we should candidly advise Mr. Savage to strive after a little such "senility" for the improvement of his doggerel verse, as well as after an appreciation of some aspects of life as to which Holmes, Lowell, and Wordsworth are quite incapable of suffering rebuke from him. [George H. Ellis.]

World Biographies.

Edward Garrett. This is the "nom de plume" of Mrs. Isabella Fyvie Mayo. She is of true Scotch descent, though born in Bedford Street, Strand, London, 1843, where her parents were living at the time. Her father came to London, when a young man, from a homestead in Buchan, which had been held for nearly three hundred years by his ancestors, and spent his life in the house he then chose as his home. The mother, though born in London, was of an influential family in Aberdeen. When Isabella was only eight years old the father died, but so strong was the influence of his life upon her, that he became an abiding presence in her life, and appears as the foundation of many characters in her books. Not brilliant in scholarship, she labored for success, and it was hard work and persistent effort that at last gave her power to command her audiences. She began to write at fifteen. For nearly seven years she labored with little recognition, but when at the age of twenty-four her *Premiums Paid to Experience* appeared, it was seen to be a book written because it had to be, and from that time on Mrs. Mayo has not lacked for readers. In her girlhood she was fortunate, like many others, to count Mrs. S. C. Hall as a friend and adviser, and to her kindly aid and encouragement she owes very much, for the years that followed were full of hard work and stern struggle; yet out of these years was born her quick sympathy with and keen discernment of the needs of that large class, the world's workers, and from this has come her power to hold out the helping hand, as she does in most of her books, to the patient but often over-laden toilers of today, over-laden with sin, or care, or the burdens cast upon them by others. Her writings are full, not of theories of life, but of hand-to-hand struggles with its realities, and are not so much restful books as helpful ones, to those who feel that the odds in the battle of life are against them. There is much of quaint Scotch humor, as well as a cheery hopefulness, in her writings. In 1868 she married a lawyer of London, with whom for the next seven years her life was most happily spent, and it was during this time that she visited Canada. In 1877 Mrs. Mayo became a widow, and since then she has made Aberdeen her home, where she is surrounded by young people, and devotes herself to an adopted son and to her literary work. Like many another author she suffers from the want of an international copyright. She has written much verse, but it has never been gathered into a volume, and is little known to American readers. The best of her books are these:

Premiums Paid to Experience.
Crooked Places.
Occupations of a Retired Life.
By Still Waters.

Crust and Cake.
Gold and Dross.
Doing and Dreaming.
Family Fortunes.
Her Object in Life.
The House by the Works.
At any Cost.

And of these most readers would give the preference to the first five.

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

The "Mermaid Series" of Old Dramatists. Messrs. Vizetelly & Co. of London have begun the publication of "the best plays of the old dramatists" in a series of monthly volumes under the above title. The first volume, devoted to *Christopher Marlowe*, is admirable in its way; and if those that are to follow maintain the same high standard, the series cannot fail to be a success. It contains a "General Introduction" of twenty pages by the editor of the series, Mr. John Addington Symonds, "on the drama of Elizabeth and James considered as the main product of the renaissance in England." In the closing paragraph Mr. Symonds says:

The object of the series . . . will have been accomplished if the English of the Victorian age be induced to study the best pieces of Shakespeare's fellow-workers, and to comprehend how full and how superb a picture they present of the large and noble life of our Elizabethan ancestors. Only in this way can the reading public understand the truth of what I have attempted to establish, namely, that the Drama is the chief artistic utterance of the Renaissance in England, and that in England the Renaissance was permeated with the free, pure, honest, stalwart spirit of the Reformation.

This introductory essay is followed by another of twenty pages on the life and works of Marlowe, by Mr. Havelock Ellis, editor of the volume. Then come the plays selected as the author's "best," namely, the two parts of *Tamburlaine the Great*, *Doctor Faustus*, *The Jew of Malta*, and *Edward the Second*. Each has a brief historical and bibliographical introduction, and foot-notes to the text, explaining obsolete words, obscure allusions, various readings, etc. The text is printed without expurgation, as that of the entire series will be. An Appendix gives an account of Edward Alleyn, famous both as actor and manager, whose etched portrait forms a frontispiece to the volume; also the old ballad of *Doctor Faustus*, and a curious note on Marlowe's "damnable opinions and judgment of religion and scorn of Gods worde," from the Harleian MSS. All the work appears to be done with scholarly care and ability.

The book is a post-octavo of more than 450 pages, excellently printed on fine paper, and sold in England for half a crown, or 62 cents in our money. It ought to be had here for a dollar, making allowance for the barbarian tax our government imposes on foreign literature. Published in as good style in this country, it would probably be priced at \$1.50, if not more.

The following volumes of the series, as announced, will be devoted to Massinger, Middleton, Beaumont and Fletcher (2 vols.), Webster and Cyril Tourneur, Shirley, Otway, Ford, Thomas Heywood, etc.

Dr. Ingleby's Edition of "Cymbeline."
A correspondent in Madison, Wis., inquires for

the publisher of this book, the last work of the lamented author. He says he has ordered it from New York and London, but has not been able to obtain it. The London man writes to ask him who publishes it. We are somewhat surprised at the lack of enterprise on the part of the New York dealer; but we have long been used to the ignorance or indifference of the average London bookseller concerning books which he does not have in stock when he receives an order for them. Dr. Ingleby's *Cymbeline* is published by Trübner & Co., one of the best-known houses in the city; and any bookseller there ought either to know the fact or to be able to ascertain it in two minutes, if he would take the trouble to look at trade-lists or catalogues which he should certainly have in possession.

"The Shakespeare-Shapleigh Entanglement." This is the title of an interesting article in the May *Atlantic*, which comes to hand just as we are writing. It is made up of a series of letters which tend to show that the famous Kesselstadt death-mask, supposed by some excellent judges to be that of Shakespeare, is really that of a Sir William Shapleigh or Shapley, who, according to certain documentary evidence, died on the 23d of April, 1616, or the same day with Shakespeare. One of the letters also refers to a copy of the *Lucrece* bearing date in 1596 (no edition between 1594 and 1598 has been known to the editors and critics), and containing "a dedication by Shakespeare himself to William Heminge," a brother of the John Heminge who was one of the compilers of the Folio of 1623. The writer of the letter says: "Here is the mysterious initialed 'W. H.' of the dedication of that volume, which has puzzled everybody so long." By "that volume" he appears to mean the folio aforesaid, but he evidently had in mind the 1609 edition of the *Sonnets*. We do not propose to give an abstract of the correspondence, which the reader will of course want to peruse at length in the magazine. It is introduced, we may add, by a letter from Mr. Justin Winsor of the Harvard Library. As Ben-edick says in *Much Ado*, "I should think this a gull, but that the white-bearded fellow speaks it; knavery cannot, sure, hide himself in such reverence." Yet it may be a "gull" after all. We decline to commit ourself upon the question until we have heard from Chicago. The *Tribune* man there will tell us how to take it.

Abraham Lincoln's "Shakespeare." The *Philadelphia Press* has the following interesting note, which we reprint for the benefit of many readers who may not see that journal:

There is or ought to be somewhere a travel-worn Shakespeare which deserves to be shrined at Washington. Robert Lincoln is fond of saying that his father never traveled without having his copy of Shakespeare packed in a box with him. In the odd moments of cases and trials, in desolate court houses, in the cheerless rooms of more desolate hotels, in the dirt and discomfort of railroad traveling—and few of us know what railroad traveling was on the long stretches of Illinois roads thirty years ago—Abraham Lincoln read this worn copy of Shakespeare, committed great stretches to memory, until, as most men know, he was able to match the acquaintance of most actors with greater passages of the great plays. It is of still more interest, in connection with Mr. Wilson Barrett's theory of "Hamlet," that Lincoln once asked Hackett,

"Why do you actors always play Hamlet as an irresolute, vacillating, vague, middle-aged sort of a man?" "Because he was," said Hackett, with the acute certainty of the actor. "But he was not," said Lincoln; "he was young, impetuous, full of action, prompt. He is always doing something. The play is full of it, and he ought to be played as a young man." I was privileged, the other day, to hear Walt Whitman express his opinion of these conflicting theories of "Hamlet." Said the old man in the slow, ponderous, hesitating tone in which he often pauses for a word, but never for an idea, "Is not that the mystery, the wonder, the fun of it, as the slang word would have it, that Hamlet combines both those phases, the uncontrollable impulse, aggressive temperament, and at the same time the meditative, philosophic, anxious, hesitating man? Is not this the interest of the character which has caused it to be overlaid with great accumulations, which have hidden the poet's real purpose—if he had one?"

PERIODICALS.

Two articles in the *Andover Review* for April possess unusual interest. One is Rev. S. L. Loomis's account of "The Growth of Modern Cities," in which a great mass of facts and comparisons are presented in a striking way and with much moral effect; the other is the editorial estimate of Henry Ward Beecher, which is by far the ablest statement of his character we have yet seen. This is a singularly calm, self-balanced, but powerful statement of the elements of Mr. Beecher's personality. It deserves separate publication.

The relations and interests of the United States and China are discussed most pessimistically by A. A. Hayes in the *Atlantic* for May; our relations, he thinks, are as bad as they can be, and we have no interests. W. C. Langdon reviews with animation the career of Marco Minghetti, the last survivor of the Cavour-Mazzini group of Italian patriots. A thoughtful article on the decline of duty, by George Frederic Parsons, deals boldly with the serious vice of the period, the decay of the sense of personal responsibility as displayed in the race for wealth, the growth of trades unions, and the corruption of politics. A more seriously severe indictment of existing social conditions we do not remember to have read. The glimpse of Emerson's boyhood presented by J. Elliot Cabot affords little that is not in some form already familiar. There is a pleasing story, "The Courting of Sister Wisby," by Sarah Orne Jewett. Mr. Aldrich's poem on "The Last Cæsar" contains ten exquisite lines on the outlook at sundown from the old garden of the Tuileries. We cannot repress astonishment at Mr. Aldrich's effort to rhyme "guard" with "esplanade," and "façade" with "charred."

Harper's for May has an agreeable glorification of the leading characters in the literary movement at the South, illustrated with a dozen portraits. It must be confessed that the magazine and newspaper chronicler nowadays fishes with a close-meshed net. A charming article on actors and acting by C. Coquelin is alone more than worth the price of this number of *Harper's*, for it brings out clearly the eminent artist's doctrine that "art is not identification, but representation;" and enforces vigorously the assertion, "I am always on the side of nature, and against naturalism." The portraits of contemporary actors of note in various parts add much to the interest of M. Coquelin's observations.

A beautifully illustrated account of a tour through the Yellowstone Park, by Alice Wellington Rollins, provokes envious desire to follow the path of westward travel. Mr. Howells continues the diaphanous thread of "April Hopes;" there is a good story of a deaf-mute by W. H. Bishop; and Mr. Warner adds another installment to his depressing notes on Mexico.

The Thackeray letters continue with unabated interest in *Scribner's Magazine* for May. Their friendly references to Dickens are pleasant to read, but the chief and lasting interest of these epistolary fragments lies in the fact that they are a personal revelation of the inner motives and feelings which inspired the genius of the writer. Commander Chadwick's article on the development of the steamship is well fortified with statistics, and that of Prof. Shaler on the forests of North America shows that in the matter of forestry we are not as badly off as we might be. The illustrations of both articles are admirable. Mr. Stimson's story of "The Residuary Legatee" ends with a brilliant dash of comedy. "Marse Archie's Fight," by Maria Blunt, is a story to be read and admired. The verse of the number includes a last poem by Philip Bourke Marston, with a briefly eloquent note by Mrs. Moulton; and an ethereal lyric, "Lohengrin," by Susan Coolidge. The strength and individuality of *Scribner's* become more and more apparent with every successive number. It has a field of its own and no rivals.

NEWS AND NOTES.

—The early publication of a little volume entitled *Life and Public Services of Gen. J. W. Phelps*, by Mr. Cecil Hampden Cutts Howard, is announced by Frank E. Housh & Co., Brattleboro, Vt.

—At the auction sale of the library of the late Prof. E. C. Mitchell, at Philadelphia, April 16, a copy of *The General Laws and Liberties of the Massachusetts Colony*, 8vo, morocco, Cambridge, 1672, was sold for \$2.00. Two copies of this book (which is very rare) brought at the Brinley sale in New York in 1878, \$130 and \$77.50 respectively.

—"Thorold King," author of that romantic tale *Haschisch*, issued last season by A. C. McClurg & Co., proves to be Dr. Charles Gatchell, of Chicago.

—"Washington Irving at Home," a chapter of reminiscences by Clarence Cook, with a frontispiece portrait engraved by Johnson, will appear in the *May Century*.

—The *Academy* reports that Herbert Spencer is writing down reminiscences of his early years "which may possibly grow to the dimensions of an autobiography."

—The first volume to be published of the *New History of English Literature*, announced by Macmillan & Co., will be the second in chronological order—*Elizabethan Literature*, by Mr. George Saintsbury.

—Joel Munsell's Sons of Albany have now in course of publication *The Campaigns of Carleton and Burgoyne from Canada in 1776-1777*, "being a diary by Lieutenant William Digby, of the British army." This important work, which will be edited by James Phinney Baxter, A.M., the compiler of the *Trelawny Papers*, will consist of 300 pages, printed from old English type, on antique paper, and will form the sixteenth volume

of "Munsell's Historical Series." Only a limited edition will be published.

—G. P. Putnam's Sons announce that when they have completed the publication of their edition of *Franklin's Works*, of which the third volume is about to be delivered to subscribers, they will follow this with an edition of the *Writings of Washington*, printed in similar style. The set, which will probably be comprised in twelve volumes, will contain the diaries, the addresses, and the correspondence, and will include a number of papers not before printed. The limited edition printed of *Franklin's Works* is now all subscribed for.

—Rev. W. C. Winslow (429 Beacon Street, Boston), treasurer for America of the Egyptian Exploration Fund, reports that of the \$8,751 expended during the last year, \$3,920 was from the United States. It is well to remember that the Fund is absolutely dependent on voluntary contributions for the continuance of its noble and world-important work during the present year; and that all donors of not less than \$5.00 are entitled to the season's *Memoir*, and can secure past memoirs at \$5.00 each. This nominal rate is made on behalf of the many scholars of limited resources who need the books.

—Our New York contemporary *The Epoch* is to be congratulated on the addition to its staff of Mr. Nathan Haskell Dole, a journalist of exceptional ability and experience, who has for some years been connected with the *Philadelphia Press*.

—The Rev. Henry Woods Perris, now on his way to represent the British Unitarians at the Boston meetings in May, hopes to lecture a few times in America on "English Characteristics" and "Some Eminent Englishmen now Living."

—The first book by Mr. Thomas Nelson Page is announced by the Scribners under the title of *In Ole Virginia*. It will consist of a number of the author's most clever stories descriptive of life in Virginia, including "Marse Chan," all of which are especially strong in that faithful portraiture of Southern scenes and people which has won for Mr. Page so wide an audience of readers. A handsome cover has been designed for the book by the Tiffany Art Company of New York.

—By arrangement with the English publishers, D. C. Heath & Co. will add to their list of pedagogical books *Notes on the Early Training of Children*, by Mrs. Frank Malleson, a book which has already had a reception in England that strongly commends it to the attention of mothers and educators.

—The collection of *Colonial Ballads*, by Mrs. Margaret J. Preston, shortly to be published, is not, as we inadvertently asserted in our penultimate issue, a compilation, but is made up of Mrs. Preston's original verse.

—The success of Marion Harland's *Common Sense in the Household*, of which nearly 150,000 copies have now been sold, has induced the publishers to have the work translated into German, and an edition in that language will shortly be issued.

—The partnership of Cupples, Upham & Co. expired by limitation on April 1, and Mr. J. G. Cupples has withdrawn from the "Old Corner Bookstore" and established himself at 94 Boylston Street, where he will deal in special lines of books after the manner of the New York uptown bookstores, and will also send out occasionally

books bearing the imprint of Cupples & Co. The "Old Corner" passes into the hands of Damrell & Upham, both members of the former firm, by whom the business will be continued on the traditional lines of that historical literary focus.

—Ticknor & Co. publish on May 7 the *Final Memorials* of Henry Wadsworth Longfellow, by Samuel Longfellow; *The Devil's Hat*, a story of the Pennsylvania oil regions, by Melville Philips; and *Lights and Shadows of a Life*, a novel by Madeleine Vinton Dahlgren.

—A new magazine called *Dress*, to be devoted "to the practical and beautiful in women's and children's clothing, physical culture, hygiene, and kindred subjects," conducted by Mrs. Annie Jenness Miller, is to make its initial appearance in New York in May.

—*Was Shakespeare Shapleigh?* "A Correspondence in Two Entanglements," edited by Justin Winsor, is to be issued by Houghton, Mifflin & Co. early in May. This house will also issue next month the remaining volumes in their new edition of Browning's works; *The Appeal to Life*, a volume of sermons, by Rev. Theodore T. Munger; and a volume of *The Phillips Exeter Lectures* delivered at that academy by Dr. Hale, President McCosh, Dr. Phillips Brooks, President Porter, and others, during the year 1885-6.

—Mr. W. D. Howells has prepared for the *Youth's Companion* an autobiographical sketch of his boyhood life in Ohio. It is called "A Year in a Log Cabin," and will be published, with several illustrations, complete in the issue of the *Companion* for May 12th.

—Publication of Mr. J. Elliot Cabot's Memoir of Emerson has been postponed until the end of the year.

—The fourth and concluding volume of Halkett and Laing's *Dictionary of Anonymous and Pseudonymous Literature* is to be published immediately in this country by Laughton, Macdonald & Co.

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[Titles in italics are those of foreign periodicals.]

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The Contemporary Review.—The Call of Savonarola. Emilio Castelar—The Day After Tomorrow. Robert Louis Stevenson—The Service of Man. R. H. Hutton—Commercial Museums. Kenric B. Murray—The Imaginative Art of the Renaissance. Vernon Lee—Prohibition in the United States. Axel Gustafson—The Decline of the Drama. Harry Quilter—Captain Conder and Modern Critics. Prof. Robertson Smith—For Better, for Worse. Author of "John Halifax, Gentleman"—The Plan of Campaign. Samuel Laing—Contemporary Life and Thought in Germany. Dr. H. Geffcken—Contemporary Record: Church History. Prof. G. T. Stokes.

The National Review.—England's Unreadiness for War—Madame de Maintenon. Rev. H. N. Oxenham—Mr. Gladstone's Claims to Confidence. Earl Fortescue—Wanted: An English Musical Style. Frederick J. Crowest—The Endowed Schools Inquiry. Lord Colchester—Modern Greek Myths. J. Theodore Bent—Party Politics and National Life. W. Earl Hodgson—The History of an Old English Family. T. E. Kebbel—Representation of the Laity. Canon Gregory.

Nineteenth Century.—Science and Pseudo-Science. Prof. Huxley—A "Friend of God." Matthew Arnold—The Closer Union of the Empire. The Hon. John Merriman, Member of the Cape Legislative Assembly—Athletes of the Present and Past. H. Ellington—An Act for the Suspension of Parliament. H. D. Traill—England and Europe. Edward Dicey—Demeter and the Pig. Andrew Lang—A Militia Regiment. Lord Wolmer, M. P.—A Glimpse of Russia. The Countess of Galloway—The "Nineteenth Century School" in Art. Walter Armstrong—On Well-Meant Nonsense about Emigration. The Right Hon. G. Osborne Morgan, M. P.—A Warning to the S. P. R. The Rev. Dr. Jessopp—The Liberal Unionists and Coercion. 1. By the Hon. Reginald B. Brett. 2. By the Right Hon. Earl Cowper.

Blackwood's Magazine.—Sarracinesca. (Conclusion.) F. Marion Crawford—Free Trade and Depressed Trade. A. Williamson—Irene—Are Ironclads Doomed?—Diane de Breteuille. (Conclusion.)—The Old Saloon: James Fraser, Second Bishop of Manchester. Randolph

Caldecott: his Early Art Career, etc.—The Fortnightly Review and Russia. Col. Malleon, C. S. I.—The Song of the Bell. Trans. by Sir Theodore Martin, K. C. B.—Two Months of the Session.

Drama, "Lady Clancarty" and the Historical. Macmillan's.

Mowbray Morris. Westminster Rev.

Greville Memoirs, Conclusion of the. Macmillan's.

Hazlitt, William. George Saintsbury. Cornhill.

Jubilee, a Literary. Murray's.

Opera, English. Carl Rosa.

May.

Acting and Actors. C. Coquelin. Harper's.

Books, the Best, Popular Appreciation of. W. D. Howells. Harper's.

Emerson's Boyhood, A Glimpse of. J. Elliot Cabot. Atlantic.

Greek Question, Present Status of the. Prof. E. J. James. Popular Science.

Literature, the Recent Movement in Southern. C. W. Coleman, Jr. Harper's.

Shakespeare-Shapleigh Entanglement, The. Atlantic.

PUBLICATIONS RECEIVED.

Art.

CLAUDE GELLÉE DE LORRAIN. By Owen J. Dullea. Scribner & Welford.

Biography.

CHARLES READE. A Memoir. Compiled Chiefly from his Literary Remains. By Charles L. Reade and the Rev. Compton Reade. Harper & Bros. Franklin Square Library. 25c.

TWO ROYAL LIVES. By Dorothea Roberts. Illus. Scribner & Welford. \$1.25

MEMOIRS OF MY LIFE. By John Charles Frémont. With a Sketch of the Life of Senator Benton. By Jessie Benton Frémont. Parts I and II. Belford, Clarke & Co. Each 50c.

PRÆTERITA. By John Ruskin, LL.D. Vol. II. Chap. X. Crossmount. John Wiley & Sons. 25c.

Fiction.

KNIGHT ERRANT. By Edna Lyall. Harper & Bros. Franklin Square Library. 20c.

THE CONFESSIONS OF CLAUD. A Romance. By Edgar Fawcett. Ticknor & Co. \$1.50

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RAMBLES IN OLD BOSTON, NEW ENGLAND. By the Rev. E. G. Porter. Illustrated by George R. Tolman. Cupples, Upham & Co.

A HISTORY OF THE UNIVERSITY OF OXFORD. By the Hon. G. C. Brodrick. Anson D. F. Randolph & Co. 80c.

Literature and Language.

A LOOK ROUND LITERATURE. By Robert Buchanan. London: Ward & Downey. New York: Scribner & Welford.

POPULAR TALES AND FICTIONS. Their Migrations and Transformations. By M. A. Clouston. In two volumes. Scribner & Welford.

A HANDBOOK TO DANTE. By Giovanni A. Scartazzini. Translated from the Italian with Notes and Additions. By Thomas Davidson. Ginn & Co. \$1.25

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CAPTAIN GLAZIER AND HIS LAKE. An Inquiry. Ivison, Blakeman & Co.

QUARTERLY INDEX TO THE LEONARD SCOTT PUBLICATION COMPANY'S PERIODICALS. Vol. I. No. I. January, 1887.

INDIANA HISTORICAL SOCIETY PAMPHLETS No. 3. The Acquisition of Louisiana. By Judge Thomas M. Cooley. Indianapolis: The Bowen-Merrill Co.

Poetry.

IN DIVERS TONES. By C. G. D. Roberts. D. Lothrop & Co.

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Revere; and does not fail to remind us that in Williams Court (that unsavory passageway which Rufus Choate characterized as "ignominious, but convenient") is still displayed the "bell in hand" which in 1795 served James Wilson, the town crier, as a sign at his brush shop in the Exchange Coffee House. But we must content ourselves with indicating a few of the salient points of interest in a book sure to gratify many readers.

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An introductory chapter deals at length with matters genealogical, and shows the curious blending of inequalities that, through a long ancestry, contributed to the contradictory nature of Mr. Reade. Catholics, High and Low Churchmen, courtiers and artisans, ascetics and spendthrifts had united to form this robust and virile character. His father was a gentleman of the old school, a friend of literati and statesmen, his mother a brilliant woman of society, with a decided vein of Puritanism and a contempt for mediocrity which acted as a persistent spur upon the ambition of her children. We are shown Charles Reade in babyhood, the youngest of eleven children, the inmate of a refined family circle where self-denial was the gen-

* *Charles Reade, D.C.L., Dramatist, Novelist, Journalist.* A Memoir Compiled Chiefly from his Literary Remains. By Charles L. Reade and the Rev. Compton Reade. Harper & Bros. \$1.25.

eral law, the pet and the special charge of his beautiful sister Julia, to whose fond care it was due that "at six he could play a fine game of chess, and at seven had acquired the rudiments of a sound English education, plus that love of literature which he retained throughout his life, and which, in a degree, proved the basis of his success." At the age of eight he was sent to school to a flagellating divine, Slatter of unsavory memory, by whom he was beaten black and blue and in a fair way to be brutalized in heart and brain; then to Mr. Hearn, curate of Staines, a wise and gentle master; and at seventeen he became a demy of Magdalen, Oxford, by special favor and the originality of an essay on ambition. At Oxford he neglected his lectures, played the fiddle, wore long curls, "footed the double shuffle like a professional," was shy of companionship, eschewed wine and beer, and "read voraciously;" withal he became a famous cricket player; and after five years of this desultory life went in for honors and a fellowship, which he won by cramming and sheer luck. Then comes the account of his nominal study of law at Lincoln's Inn, of how he won another fellowship by a dexterous piece of electioneering, of travels in Scotland and a tour to Paris and Geneva, of his craze for collecting violins, of experiences in Paris during the revolution of '48, of his honorable friendship with Mrs. Seymour—and at length of collaboration with Tom Taylor in the writing of plays and the actual beginning of his literary career. All this time for a period of fourteen years he had been studying the art of fiction and collecting material for novels and dramas. A passage from his journal written in 1853 when he was at work on the first draft of *Never Too Late to Mend* expresses his determination to read "at least eight considerable volumes" to know "what is in the head and the heart of a modern Jew," and to cross-examine at least a dozen men about Australia. "Such," he says, "is the mechanism of a novel by Charles Reade. . . . If I can work the above great system, there is enough of me to make one of the writers of the day; without it, NO, NO."

Through all we have brought vividly before us the methods of the playwright and novelist and the character of the man. We see him sitting coatless in scantily furnished rooms, surrounded by books and the litter of manuscripts; roaming from jail to jail and interrogating prisoners; silent to the verge of taciturnity regarding himself, yet open as the day to all the demands of friendly intercourse; working constantly at the voluminous mass of newspaper cuttings (which, we are assured, he never used); now "lashed to fury by a lawsuit, or writhing beneath the double thong of some critical censor;" retaining to advanced years the eager motives, rash impulses, and warm heartedness of youth; virile, impetuous, a scorner of shams,

inspired by the zeal of the social reformer—the nature of Charles Reade as here depicted is worthy of knowledge and of the honor which energy, when allied with sincerity in whatever walk of life, is sure to receive. A book like this, with all its defects and shortcomings—and they are many—is an addition to biography which every admirer of genius will be glad to read and remember.

MR. BUCHANAN'S LOOK ROUND LITERATURE.*

MR. ROBERT BUCHANAN is known here in America as a novelist of strong but uneven talent; as a versifier of significant merit; and, to some few, as a manufacturer of commonplace melodramas; in the matter of criticism he is also known for his virulent attack upon "the fleshly school" as represented chiefly by Rossetti. In all departments of literature, with the possible exception of his stage plays (which, properly speaking, are not literature at all), Mr. Buchanan has displayed a certain wholesome zest of living; an intense sympathy with and a remarkable skill in interpreting nature; a sincere if sometimes erratic enthusiasm for the amplest expression of man's aspiration toward the ideal of universal brotherhood; and a fine scorn for dilettantism, cultivated conventionality, and the exaggerated graces of literary form as distinguished from or superior to thought.

When such a mind enters the field of criticism and surveys the literary product of the ages from Æschylus to Walt Whitman, we know pretty much what to expect. Mr. Buchanan carries no keen-edged rapier; he wields a sledge hammer and with it deals titanic blows—some of them into the air, some of them on images of straw set up by his own fancy, some of them on foemen worthy of his weapon, and then he makes the bones crack and knocks down his victims with a fine show of indifference which adds vastly to the pleasure of the spectacle. For ourselves, while we find much in Mr. Buchanan's book that seems ill considered, distorted in view, and crude of utterance, we also find much with which we can heartily agree. It is refreshing to get the impressions of one who has escaped the enervating influences of current hot-bed theories regarding literature, and who can look at things at a broad range, free from hackneyed prejudices if not free from personal caprice and self-contradiction.

Mr. Buchanan begins his volume with an elaborate comparison between Æschylus and Victor Hugo. The latter he celebrates as "the Frankenstein of the Democratic Idea," and as without a rival "for producing in colossal cipher the abstract forms of masculine forces." And when he says that in Hugo he "misses the benediction of divine

purpose" he expresses himself finely, and touches a momentous truth. As regards Goethe, Mr. Buchanan at once ranks himself with the Philistines. "The TITANIC TUTOR of modern literature" is his phrase for the author of *Faust*, whose life he remorselessly dissects. This is rank heresy, of course, but no doubt there are here and there a few thoughtful souls who will secretly agree with Mr. Buchanan:

I rather prefer to believe that Goethe was the greatest *Stage Manager* of the literary sort that ever lived; a man whose worldly knowledge was wonderful, whose sagacity was endless, whose power of taking pains has scarcely ever been equaled, but whose chief claim to distinction was his power of grouping his company of performers and economizing, as Novalis would say, the resources of his establishment.

One chapter in Mr. Buchanan's book is devoted to "Free Thought in America," of which, with a curious obliquity of vision, he takes Robert Ingersoll as the leading exponent, but aptly likens him to "the boy in the gallery, cracking nuts and making precocious comments during the performance of the tragedy of life." Of O. B. Frothingham the assertion is made that his message "lacks the fertilizing energy and superb bigotry of a logical belief." Against M. Zola Mr. Buchanan brings the charge, often reiterated in the columns of the *Literary World*, that it is not so much his fondness for the pathology of sensualism as his deliberate misrepresentation of humanity, in a word his unmitigated pessimism, which deforms and sterilizes his art. But we cannot now follow Mr. Buchanan further. He says some hard things of America and of American literature; they must not be taken too seriously, and they hold perhaps a few grains of truth. At any rate, we can commend this book as a wholesome stimulus to thought.

CLOUSTON'S POPULAR TALES AND FICTIONS.*

MR. CLOUSTON has made a valuable contribution to the comparative study of folk-lore in his voluminous and widely varied collection of *Popular Tales and Fictions*—a work which, notwithstanding its importance to the specialist, has distinctly a literary flavor and will interest and instruct all cultivated persons. Mr. Clouston's method is to select a number of typical stories, most of them familiar as nursery tales, and then to trace them back by means of variants to the remote sources from which they took their rise. The method is scientific as well as literary and carries conviction with it at every step in the marvellous migrations of popular fictions which, starting perhaps on the plains of Asia or in the valley of the Nile, have passed through all the countries of Europe, and found in the hut of the peasant, in chap-book and ballad, in fairy

* A Look Round Literature. By Robert Buchanan. Scribner & Welford. \$2.25.

* Popular Tales and Fictions: Their Migrations and Transformations. By W. A. Clouston. Two vols. Scribner & Welford. \$10.00.

tales for children, a local habitation and a name. In gathering his material Mr. Clouston has been indefatigable, and many of the examples which he gives appear in English for the first time. He has been particularly successful in the discovery of Asiatic prototypes, and it must be remembered that in nearly every instance he quotes the legend as it appears in the original text, so that the reader may with the utmost ease trace the process of migration and transformation and observe how each nationality has stamped its own characteristics on world-wide traditions.

As may readily be imagined, Mr. Clouston has little sympathy with the "solar myth" theory, which he boldly says "is carried by some of our comparative mythologists to the verge of absurdity." Many believe that these earnest and ingenious investigators passed the verge of absurdity long ago, and have been for some time floundering in the abyss. It is a comfort at any rate to find some one who is ready with stores of knowledge to assert that Mr. Baring-Gould and Dr. Rhys David are "both absurdly wrong" when they attempt to prove that the legend of the goose and the golden egg is a myth of "the dawn-produced sun" or a mystical "word-puzzle." Very curious it is to find familiar jests and anecdotes having their analogues in the literature of a distant past. Thus the story of the Irishman who looked over the shoulder of a gentleman while the latter was writing a letter, and at a written reference to his impudence exclaimed "I haven't read a word, sorr!" was told centuries ago in the *Bhāristān* of the Persian poet Jāmf. The saying attributed to Foote, "It is very little of its age," referring to a diminutive glass of wine highly praised by his host, is told by Athenæus. Sir Walter Raleigh's method of weighing tobacco smoke may have been imitated from that of Demouax in Lucian's story. The nursery jingles of the "House that Jack Built" and the "Old Woman and the Crooked Sixpence" have their prototype in a sacred hymn of the Talmud. The charming tale of Aladdin (properly, Alā-'u-'d-Dīn, Exaltation of the Faith), and his wonderful lamp does not appear in any known Arabian text of *The Thousand and One Nights*, but is a typical Eastern fiction of which Mr. Clouston gives several variants, ancient and modern.

Mr. Clouston in his first volume deals with fictions having as their motives some magical or supernatural element, and brings together in the successive chapters the comparative legends of invisible caps and cloaks, of gold-producing animals, of bird-maidens, fairy hinds, "thankful beasts," enchanted horses, imprisoned demons, and hunchbacks and fairies. In the second volume are collected stories of common life, of which "all may be true; some are certainly founded on fact." With regard to the story of "Whit-

tington and his Cat," Mr. Clouston finds it to be common to all Europe, and quotes its prototype from the pages of a Persian historian who wrote at the close of the 13th century, sixty years before Richard Whittington was born. The tale of "Llewellyn and his Hound" is traced back by Mr. Clouston to the Sanskrit *Panchatantra*, a collection of tales composed not later than the 5th century. Among other legends similarly exploited are those of "The Silent Couple," "The Heir of Linne," "The Three Travelers and the Loaf," and Chaucer's "Pardoner's Tale;" the last-named seems to have come from *The Thousand and One Nights*. But we cannot follow Mr. Clouston further. Whoever looks into his volumes will find them to be a treasury of entertaining knowledge, and a revelation of that essential unity of imagination which makes all mankind kin. The book is handsomely printed and admirably indexed.

THE WOODLANDERS.*

THE incomparable touch of a master's hand is perceptible on every page and in every line of *The Woodlanders*. When one has yielded fully to the magical fascination of Mr. Hardy's style; to the firm sway of a philosophical mind which pours forth its liberal treasures of thought without stint; to the sure, swift delineation of character which never loses sight of the details that render character individual, and yet never exaggerates or colors too highly; to the marvelous pictures of inanimate nature which stand forth with the vividness of actuality; to the even, unrelenting development of a clear dramatic purpose—when, we say, one yields fully to these enticing elements, manifested in *The Woodlanders* as well as in all of Mr. Hardy's novels, there is no drawing back even if as in the case before us the dominant note is somber, bitter, tragic, inspired by "the Unfulfilled Intention, which," in Mr. Hardy's view, "makes life what it is," among the apple orchards and forests of southwestern England no less obviously than "among the depraved crowds of a city slum." It is a fact which the admirers of Mr. Hardy will deplore that the optimism expressed in his earlier fictions has through gradations of paling vigor descended at length to a pessimism which, if not blank, is at least depressing. In *The Woodlanders*, as in *The Return of The Native*, everything is in the grasp of an iron destiny, only in the author's later story it is a destiny that hopelessly mars and despoils. In the vision of humanity here unfolded malign influences are ceaselessly at work frustrating happiness, mocking hopes, thrusting worthless husks into hands that yearn for the fair fruits of ideal endeavor. It is a story of innocence

in the toils of selfish passion. Mr. Hardy paints the primitive inhabitants of Little Hintock with all their picturesque quaintness, but he sees something more than Arcadian simplicity. How these honest rustics were brought to sorrowful experiences chiefly through the juxtaposition of two weakly sinful creatures above them in rank and cultivation, is shown as plainly as Mr. Hardy shows us in the umbrageous silence of the forest the lobes of fungi, the deformed leaves, the crippled curve of tree trunk, the lichen-eaten stalk, the promising sapling slowly strangling in the clasp of the ivy.

The Woodlanders is a disagreeable novel; there is no disguising this melancholy conclusion. It arouses the keenest sympathies on the part of the reader, may, indeed, if he be of sensitive fiber, wring him with anguish, and leaves him at the last, baffled, stupified, cast down. The quality of inevitableness is there, and gives the book high rank as a work of art, but the inevitableness is too irresistible, too implacable. Edgar Fitzspiers is a monster of selfishness—a man who, while engaged in a shameful intrigue with a village wench, is pursuing the courtship of the sweet girl who soon becomes his wife, and whom within a few months he forsakes for the companionship of an adventuress. And when one night it is thought that Fitzspiers has been killed by a fall from his horse, these three women meet and shed their tears together; while the wife, although in love with another—poor Giles Winterbourne, the most pathetic of all these victims of circumstances—the wife, wooed again by the returned husband, succumbs to his blandishments and consents to a reunion before the grass has grown upon the grave of the guileless, chivalric lover who gave up his life to save her from open shame. By the side of Giles Winterbourne Mr. Hardy places another figure whose consistency of purpose and unyielding fidelity are equally pathetic and devoid of fruition. Marty South is a supremely successful embodiment of homely, faithful love, one who, made to play a thankless and even absurd part, at the last touches sublimity. Standing by the grave of Giles:

"Now, my own, own love," she whispered, "you are mine and only mine; for she has forgot 'ee at last, although for her you died. But I—whenever I get up I'll think of 'ee, and whenever I lie down I'll think of 'ee. Whenever I plant the young larches I'll think that none can plant as you planted; and whenever I split a gad, and whenever I turn the cider-wring, I'll say none could do it like you. If ever I forget your name, let me forget home and Heaven!—But no, no, my love, I never can forget 'ee; for you was a good man, and did good things."

Here, after all, in the final vindication of Marty South's devotion, lies, if we do not utterly mistake the author's meaning, the moral and moving lesson of this impressive book. It is love that in spite of unfulfilled intentions conquers at last, and seeing this

* *The Woodlanders*. A Novel. By Thomas Hardy. Harper & Bros. 75c.

we can understand Mr. Hardy's calm underlying purpose which it is easy to mistake for indifference, but which is in fact simply the deliberateness of the true artist working toward the solution of a definite problem in the great mystery we call life.

MR. HORACE EATON WALKER'S POEMS.*

JUDGED by the size of his first volume Mr. Horace Eaton Walker is amply justified in posing at once as the bard of the nation. Bulk and brass count for a good deal nowadays, and the titanic proportions of this book are certainly imposing. It has a cubic content of 117 inches; it contains 608 pages, comprises (we take the author's word for it) 300 poems, and it weighs 2 lbs. 3 ozs.—all for \$2.00, with the portrait of the author thrown in! The preface tells us that Mr. Horace Eaton Walker came of poor but honest parents, and led a virtuous and upright life until the age of twenty-five, when he forsook the path of rectitude and began writing "poetry," most of which was composed in a cotton factory at Claremont, N. H., where he tends a "slasher." With the time and space at our command we cannot undertake to give anything like a complete analysis of Mr. Horace Eaton Walker's book. The first poem in it, "The Lady of Dardale," fills 122 pages of close-set type. There is something esoteric and generally theosophical in Mr. Horace Eaton Walker's method. As nearly as we can tell the plot concerns the fate of a boy and a girl pledged by their parents to betrothal. Of course they hate one another. John Elmer comes back to his native town, and while he is chatting with a farmer

round the bend a steed in maddest flight
Came dashing with a two-wheeled chaise, a lady
Wildly upon the seat imploring aid.

The hero starts after her on his "frothing black," and we are wrought to the highest pitch of expectation. Is our idle curiosity to be gratified? Mr. Horace Eaton Walker is prepared to keep up the interest. The hero lets his fancy fly back over the past, remembers how he promised to write a poem for Mabel—"a knightly tale," and then he gives the tale (it fills 110 of the 122 pages)—a woeful parody on "The Lay of the Last Minstrel," and all this time the horse is running away with Mabel, and John Elmer is in pursuit, till we cry with Keats:

Forever wilt thou love and she be fair!

But there must come an end to all things. The "knightly tale" with its terror-inspiring footnote which speaks of "a thousand verses destroyed," gets itself spun to a finality; then

The chaise is turned! Good heavens! my Mabel Martin!
"Oh, Mabel! are you hurt?" "John Elmer!
And not among the dead! 'Twere joy to die—"
"No, no! my Mabel Martin. Live and be
My bride!"

Of the other productions in the volume we must speak briefly. There is a "Legend of Gafton" (twenty-four pages) in all kinds of meter, including this:

Le-ô-nie! — Le-ô-nie!
A pretty maid to sleep!
And dream of springs and blossomed things,
And realms of the classic Greek!

There is an ode to May, quite touching in its spontaneity and gentle artlessness:

Oh by-by, May, oh by, oh by,
I hate to see you go;
That such a lovely month should die
With roses all in blow!

There is also a pathetic lyric of a butcher boy walking the streets of Brooklyn, "unknown to fame," but on seeing "the Greeleys and Beechers pass," bursting into tears at the thought that he too would some day be great. Mr. Horace Eaton Walker's masterpiece, we are inclined to think, is "A Reverie." It tells how the hired man fell in love with the farmer's daughter, and how the farmer drove him away:

She waited till her teens were by,
The light had faded from her eye,
And she was fair, and she was fair.
Her pa repented long ago,
But love alone could heal her woe,
And she was fair, and she was fair.
The years had gone, and she was old;
The suitors came with bags of gold,
And she was fair, and she was fair.

A stranger comes to town driving "mettled steeds," and there is another runaway:

The farmer stood within his door;
He saw the carriage hurled o'er,
And she was fair, and she was fair.
He picked the stranger from the sod;
"And O my God! and O my God!"
And she was fair, and she was fair.
"My daughter, this thine early love!
The very gods be blest above!"
And she was fair, and she was fair.
He had more gold than East or Ind!
They nursed him back, but Cupid's blind,
And she was fair, and she was fair.
The wedding came with rose and flower,
And never earth such happy hour,
And she was fair, and very fair.

If a national poet is to be selected by a popular vote, we are quite sure that Mr. Horace Eaton Walker may be considered as a candidate. He has, as the phrase goes, made his record, and he is now in the hands of his friends.

EGYPT AND PERSIA.

*THE Story of Ancient Egypt*¹ opens with a graphic description of the country and its inhabitants, the long, irregular valley, with its expanding delta, being compared to the stem and top of a lily, upon which the flat basin of the Fayoum on the left or west side may correspond with a bud. Of the domestic life, habits, and pursuits of the early Egyptians the book gives a minute knowledge. Then comes an instructive chapter upon the religion of the ancient Egyptians—describing the gross polytheism of the multitude, with its good and its bad deities, and the purer, esoteric faith of the few who were more intelligent. Prof. Rawlinson thinks this latter in reality almost a form of monotheism, and suggests that the idea of the future life culminated, after ages of transmigration, in that of absorption into Deity, apparently the Buddhist *nirvana*. The virtues most esteemed by the Egyptians—and claimed most unblushingly in mortuary inscriptions—were of high order but limited in number.

In the chapter on "The Dawn of History" Prof. Rawlinson shows clearly that the myths of the ancient dwellers in the Nile valley, of which some specimens are given, were comparatively of the grosser and duller kind. Scarcely more certainly real

than the heroes of myth is the earliest king, M'na, the Menes of Greek nomenclature; who is said, however, first to have united upper and lower Egypt under one rule, and to have turned the course of the Nile eastward in order to obtain a site for Memphis, which he founded as his capital city. Indeed the same twilight of dim antiquity shrouds the succeeding monarchs and their doings until the first king of the fourth dynasty, Sneferu, of whom some monuments have been preserved. But although history as distinct from legend may begin here, it is noticeable that Prof. Rawlinson does not venture to assign any exact dates until the death of Rameses III, 1280 B. C. He however states that the earliest civilization of the Nile valley must be placed as far back as B. C. 2700; and a comparative chronology results, in a few cases, from the concurrence of Egyptian history with that of the Hebrews. The building of the three pyramids of Ghizeh is attributed to three consecutive kings immediately following Sneferu, the first and greatest being that of Khufu. The interesting chapter on these wonderful structures introduces explanatory diagrams and pictures. The writer dismisses with small ceremony as wholly improbable the ingenious and even fascinating theories of metrical or astronomical design in the great pyramid, preferring the old idea of a place of burial. So the story runs on full of picturesque detail, affording a clear and brilliant picture of the fluctuations of Egypt's fortunes through the earlier periods, and in the long contests with the Assyrian, Babylonian, and Persian empires, until at last the narrative closes with the complete subjection by the Persians under Ochus in the fourth century B. C.

The work is scholarly in form and finely finished in style, full of instruction and well adapted to popular reading. It is a curious fact, however, that the authors utterly ignore the important work done by the Egypt Exploration Fund during the last four years. No record is made of the significant discoveries at Zoan; nor of Mr. W. M. F. Petrie's explorations at Tel Defenneh, which identified that place with the biblical Tahpanhes, and "cleared up a whole group of historical problems which connect Egypt not only with Greece, but with Babylon and Judea;" no allusion is made to the discovery of the site of Goshen; and the discoveries at Naukratis are passed over in silence. And yet the book abounds in biblical citations and continues the narrative up to the time of Abraham, with a special chapter on "Shishak and his Dynasty." Whether this attitude on the part of the authors was due to intention or ignorance, it is discreditable and a serious imperfection in an otherwise trustworthy and instructive manual.

Mr. Benjamin's *Story of Persia*,² like its

* The Lady of Dardale, and Other Poems. By Horace Eaton Walker. Manchester, N. H.: Browne & Rowe. \$2.00.

¹ The Story of Ancient Egypt. By George Rawlinson, M.A., with the collaboration of Arthur Gilman, M.A. With Maps and Illustrations. G. P. Putnam's Sons. \$1.50.

² The Story of Persia. By S. G. W. Benjamin. With Maps and Illustrations. G. P. Putnam's Sons. \$1.50.

predecessors in the series to which it belongs, is historical rather than descriptive, yet of a profound interest. The long checkered narrative of centuries is clearly traced. With regard to the earliest or legendary period Mr. Benjamin gives a romantic narrative of kings and heroes, told in an interesting and sprightly style. Especially noteworthy are the sparing introduction of the element of the marvelous, so prominent in the *Arabian Nights*, and the total absence of all dates, until suddenly one of the national kings, Kei Khosros, is identified with the Greek Kyros, often known as Cyrus the Elder, and the story is thus well launched into the current of oriental history as told by writers in the Greek language. Similarly great variations between Persian and Greek forms appear in other names, the Greeks reducing words to sounds euphonious to the Greek ear; thus the grandfathers of Cyrus, Kei Kaoos and Afrasiab, appear respectively as Kyasares and Astyages. There is further some serious disagreement as to the kingdoms over which these sovereigns ruled. These discrepancies the author does not attempt to reconcile. With the rise of the house of Sassan, about A. D. 220, begins a period to which, in the author's judgment, historians generally have attached too little importance. This was the time when the original province of Persis became again the center of government, after the victory of its hereditary satrap Ardeshir or Artaxerxes in the battle of Hormuz in 227. It was Ardeslur who revived the national Zoroastrian religion, by causing the translation of the sacred writings from the original Zend, then obsolete, into the vernacular, called Pehlevee, and the importance of this event is not overestimated. The reigning Shah, Nasr-ed-Deen, descendant of the cruel Mohammed Khan, is described by Mr. Benjamin as able and intelligent, and remarkable for a wise clemency. In the judgment of the author the Persian race has lost nothing of its natural ability and great tenacity of life, and a revival of its greatness is confidently predicted.

A LIFE OF HENRY WARD BEECHER.*

THOSE who have been led by the publishers' announcements to think that this life of Mr. Beecher would be a complete and adequate biography will be disappointed. It is not a new work save as regards an introductory paragraph of five lines attached to the preface, which—again by the ingenuity of the publishers—is in the copy before us dated "188;" and fifty pages interpolated toward the close of the volume, headed "closing years." These fifty pages are made up as follows: A six-page record of the tour made by Mr. Beecher in the Northwest, the celebration of his seventieth birth-

day, his course during the presidential election of 1884, and his views on evolution; the reminiscences he gave in London as reported in the *Christian World*; an elaborate account of his last hours, taken from the *Brooklyn Eagle*; and a full report of the funeral ceremonies. Only in the last two pages of this continuation do we discover the hand of the biographer-in-chief; these two pages, in the form of a personal tribute, are worth many times more than the patchy narrative which immediately precedes it; they constitute at once an apotheosis and a confession of faith. Here is an estimate of character given by that one of Mr. Beecher's disciples who knew him and loved him best:

He was a great preacher, that we all know; the greatest preacher certainly of his age, if not of church history. He was a great preacher because he was a great and good man; that all know who knew him. He was pure as a pure woman; simple as a little child; frank to a fault. His most intimate friends never heard from his lips a suggestion of a salacious jest; I never knew the man bold enough to venture on one in his presence. He was incapable of deceit or artifice. He could conceal, when concealment was necessary, only by maintaining an absolutely impenetrable reserve. The charges of duplicity and falsehood which a foul conspiracy brought against him some years ago were to all who knew him as intellectually absurd as they were morally monstrous. . . . He was not logical; the seer never is. He was a revelator. What he had seen in the closet he disclosed in the pulpit. . . . For no one who knew Mr. Beecher intimately could doubt that he was preëminently a man of God and walked with God.

Before such earnest and eloquent words as these detraction should be dumb. We have said that this life of Mr. Beecher, or as the writers prefer to call it, this sketch of his career, is not new. It was published in 1883 and has been received with the favor it deserved as an authentic, sagacious, sympathetic outline of the growth and action of a character which had already become historical. It is not, in our opinion, the final biography of Mr. Beecher. A great deal of the material necessary for the final story of his life is in this volume, but it will need to be recast and some extraneous matter sifted out before the lines of a broader perspective can be applied to enforce the doctrine of relative values. Meanwhile the work stands and will stand because of the strong personal element which has gone into it. Its simplicity and enthusiasm touch the heart and inspire wholesome emotions. No one can read it without profit. It is a faithful sketch, painted in warm, living colors, of a many-sided personality to whose complexities of manifestation it is a faithful key.

—A reception in honor of Mrs. Louise Chandler Moulton was given by Mr. Oscar Fay Adams at Felton Hall, Cambridge, on the afternoon of the 3d inst., the eve of Mrs. Moulton's departure for England. There was a good five score present, including Mr. C. P. Cranch, Col. T. W. Higginson, Mr. Scollard, Rev. Bernard Carpenter, Professor Palmer, Dr. B. A. Gould, Mrs. Abba Gould Woolson, Mrs. General Lander, and Miss L. I. Guiney.

ENGLISH OPINIONS.

Those who have learned to love Dickens in his books will find much to disappoint them in his character and life. It is difficult to doubt that he was hard, domineering, and selfish. His conduct to his wife, so far as the public is enabled to judge of it, was inexcusable. He was so little alive to natural sensibilities as to introduce his nearest relations to our notice under the humiliating presentments of Mr. Micawber, Mrs. Nickleby, Dora, Flora Finching, and Mr. F.'s Aunt. Sir Arthur Helps pronounced the amazing judgment that Dickens was a man of refinement; but this view is surely inconsistent with his acknowledged uneasiness in any society where his supremacy was not unquestioned. And he avowed a clinging sense of degradation in the remembrance of his earliest struggles, which was unworthy alike of his genius and his social creed. It is with unaffected relief that we turn our contemplation from his character to his writings.—*The Spectator*.

Dante Rossetti is one of the poets whom poets love. They are a small brotherhood—quite an inner circle among the great congregation of singers—for they are chosen, not because of their preëminence, but for the ineffable tenderness and sweetness and beauty of their work. It is for these qualities that Shelley and Keats, and, in a smaller measure, Coleridge, are beloved beyond others. And these are qualities which abound in Rossetti. He did not write great poems—great in subject, or ambitious in form; but all that he wrote was beautifully and perfectly done. His emotions were of the deepest; his sense of the loveable and the pure was keen and responsive beyond almost any other man's of his time; and the result is an exquisite beauty of form and spirit, alike in his poems and his pictures.—*The Academy*.

Mr. Fitzgerald's purpose in compiling this work [*Lives of the Sheridans*] appears to have been to prove that the greatest of the Sheridans was a worthless fellow. He admits that Sheridan's plays continue popular, and that some of his parliamentary speeches are not devoid of merit; but he seems convinced that Sheridan stole the best parts of his plays, and that as an orator he was merely a master of clap-trap. . . . There is little originality in Mr. Fitzgerald's view, as Mrs. Oliphant, in the least admirable of her writings, has set it forth already. Mr. Fitzgerald has intensified the feeling with which we read Mrs. Oliphant's estimate of Sheridan, and has made us regret the more deeply that the late Mrs. Norton did not write the life of her illustrious grandfather.—*The Athenæum*.

Sir Richard Burton and his wife have certainly conferred a great boon on the reading public, great and small, by this edition of *The Arabian Nights* [edited by Justin McCarthy]. *The Arabian Nights* has hitherto been known to us chiefly as Aristotle is said to have been known to the Schoolmen, in a translation of a translation. The work of Galland, a Frenchman who was, according to Lane and Burton, not over well skilled in Arabic, and who knew little of Arabic manners and customs, has hitherto, in various translations and adaptations, been the source of popular knowledge of *The Arabian Nights*. Lane's own translation was a little too much like Sir Richard Burton's *magnum opus*, in being too close to the original for modern manners or drawing-room use. And, to tell the truth, it is also a trifle bald and dull. Moreover, it is disfigured to the ordinary eye, much like Grote's *Greece*, by uncouth renderings of more or less familiar names. Sir Richard Burton, indeed, does not wholly spare our old friends. But Wazir for Vizier is better than Weezer; and while Lane converts Nouriddin and the fair Persian into Noor ed-Deen and Enees-al-Jalees, Sir Richard Burton only goes so far as Nur al-Din and Anis al-Jalis. Above all, this edition may be placed in any one's hands and laid on any drawing-room table. It has been edited with the greatest care, and is as fit for household use as *Alice in Wonderland*.—*The Spectator*.

* Henry Ward Beecher: A Sketch of his Career. By Lyman Abbott, D.D., assisted by Rev. S. B. Halliday. Funk & Wagnalls.

The Literary World.

BOSTON, MAY 14, 1887.

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ORIGINAL POETRY.

Literary Iconoclasm.

In antique years when Homer's muse was young,
The poet's name was passed from tongue to tongue.
Now his identity has grown so dim,
Some modern minds have lost all faith in him.

And Shakespeare, robbed of his self-centered fame,
Becomes the adumbration of a name,
Whene'er in him the mental skeptics find
All unknown attributes of Bacon's mind!

Augusta, Ga.

WILLIAM H. HAYNE.

James Berry Bensel.

A gentle singer through the field and wood
He wandered, heeding not if praise or blame
He gained from those who held the crown of fame
Aloft before a struggling multitude.

Few heard the clear young voice, or understood
The simple meaning of the buds half blown
That on the dusty road were slowly thrown;
Few saw the gifts — much less their inner good.

Attuned to Nature's peace, with quiet pride
He ruled his spirit, and did onward pass
To sooner make his round of life complete.

O wind of censure, blowing far and wide,
"In the King's Garden" linger mid the grass
And bear away some scent of violets sweet!

Elizabeth, N. Y.

KATE ELIZABETH CLARK.

Lillia Pura.

Written in Mr. Swinburne's "Century of Roundels."

Where summer-time is only perfect spring,
Rare frail exotics wither, languishing
For those clear depths of air, unstirred, provençal,
Warm-ripe with love where minstrels pass and sing.

While resonant silver floods their lips bedew,
Splendid and redolent my garden through,
These pure great-petalled even-numbered lilies
Have all the vigor their wild meadow knew.

Frederickton, N. B.

BLISS CARMAN.

LUDWIG UHLAND.

ON April 26 the anniversary of the hundredth birthday of Ludwig Uhland was universally celebrated in Germany. Not the smallest penny paper neglected to contribute its sheet to the memory of the beloved poet. For Ludwig Uhland is the poet *par excellence* of the German people. Germany has produced greater poets than Uhland; but of none, not even Heine excepted, are there so many poems really alive in the memory of the common people as of him. Little children who have just learned to read find in their primers those charming songs of the "White Sky" ("Es giengen drei Jäger wohl auf die Birsch"), of the "Comrade" ("Ich hatt' einen Kameraden"), or of the "Einkehr" ("Bei einem Wirthe wonderwild"), and learn them by heart. When a little older they are made acquainted with "Keiser Rothbert, lobesam, zum heiligen Land gezogan kam," or the "Ueberfell im Wildbad;" and the "Herr Quar-taner" deems it the greatest honor to be allowed to scan the beautiful song "Des Saengers Fluch" on exhibition day. Sentimental youths

and maidens adore the tender "Fruchlings-lieder," and the student sings the melancholy "Was klinget und singst die Strass' herauf," etc. Other songs, as "Es zogen drei Bursche wohl ueber den Rhein," "Droben stehet die Kapelle," "Das ist der Tag des Herrn," are, together with the beautiful melodies of Gölcher and Kreutzer, in the memory of everybody. Everything of Uhland is natural, so charmingly simple that no one needs an æsthetical commentary to point out beauties possibly hidden, that the intellect of the common reader would not perceive. There is nothing ambiguous, nothing romantic, though Uhland produced most of his works at a time when Tieck, Tiedge, Hoffmann, and Novalis were at the height of their fame, and the romantic school was in its most flourishing stage in Germany. His works are healthy, vigorous, full of character. Uhland sings from out the heart of his nation; this explains his immense popularity. Outside of Germany he is almost unknown, though his works offer the best opportunity for the alien to become acquainted with the German intellect in its most genuine, and at the same time most amiable, form.

But Uhland was not only a poet. He did not withdraw exclusively into the realms of dreams, where, separated from the miseries surrounding him and the whole Fatherland, he might have indulged in his poetical fancies. There was nothing in him of the traditional German poet, who does not condescend to regard himself as a member of this prosaic world, and consequently to perform his duties as such. Uhland offered his sacrifices to liberty not only in abstract, as it behoves a true poet, according to the German æsthetic code; he was a man as well as a poet, a valuable citizen, a fervent patriot, and an intrepid apostle of liberty. He felt with his people and groaned with them under the yoke of Napoleon, and later, under the tyranny of the King of Wurtemberg. Elected by the people to represent their interests at the Landtag, he immediately sacrificed his professorship at the University of Tübingen, and dauntlessly vindicated their rights. Uhland is a positive contradiction of the saying, so eagerly advocated by German poets and æsthetics, that a poet cannot actually participate in the struggle for the welfare of his nation without sacrificing the poetical inspiration. Whatever he wrote during or after the period of his political activity is the work of a poet, and some of his most perfect poems date from that time. By actually taking part in the struggle of his people Uhland acted upon the idea that in those hard times his nation stood more in need of the active arm of the strong and the clear head of the wise than of dreaming verse-makers. The great cis-atlantic German community, which includes many members who with Uhland fought in 1848 the same resultless fight against despotism, and, despairing of their cause, fled the Fatherland, has shown by its universal celebration of Uhland's anniversary how much it values in him the man who so intrepidly defended their liberal ideas. The memory of the poet is cherished in countless German homes, and will not be forgotten for generations.

The *Woodlanders* is decidedly the best and most powerful work Mr Hardy has produced since *Far from the Madding Crowd*. With the

possible exception, also, of *Two on a Tower*, it will be regarded as his most disagreeable book, not only by the ordinary clients of Mr. Mudie, who feel dissatisfied unless Virtue passes a coercion bill directed against Vice at the end of the third volume, but even by those of Mr Hardy's own admirers who complain, as Mr. Morley complains of Emerson, that he is never "shocked and driven into himself by 'the immoral thoughtlessness' of men," that "the courses of nature and the prodigious injustices of men in society affect him with neither horror nor awe." — *The Academy*.

A LETTER FROM GERMANY.

BERLIN, April 13, 1887.

WHAT would your countrymen say if a Boston or New York publisher or author had the idea of issuing a magazine entitled *The Women's Enemy*? You say that I am fancying an impossible thing. Yet it is a fact that such a monthly has not only been planned, but is also being actually published; it has been so for the last half year. Its editor is no less a personage than our leading *feuilleton* writer, clever Ferdinand Gross, of Vienna, and its exact title is the one given above — *Der Frauenfeind*. I pride myself on being very fond of the fair sex, and still I must own that a publication like this is useful as well as necessary; and this confession is not more unchivalrous than Gross's assuming the editorship of such a periodical. But don't imagine that I speak of a "comical" journal; no, it is quite a serious one, though many funny, queer things are said of women in it. To tell the whole truth, the enmity towards the female world is exclusively in the title, an alarming and "catching" one, to be sure; the contents, however, are very friendly to women, inasmuch as they try to show up the folly of the contradictory position the women of Western civilization are placed in by the conflicting demands upon them to serve simultaneously as playthings, servants, and scholars. The contributors, as the case may be, make merry over, or are harsh upon, the manifold faults and weaknesses of the larger half of humanity, but they do so with a view to showing the way to improvement; and fortunately many of them do not forget to lay stress on the undeniable fact that the evil is mostly due to masculine tyranny and legislation prolonged through thousands of years, and to appeal to the male sex to use its influence to make good what it has spoiled in the past. Still, the fatal title causes the periodical in question to be almost universally scorned by the fair ones whose "enemy" it professes to be, and the consequence was the starting of a *Women's Friend* in Vienna, but it is a most inconsiderable and useless concern, whereas *Der Frauenfeind* is written by prominent authors, of whom not a few are women.

While speaking of a literary publication dealing with all sorts of women's questions, I must not omit to mention another important German publication treating of the same class of subjects. It is likewise unique in its way and likewise issued periodically, not however monthly, but annually. It is a yearly volume entitled *The Aspirations of Contemporary Women*, and is now in its third year. Its editor and compiler is Frau Lina Morgenstern, of Berlin, one of the most active workers in the movement for the advancement of women, the editor-in-chief of the *Deutsche Hausfrauenseitung*, founder of the Berlin "soup kitchens for the people," President

of the Berlin Society of Housewives, and author of a great many useful books for women. The volume for 1887 I speak of is a wonderfully rich repertory of information on the actual practical state of the woman question, without being at all bulky; it has only 331 octavo pages, but it is an almost complete cyclopædia of data of every description. biographical, statistical, legal, educational, etc. Its chief features are an extensive chronicle of important women's societies all over the world; alphabetical lists of female artists, writers, and scholars; information as to the legal position of women in Germany; a critical history of the development and recent suppression of the German working women's movement; biographies of remarkable women, high and low; and a description of the part women play in the Russian charity system.

Useful not for women alone, but for both sexes, is Emil Peschkau's new volume of essays, *causeries*, and satires, entitled *Zeitglossen (Comments on Topics of the Time)*. This gifted and witty writer, whose talent much resembles that of Ferdinand Gross—both of them are Viennese—is wont to hold a mirror before men in which to see their follies and prejudices, but his satire has never been sarcastic; on the contrary, it is always so mild that you feel the impossibility of being angry with the author, who is among our leading essayists and enjoys great popularity. The present book consists of about a dozen and a half spirited sketches on all sorts of subjects of life, practical, every-day and literary. Whatever he writes about, he always knows either how to allure us into a broad smile of harmless malice or to inspire us with a feeling of moral indignation. The thoughtful volume in question, although written in a light vein, is at the same time the production of a poet and a philosopher; I think I cannot bestow any higher praise on it than this.

LEOPOLD KATSCHER.

World Biographies.

Samuel Minturn Peck, youngest son of Hon. E. W. Peck, formerly Chief Justice of the Supreme Court of Alabama, was born at Tuscaloosa in that State, in 1854. He was educated in the schools of his native town and afterwards in the public schools of a Western State; graduated from the State University of Alabama in 1876; and attended lectures at Bellevue Medical College, New York, taking his degree of M.D. in 1879. He has never practiced his profession. Mr. Peck wrote his first verses at the age of twenty-four; several years later his first published poem, "The Orange Tree," appeared in the *New York Evening Post*. A number of his songs have been set to music, the most popular being "A Knot of Blue," which has been published with a musical setting in both England and this country. Having a cultivated and acute ear for harmony of sound, and being partial to lyric verse, his writings are popular with musicians; for, as a critic has said, "To read his verses is to sing them." His productions up to this time have all been songs and the light society verses so popular at present, and they have been copied by the press of every State in the Union. In the autumn of 1886 about eighty of his poems were brought out in a neat volume, under the title of *Cap and Bells*, which is meeting with encouraging comments from the critics,

and has been received with especial favor in the South and West. Mr. Peck is an extensive but not a methodical reader. His happy style may be attributable to the fact that he writes, as he expresses it, only when he feels "cheerful and comfortable." After he has written, however, he cuts out, transposes, substitutes and rearranges with great care. Mr. Peck is affable and pleasant in manner, tall and well formed in person, with brown hair and eyes, broad high forehead, full face, and rather more color than is usual in a native of the South. His work is done at the old homestead, in a beautiful suburb of Tuscaloosa, where he draws inspiration from the charming Southern scenery and the bright Southern sky.

PROF. MORLEY'S ENGLISH WRITERS.*

SOME twenty years ago Prof. Morley published in three volumes an account of *English Writers* down to the epoch of the invention of printing. His aim was to supply that abundance of detail which he believes to be necessary to interest readers in general. "But the volumes," he tells us, "chiefly passed into the hands of students, and the book was credited with having hit a mark at which it did not aim." The author came also to see that to carry out his task on the lines he had projected he must gather more material. "After waiting and working on through yet another twenty years, the laborer has learnt that he knows less and less. Little is much to us when young; time passes and proportions change. But however small the harvest, it must be garnered. Scanty produce of the work of a whole life, it may yield grain to some one for a little of life's daily bread."

As now planned the work is to fill twenty volumes like the one before us—a handy octavo of 365 pages, noteworthy for the attractiveness of its typography, thoroughly indexed, and tastefully bound in dark green cloth. "It is intended," says Prof. Morley, "to include notes of the literature of all offshoots of the English race." The narrative is to be continuous, but the volumes are to be grouped by sections. Two volumes are to be issued yearly till the work is complete.

The volume before us opens with an introductory review of the history of English literature from the earliest period down to the present day. This review, covering about 120 pages, is a clear and comprehensive survey for which we can be thankful. Prof. Morley at the outset defines "the soul of literature" as "the soul of man at work through his best mind under the conditions to which he is born," and literature itself he defines as "the full mind of a nation." With these principles always in view he marks out his preliminary chart, emphasizing the importance of nationality, pointing out the underlying unity that binds period

to period, and makes literature as we know it a continued expression of national growth. Such growth Prof. Morley traces, taking into account the transformation of language, the reaction of Italian and French influences, and at length the power of democracy, from the early Celtic bards to Walter Scott and the development of journalism. Throughout this portion of the book the author displays the fruits of wide research, a philosophical grasp of governing principles, and, generally speaking, sound judgment. He is never dogmatic; he is always ready to give both sides of a disputed subject; and he encourages his readers to examine and decide for themselves.

The remaining portion of the book is, it seems to us, more open to criticism. Prof. Morley in dealing with ethnological and philological questions is not always satisfied with giving the views of different scholars or theorists; he obtrudes his own opinions, and these opinions do not carry the weight that forces agreement. His etymologies are in many instances fanciful in the extreme, and do not apparently depend upon the learning of specialists who alone are capable of deciding upon such themes, and even specialists sometimes make strange work of them. Putting aside the question of technical scholarship, there can be no doubt that readers in general, and even students of literature, will derive profitable instruction from the many illustrative specimens of the early Gaelic, Cymric, Teutonic, and Scandinavian literatures, which Prof. Morley has brought together and which constitute the chief value of his narrative. To these chapters are added excellent analyses with copious translated extracts of "Beowulf" and "The Fight at Finnesburg," a full bibliography of "Beowulf," and complete indexes. It is safe to say that the work as a whole, if it be carried to completion in accordance with Prof. Morley's design, will constitute a treasury of information such as has never yet been brought within ready access of the many, which will in fact be a work indispensable to those who, without special training, desire a satisfactory knowledge of the genesis and growth of the literature of the English race.

THE DEDICATION OF BOOKS.*

MR. WHEATLEY has made an exceedingly readable volume upon the subject of book dedications, wherein, as he justly observes, is to be found the material for a not unimportant chapter of literary history. As far as English literature is concerned Mr. Wheatley covers the ground fully and well. He has collected specimen dedications many scores in number, ranging from Thynne's edition of Chaucer to Mr.

* English Writers. An Attempt Towards a History of English Literature. By Henry Morley. Vol. I. Cassell & Co. \$1.50.

* The Dedication of Books to Patron and Friend: A Chapter in Literary History. By Henry B. Wheatley, F.S.A. A. C. Armstrong & Son. \$1.25.

Coventry Patmore's *Angel in the House*, quoting liberally from each, and interspersing with these illustrative extracts an agreeable and suggestive commentary.

In the history of English dedications Mr. Wheatley discerns three distinct periods. In the first, a dedication was the spontaneous expression on the part of an author of sincere love and respect; in the second, centering upon the eighteenth century, it was in general simply a shameless bid for money or preferment; in the third, we find the earlier conditions again dominant, and a dedication is once more a testimonial of regard without the flavor of patronage. Mr. Wheatley takes us, as we have intimated, through the entire range of English dedications, many of the earlier ones being culled from rare and little-known editions. A separate chapter is devoted to the Shakespearian dedications; but no new light is thrown upon the famous crux, "Who is W. H.?" although Mr. Wheatley is inclined to accept the theory identifying the dark lady as Mary Fitton, and "W. H.," of course, as Pembroke. He notices some of the absurd suggestions made by various commentators, the most absurd being perhaps that of a German, Herr Barnstorff, who holds that "W. H." stands for nothing less than William Himself! Political and satirical dedications get a chapter to themselves, and then we come to Dryden's sycophantic appeals to patrons and to specimen dedications from the works of leading authors of the eighteenth century. Dr. Johnson's manly eloquence in the epistles which he wrote for others are a refreshing contrast to those of his immediate predecessors and open the way to the attractive modern dedications filling nearly fifty pages. Here we find Byron inscribing as an "obliged ward and affectionate kinsman" his *Hours of Idleness* to the Lord Carlisle whom he afterwards lampooned so mercilessly in *English Bards and Scotch Reviewers*. Nearly all of Byron's leading productions had dedications upon their first appearance. The "Giaour" was dedicated to Rogers, the "Corsair" to Moore, "Sardanapalus" to Goethe, and "Don Juan" — one would be glad to forget it — to Southey! Thackeray inscribed *Pendennis* to Dr. John Elliotson, who during the composition of that novel saved the author from a serious illness and "would take no other fee but thanks." Landor in 1847 dedicated his *Hellenics* to Pope Pius IX, inspired by emotions which he probably afterward repented. There is no more touching dedication in literature than that of Stuart Mill's *Liberty* to the memory of the author's wife, or more simply eloquent than Sir William Napier's dedication of the *History of the Peninsular War* to the Duke of Wellington: "because I have served long enough under your command to feel why the soldiers of the Tenth Legion were attached to Cæsar."

In an extended introduction Mr. Wheatley

calls attention to some of the curiosities of dedicatory writing. Dedications originally had their source undoubtedly in patronage, for as Antoine Furetière said, the first inventor of them must certainly have been a beggar. But no charge of material greed can be brought against those who "dedicated their books to the Virgin Mary, to Jesus Christ, and even to God the Father." On the other hand Fuller's *Church History*, as first printed, contained twelve particular dedications and fifty or sixty inscriptions addressed to benefactors. Otway was the first, we believe, to dedicate a book to a bookseller. Marston dedicated his *Scourge of Villainy* "to his most esteemed and beloved Selfe." Of course the custom of dedications has given rise to many tricks. "Thomas Jordan prefixed high-flown dedications to his books, with blanks for the name, to be filled in by a hand press. By this means he dedicated one book to several persons, and lived upon his wits." A few years ago a Berlin sharper dedicated two thousand copies of a historical compilation to as many different tradesmen, sent each his special copy, and had no trouble in collecting the money. Sometimes a patron fell into obloquy just as a work dedicated to him was about to appear, and authors were forced into humiliating positions. One of the most amusing entries in the *Diary* of Samuel Pepys depicts the writer as making his way with all haste to "St. Paul's churchyard to cause the title of my English *Mare Clausum* to be changed, and the new title, dedicated to the king, to be put to it, because I am ashamed to have the other seen, dedicated to the Commonwealth." However, Bishop Walton was no less astute, if not so undignified. His magnificent polyglot Bible was dedicated to Cromwell, and when Charles II ascended the throne, the praises of the grateful author were quietly transferred to the ruling sovereign.

SERMONS.

Creed and Character. By the Rev. H. S. Holland, M.A., Canon of St. Paul's. [Chas. Scribner's Sons. \$1.50.]

The thought underlying the selection and arrangement of these twenty-two discourses is, as expressed in the preface, that a personal will shows itself in two forms — *mind*, in the sense of motives, ends, instincts; and *character*, in the sense of the will's actions thereunder; "the kingdom of Christ being the manifestation of Christ's sole will, it must embody these two forms." There must, therefore, be no divorce between the mind of our Lord, as phrased in the Church's creed, and the Christian life — two things divinely joined together. The sermons meant to exhibit this union are grouped under the heads of "apostolic witness," "the Church in the gospels," "conversion," "newness of life," and "the Christian life here on earth." The thought is strong, dignified, scholarly, expressed in a wealth of language, and in places so

deep as to require close attention and perhaps even careful study.

Bread in the Desert, and Other Sermons. By Randolph H. McKim, D.D. [Thomas Whitaker. \$1.50.]

These discourses deal largely with difficulties in the Christian faith; as the delay in the promise of Christ's coming, the silence of God, and the function of pain: a few with practical conduct; as that on the government of the tongue. One entitled a plea for total abstinence seems to us the best thing of its kind we have seen; urging that rule with argument most manly, sensible, and forcible, and yet recognizing the right of individual liberty, as does the New Testament. The sermons are admirable for clearness of language, due appreciation of difficulties, forcible presentations of helpful suggestions, strength, brevity, and a thoroughly devout, Christian spirit. They constitute a book which we can unhesitatingly commend.

The City Youth. By J. Thain Davidson, D.D. [A. C. Armstrong & Son. \$1.25.]

In these sermons, delivered in London to young men, the leading characteristic is great earnestness in exhortation to avoid irreligion and vice and to be faithful to Christian life and duty. There is everywhere the burning zeal of a soul intensely resolved to persuade; and it is difficult to see how any hearer can have failed to be at times deeply stirred towards right. The rare glimpses of the preacher's theology indicate what is known as an evangelical form of Protestant dissent. The style seems to us interesting and popular.

MINOR FICTION.

Knight-Errant. A Novel. By Edna Lyall. [D. Appleton & Co. \$1.50.]

Like all the stories that have come from the pen of Edna Lyall, *Knight-Errant* is a thoughtful, earnest work, strong in the portrayal of character, glorifying truth, goodness, and beauty, and teaching with the fidelity of one who knows the possibilities of existence, the stern yet noble duty of self-sacrifice. The knight-errant, Carlo Donato, is an Italian youth who, to save his sister from a great wrong, goes upon the stage as an opera singer in order that he may be by her side and protect her from her own weakness and the machinations of the man who means to work her ruin. Carlo is betrothed to a beautiful English girl, and when he decides upon his career it is with the knowledge that their engagement must be broken. Through the most baffling circumstances he remains faithful alike to duty and to love. There is one fine chapter wherein it is related how Carlo, a prisoner at the behest of his enemy, awaits the signal which is to tell him of his sister's fall or his own death — when the announcement is made that he is free his thought is "Nita is ruined! I have failed;" and he drops unconscious to the ground. All of the characters in the book are depicted in life-like colors, Carlo himself being a noble yet never supra-human person, distinctly not of the goody-goody order, but one who conquers by hard fighting. Such a story is a vigorous protest against the sentimental cant of the day which has so much to say about the elevation of the "masses" and the good of "humanity," while

ignoring so completely the charity that begins at home.

Yuanita: A Romance of Real Life in Cuba Fifty Years Ago. By Mary Mann. [D. Lothrop Co. \$1.50.]

This affecting romance by the late Mrs. Mann embodies personal experiences and has the eloquence which comes of a quickly responsive, intensely sympathetic soul confronted by new conditions. Mrs. Mann went to Cuba in the days before emancipation was seriously thought of in this country, and in the name of Helen Wentworth she records her observations and emotions. The book is chiefly valuable, perhaps, as a confirmation of the worst charges that have been brought against slavery, and as showing once more and irrefutably that the ultimate, the inexpugnable injury wrought by slavery was inflicted upon the slaveholders rather than upon the slaves. Mrs. Mann wrote her narrative with the reserve of a pure-minded woman, but she reveals glimpses of social depravities which are horrible to contemplate. We are assured that a number of the characters described are personages from real life; the assurance only confirms an antecedent impression, for the reality is self-evident. The book has the tone of reality and is inspired by genuine passion; one forgets in reading it the absence of cultivated literary graces. It is spontaneous, artless, fervid, holding closely to the nobler impulses of the heart, and is therefore a work of vitality and power. Those who read it in the proper mood will be grateful for the privilege of association with a mind so full of zeal for the elevation of humanity.

The Lovely Wang. By the Hon. L. Wingfield. [Henry Holt & Co. 25c.]

Japanese and Chinese stories are apt to be curious and grotesque rather than entertaining. The squalor and indifference to human life in the one land, the somber tragedies of the other; the ronins and two-handed swords and *hari-karus* and bloody vengeance, form lurid points of sensation to which the thin, warbling accompaniment of love-making affords as little relief as would the light tinkle of a mandolin amid the thunder bursts of a great storm. In fact, Japanese and Chinese love affairs seem as unreal to the Western reader and as inoperative as the bowings and prostrations of the painted figures on a screen. *The Lovely Wang* is in marked contrast to the national romances, being not a Chinese tale, but a tale about Chinese by a Western writer. It is eminently an amusing story, and turns upon the fortunes of Wang Yu, son of a Tartar statesman, temporarily exiled to his estates for the crime of speaking the unveiled truth to his imperial master. Wang Yu is betrothed to the daughter of Hung, a merchant of the city of Foochoo. According to Chinese etiquette he has never met his bride, but falling into a decline, the sickly fancy possesses him that nothing can save his life but the sight of her. His unconventionally voracious father therefore writes to entreat that she may be sent under the care of Mrs. Wei, a professional "marriage maker," to visit his son. This request throws the Hung family into great perplexity. That Wang Yu should see his bride unveiled before the performance of the marriage ceremony is to compromise her in the eyes of "society;" but on the other hand Hung fears to refuse lest it may break off a desirable alliance, for, unknown to all, he is on the verge

of bankruptcy. In this emergency a brilliant idea occurs to the perplexed elders, and on the development of this the humor of the story depends. There are certainly capacities for humor in this double plot and counter-plot, and of these, as well as the droll peculiarities of Chinese life and landscape, Mr. Wingfield has availed himself skillfully.

The Feud of Oakfield Creek. By Josiah Royce. [Houghton, Mifflin & Co. \$1.25.]

This novel of California life by Prof. Royce is not a philosophical romance, as some might expect from its author's eminence as a teacher and writer in philosophy; it is not even a story abounding in striking thoughts epigrammatically expressed, such as the author's great literary ability and his highly original view of things would naturally promise. On the contrary, it is an exceedingly straightforward tale of action and character, in which everything else is subordinated to the presentation of the episodes of recent California life which it describes. The feud of Oakfield Creek arises from disputed land-claims; to avert the bloody struggle which had to come, the son and the daughter-in-law of Alonzo Eldon, the great millionaire, exerted themselves in a peaceful conspiracy, trying to reconcile him to Alfred Escott, an ex-professor and journalist, who had taken up the cause of the settlers. But their efforts were frustrated, with tragic consequences in every direction, by the arts of a Bohemian journalist of San Francisco. It is a stern and sad narrative that Prof. Royce tells with restrained power. Artistically the novel is weakened by the device of having much of the story rehearsed later by the actors in the earlier episodes; but apart from this it is surely a fine novel of decided power. Its scene is new, its portrayal of the crude civilization of the Pacific Coast is masterly; and the whole effect is of a story from real life told by a spectator who can see far below the surface doings of the harassed and confused actors, to do justice to their most inward selves.

MINOR NOTICES.

Watson's Phonographic Instructor. An Advanced Method. [G. P. Putnam's Sons. \$2.00.]

We cannot see wherein the method employed by Mr. Watson is in any way better than the methods employed in teaching the best systems of shorthand now in use; in fact we cannot believe that any method which makes light of the present vowel system can be successfully taught or used. Vowels, as every stenographer knows, are the very life of shorthand, and if omitted in advanced practice, must first be well learned. They govern position, and the more familiar the pupil becomes with them (and in spite of the misleading statement in the first part of the book, they are but few in number), the easier it is to write by position. One of the very last things Mr. Watson calls the attention of the pupil to is a vowel system, and his explanation is much more complicated than that of Isaac Pitman. In general Mr. Watson employs about the same means used by most authors, the difference being in the order in which the various principles are elaborated. His system is based on Pitman's, but in many places is so distorted as to be hardly recognizable; the construction is often very faulty; the double lengthening prin-

ciple is, as he says, a special feature of the book, and one which is hardly in keeping with the most advanced ideas of our best authors. Short-hand, it is true, is hard to master; but the reporting style cannot be reached by "cutting off" and "leaving out" the very foundations. There is none too much to learn in the "old" systems, and Mr. Watson's method and system, when put to the test with those of the Pitmans, Grams, or Munson, is seriously defective and impracticable.

A Club of One: Passages from the Note-Book of a Man Who Might Have Been Sociable. [Houghton, Mifflin & Co. \$1.25.] This is a graceful piece of book-making: title-page rubricated, wide margins, marginal notes, exquisite typography, flexible back, covers of dark green cloth with no attempt at ornamentation save the lettering. It is, in fact, one of the best specimens of the recent noteworthy productions of the Riverside Press. What a pity that the publishers could not have found better material upon which to expend their enviable resources! The commonplace maunderings of a supposititious invalid eked out with "elegant extracts" from familiar authors and interlarded with stupid disquisitions on "the best books" were hardly worthy of so choice a setting.

English as She is Taught: Genuine Answers to Examination Questions in Our Public Schools. Collected by Caroline B. Le Row. [Cassell & Co. 50c.] There is something extremely pathetic about this collection of answers to school examinations, which constitute a severely forcible indictment of the "cramming" system. Through the infelicities and incongruities of expression here brought together, one can see plainly the child-mind struggling ineffectively toward comprehension, like a poor plant covered with a heap of debris trying vainly to make its way into the sunlight. Sad, inexpressibly sad, is the impression got from a reading of this book, and underneath it is a feeling of wrath at the colossal stupidity of the instructors whose only ideal of education is to heap up the rubbish of facts. Every school teacher ought to have a copy of this book to read and think about.

Livre des Enfants pour l'Etude du Français. Par Paul Bercy, B.L., L.D. [William R. Jenkins.] Prof. Bercy in his *Livre des Enfants* goes one step further back in the development of his series of text-books for the study of French by the natural method, and carries it into the nursery, where, as we have before remarked, it properly belongs. Written entirely in French, Prof. Bercy's primer is an intelligent guide to lessons calculated to stimulate the ideas of pupils and to excite a continued interest. We are glad to see that Prof. Bercy does not favor English rules for French pronunciation, concerning which he justly remarks:

Employer des mots barbares pour figurer la prononciation des mots simples et faciles, jetterait dans l'esprit des enfants une confusion extrême, sans avoir d'autre effet sur la prononciation que de la rendre fautive et détestable.

Handy Helps, No. 1. A Manual of Curious and Interesting Information. By Albert P. Southwick, A.M. [E. L. Kellogg & Co. \$1.00.] This is a clumsy and idle piece of book-making, the compiler apparently having gathered up odds and ends from all sorts of sources into a scrap-book, and put over each scrap superfluous questions: "How high was Gilderoy hung?"

— "What poem was written by 'Bob' Ingersoll?" — "What noted graves have recently been opened?" — "What poet has been honored by school teachers?" — "What noted writer was engaged in a fatal duel?" The book is the most useless piece of imbecility imaginable. The index is a marvel. Among its entries are: "Author of 'Give me a place to stand,' etc.;" "Cause of the blue color of air;" "Derivation of the name Canada;" "First discovery of iron;" and "How man obtained the use of language!"

Machine Politics and Money in Elections in New York City. By William M. Ivins. [Harper & Bros. 25c.] Mr. Ivins, who is the City Chamberlain of New York, has already won a reputation among the more thoughtful class of citizens by his articles on the mechanism of municipal elections. These articles are now brought together in a volume of the "Handy Series," in which shape they are sure to obtain a wide circulation. Mr. Ivins tells us exactly what the "machine" is, how it works, and exactly how much money is required to "run" it. In this respect the volume is practically exhaustive. There are statistics in plenty, and they are used in a very eloquent way. But Mr. Ivins does not content himself with a statement of evils. He points out also the remedy in an elaborate explanation of the English ballot act of 1872, although he does not favor strict adherence to all the details of that admirable enactment. The several chapters are written in an attractive style, and the thought is always clearly expressed. Every American who is cognizant of his political duties and responsibilities ought to master this little manual, which is distinctly a power for good; to young men especially, a thorough knowledge of its contents would amount in politics to a liberal education.

On the Study of Literature. By John Morley. [Macmillan & Co. 50c.] Mr. Morley's address to the students of the London Society for the Extension of Universal Teaching expressed the views of an able thinker, a thorough scholar, and a man of affairs. It is a strong plea for the value of literary as distinguished from scientific culture, if any distinction is to be made, which Mr. Morley deprecates. The tone of the whole address is optimistic to a wholesome degree. Mr. Morley is not the one to shrink from the effort to spread a love for good books among the masses. He welcomes the modern ideal of democratic culture, which he places far above the Athenian level, inasmuch as "our object is to bring the Periclean ideas of beauty and simplicity and cultivation of the mind within the reach of those who do the drudgery and the service and rude work of the world." Mr. Morley does not favor lists of "a hundred books" as bases for culture. "To fill a man," he pertinently says, "with a hundred parcels of heterogeneous scraps from the *Mahabharata*, and the *Sheking*, down to *Pickwick* and *White's Selborne*, may pass the time, but I don't think it would strengthen or instruct or delight." Mr. Morley, in urging upon his hearers the value of reading for a short time every day, places a limit which few of them, we should think, would be able to reach, for he tells them that half an hour is enough to give to "fifteen or twenty pages of Burke," or one third of a book of the *Iliad*.

Proverbs from Plymouth Pulpit. Selected from the Writings and Sayings of Henry Ward

Beecher. By William Drysdale. [D. Appleton & Co. \$1.00.] These selections from Mr. Beecher's writings are admirably comprehensive, as indeed they ought to be, for Mr. Drysdale says that he has worked at the collection and arrangement of them during the last ten years. About one third of the book was revised by Mr. Beecher before his death, and this portion, we are told, was largely modified and re-written. The arrangement is topical; something like forty headings are given, such as "nature," "man," "business," "character," "wealth," "the family," "morals," "taste," "religion." An index would have been serviceable, but the publishers have thought such an aid unnecessary. The terse simplicity, the homely force, the real eloquence of Mr. Beecher's style are plainly indicated in the book, which is a fair representation of his ideas on nearly all matters of vital interest. Mr. Beecher did not deal in epigrams; he was often diffuse in expression; a great many of these selections are not sufficiently concise and direct to justify a title which seems to have been chosen purely for alliterative reasons. Yet not infrequently we find a condensed utterance that approaches the epigrammatic in form and intensity of meaning. Here are a few chosen at random:

Many men use their ears as a bolting-cloth, only to catch the bran and let the flour go.

We steal if we touch tomorrow.

Clothes and manners do not make the man; but, when he is made, they greatly improve his appearance.

The ignorant classes are the dangerous classes. Character, like porcelain ware, must be painted before it is glazed. There can be no change of color after it is burned in.

There is nothing in the world so intolerable as the doing everything on purpose.

You will seldom find in New England a saint in a ragged coat and with clouded shoes. It is contrary to the drift of centuries of teaching.

It is not well for a man to pray cream and live skim milk.

Enoch Arden and Other Poems. By Alfred Lord Tennyson. Edited with Notes by William J. Rolfe, A.M. [Ticknor & Co. 70c.] The Tennysonian range is well exemplified in this handy volume which Mr. Rolfe has edited with his customary skill and care. Beside "Enoch Arden" the book contains "Aylmer's Field," "Sea Dreams," the two "Marianas," "Lady Clara Vere de Vere," "The Golden Year," "Tithonus," the two "Freedoms," "Rizpah," and "Locksley Hall Sixty Years After." The notes, which fill some forty pages, include selections from contemporary criticisms, that of Mr. Gladstone on the later "Locksley Hall" being given in copious extracts. As usual, Mr. Rolfe pays a good deal of attention to variant readings. He says that he knows of but one copy of the 1830 edition in the United States, of but two copies of the 1832 edition; copies of both of these rare editions have been at his disposal.

The Essentials of Perspective. With Illustrations Drawn by the Author. By L. W. Miller. [Charles Scribner's Sons. \$1.50.] Mr. Miller, who is principal of the School of Industrial Art connected with the Pennsylvania Museum, claims for this book that it contains as much information about the science of perspective as the artist or draughtsman has need for except under the most unusual conditions. Mr. Miller claims no new principles; he has simply made a practical guide, free from technicalities, ample in scope, and clear and simple in form—a guide

adapted to the beginner, and one from which the advanced pupil will be pretty sure to get useful hints. In fact, Mr. Miller, of all the writers upon perspective, seems to be the only one who, with an adequate comprehension of the importance of his subject, has embodied direct classroom instruction into a complete and trustworthy text-book.

Claude Gellée de Lorraine. By Owen J. Dullea. [Scribner & Welford. \$1.25.] Mr. Dullea has not attempted in his hand-book on Claude to give more than a digest of data concerning the life and works of that renowned artist. He balances Baldinucci against Sandart with no little dexterity, and concerning the later period draws freely, perforce, from Lady Dilke's memoir. The compilation has, however, been faithfully done, and in spite of the lack of attractiveness in his style, which is devoid of individuality, Mr. Dullea has accomplished a needed work. An appendix gives Claude's will for the first time in English; there is a table giving the inscriptions on the drawings in the "Liber Veritatis;" and another list of the present whereabouts of 265 works attributed to Claude. The illustrations are serviceable as indicative of Claude's style in composition, but are not otherwise of any value, except the reproductions from the "Liber Veritatis"—these last are a decided addition to the interest of the book.

Rural Hours. By Susan Fenimore Cooper. New and Revised Edition. [Houghton, Mifflin & Co. \$1.25.] It is pleasant to have these charming records of *Rural Hours* in a new dress. Miss Cooper has a talent for observation, a clear eye for the analogies of nature, and she has set down her impressions in a style at once spontaneous and graceful. Miss Cooper takes notes from day to day of all the changes of a sylvan year, and concerning the most familiar things has something to say worth hearing. For one thing, she does not attempt to read into nature reflections of varying personal moods. She is always calm, always perceptive, yet always guided by a gentle sympathy that permits no merest trifle to be slighted. He who desires to live over again country experiences, to recall scenes endeared by long association, will be glad to have this warmly vitalized chronicle at hand for leisure moments. To open it at random and read a few pages is to get a breath of air laden with the fragrance of the woods and fields.

We have on our table demanding comment: *The Universal Cookery Book*, a handsomely printed volume in large type made up of recipes selected mostly from such acknowledged authorities as Mrs. Lincoln, Marion Harland, and Miss Parloa—a desirable compilation [White, Stokes & Allen]; *Canning and Preserving*, by Mrs. S. T. Rorer, a very comprehensive little handbook [Arnold & Co. 25c.]; a well-chosen volume of *Selected Essays of Joseph Addison*, with a graceful introduction by Prof. C. T. Winchester [Chautauqua Press]; a low-priced edition of John Denison Champlin's unromantic *Chronicle of the Coach* [Charles Scribner's Sons. \$1.25]; a pamphlet giving the text of *The Inter-State Commerce Law*, with analytical subject-headings and an index [Rand, McNally & Co.]; the 65th issue in Cassell's National Library, Macaulay's two essays on *The Earl of Chatham* [Cassell & Co. 10c.]; a learned manual on the production, storage,

shipment, and uses of *Petroleum* [D. Van Nostrand. 50c.]; and *A Manual for Infantry Officers of the National Guard*, embodying all the latest decisions and regulations [A. C. McClurg & Co. \$1.00].

PERIODICALS.

The new literature of Norway and Denmark is the subject of an interesting paper by Prof. Boyesen in *The New Princeton Review* for May. Prof. Boyesen indicates in a series of careful generalizations the changes that have been brought about in the intellectual spirit of Scandinavia during the last thirty years, chiefly through the efforts of Björnson and Ibsen. But Prof. Boyesen does not neglect the minor spirits in this notable renaissance, and characterizes happily the aims and work of Jonas Lie, Alexander Kiell, and Schandorph, Jacobsen and others. M. Taine's masterly dissection of Napoleon is completed, the political work of the emperor being defined as the product of a colossal egoism served by genius. President Porter discusses trenchantly, but good-humoredly, Leslie Stephens's physiological ethics. Ellis H. Roberts takes the trouble to argue that a protective tariff is preventive of monopoly and therefore highly moral. Prof. Young tells us what we may expect from the use of improved methods in astronomical photography. A detailed record of the political, literary, and scientific matters of the last six months is an addition to the volume which will be appreciated. This number also contains the analytical index to volume three.

The *Century* for May has two papers on the recent noteworthy event in Egyptology—the identification of the mummy of Rameses II as that of Pharaoh the Oppressor. Edward L. Wilson tells how the mummy was found by Prof. Maspero and supplies a number of illustrations from photographs made by himself. And Prof. John A. Paine makes a comparative study of the monumental portraits of Rameses and of those of his daughter-queen, Nefer-ari. The illustrations accompanying both of these articles are of significant merit. A paper on the Apaches by Frederick Schwatka adds to our knowledge of Indian character and capacity for civilization. Prof. W. O. Atwater begins in an attractive way a promising study of the chemistry of foods and nutrition, in which the comparative food value of—among other things—salted pork and turnips is strikingly depicted in an ingenious series of diagrams. Karl Blind contributes recollections of Louis Blanc which are worth reading. Anna Clarence Cook provides a fragmentary sketch of the home life of Washington Irving. "Whitsun Harp, Regulator," by Octave Thanet, is another Southern story, and like a good many of the Southern stories nowadays, is admirably original.

In the *Forum* for May Judge Edmund Bennett suggests revisions in the marriage laws on the theory that if marriage were not so easy divorce would not be so frequent; Francis A. Walker explains that socialism is likely soon to create serious disturbances among old world governments, but that we, having a free government, need not fear "the red spectre;" Prof. W. G. Sumner makes a concise statement of the condition of the Indians and says they must be treated as individuals; President Bascom writes rather vaguely of the books that have helped him, from Scott's novels to Amiel's *Journal*; Gen. W. F.

Smith pleads for a new executive department to be in charge of a secretary of public works; Prof. N. S. Shaler says that the natural gas supply is not likely to outlast the present generation; Mrs. Julia Ward Howe condemns the fashionable undress of women as derogatory to health and morals; and James Q. Howard indulges in a spirited diatribe with regard to the system of fee-giving, which he happily characterizes as "dining-room mendicancy."

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

Mr. T. L. K. Oliphant's "The New English." When Mr. Oliphant published his *Old and Middle English* in 1878, he said in the preface: "I hope to bring out my work on the New English three or four years hence." The task has evidently been a greater one than he expected, but at length, after the lapse of more than eight years, we have *The New English* in two goodly volumes of 625 and 527 pages respectively. The earlier work brought the history down to the beginning of the 14th century; the new one continues it to the present day. "In 1303 the first well-formed specimen of New English appears"—the *Handlyng Synne* of Robert of Brunne, whom elsewhere our author calls "the Patriarch of the New English."

As an excellent critic has said, these scholarly volumes "will serve as a compendious historical dictionary till the great work of the Philological Society is available. . . . Its distinctive feature and eminent merit is the exhibition of numbers of words and phrases together as they are found together in books." Another well calls it "the most valuable collection of materials for the lexical history of the English language that has hitherto been published." One may judge of the number of words and phrases discussed in it from the fact that the *Index*—though, as Mr. Oliphant tells us, he has generally confined himself in it to Teutonic and Celtic words, giving Romance words only when they have some peculiarity—fills more than half of the second volume, or from page 245 to page 527.

"Shakespeare's English" gets a fair share of space—a hundred pages in all, including the other writers grouped with him. The plays are taken up one by one, and the new or peculiar words and phrases in each are noted. Special attention is called to the dramatist's compounds. Mr. Oliphant says:

Our English speech had undergone a sore wound in the thirteenth century, when she lost to a great extent her old power of compounding; her great Poet was led, so it would seem, by some unconscious instinct to try and make good the loss as far as in him lay. Here is an example for all later poets; let them bestow upon us any number of new and happy compounds.

Among the other writers analyzed, Tyndale and Coverdale, the Bible translators, are examined with special thoroughness. A few bits from the comments on the former will give an idea of the author's method:

Tyndale is fond of the words *churl*, *man of war*, *loving kindness*; he employs Barclay's new term *dronkard*, and other innovations of that fashionable author. . . . We may credit him with coining the word *atonement*; this he uses in 2 Cor. v., putting a few verses later *that ye be alone* (at one) *with God*; the new noun has been altered into *reconciliation*. In *Exod.* xxix. 33

this new word *atonement* is employed for an expiatory offering, and this is the sense in which we now use the word; it was copied from Tyndale by Coverdale in this particular verse. . . . In *Col.* iii. 15 men are called in *one body*, a new sense of the noun. In 1 Cor. iv. 17 St. Paul is made to talk of his *ways*, Queen Margaret's new sense of the word. . . . Tyndale's *softness*, which is to be known unto all men, has been altered into *moderation*. We here first find *busy body*. . . . There is *yeres* (anni) instead of the old *year*, the plural that had lasted down to 1400; on the other hand, Tyndale talks of five *yooke* and ten *pounde*. . . . There is a curious token of the popularity of the old English ballads; in them the line often occurs *By Him that died on tree*; in the first chapters of the *Acts* Tyndale twice uses the phrase *hanged on tree*, dropping the definite article. . . . There is a new noun from *fry*; Tamar is said to cook *frytters* for Amnon; Wickliffe here used *soupynges*. . . . The old *leopard* here appears (also in Coverdale) as *call of the mountayne* (*Rev.* xiii.); hence the American *catamount*. [The Shakespearian *cat-o'-mountain* supplies an intermediate form.] . . . The word *thing* was in high honor; the Virgin had often been called *that sweet thing*, and Tyndale speaks of Christ as *a thing soft and gentle*. . . . Among the verbs we see the new *play bo-peep*, *make an ensample of*, . . . *catch hold*, *give room*, *run at riot*, *set by the ears*, *sink or swim*, *cost him his life*, *tell tales out of school*, . . . *meet him half way* (not *mid way*), . . . *go to pot*, *put him to his proofs*. . . . The word *merchant* may be used for *trickster*, and this lasted for some years [compare *Romeo and Juliet*, ii. 4. 153: "What saucy merchant was this, that was so full of his ropery?"—that is, roguery.] . . . *Courtesy* (humanity) must be shown to beasts; *humanity* had been earlier used for *courtesy*. . . . Tyndale's works fill two goodly volumes, yet these contain only about twelve Teutonic words that have become obsolete since his time; a strong proof of the influence his translation of the Bible has had upon England in keeping her steady to her old speech.

No student, and certainly no teacher, of English can afford to do without this work, or the *Old and Middle English*, of which it is only a continuation and conclusion. Both are published by Macmillan & Co.

April Meeting of the New York Shakespeare Society. The meeting was held at the usual place, the President, Appleton Morgan, Esq., in the chair. Hon. Alvey A. Ade presented a paper, which was read by Mr. Fleming. It was entitled "A Plea for a Reference Canon of Shakespeare's Plays, with a Uniform System of Notation applicable to all Critical Reprints of the Folio or Quarto Texts." Mr. Ade said that the frequent and necessary reference to the old texts, and the collations of the original readings, demanded by modern methods of study, caused loss of time and annoyance from the absence of a standard system of line-numbers. The student of Shakespeare, however humble a way, is not content to follow blindly the teachings of the editors, but reserves the indefeasible right to scrutinize the processes by which conclusions are reached, and bear the testimony of his own judgment to the soundness of the result. To insure uniformity in comparative research, the consensus of opinion should, in the first place, decide what are to be treated as canonical plays and what as apocryphal; and in the next, should adopt some definite text as the standard by which all others are to be compared. Like most of the presswork of the early seventeenth century, the known copies of the original texts differ widely, so that, as has been said, it is probable that no two copies of the 1623 Folio exactly agree, and even the possession

of an original is insufficient to settle a textual dispute. The reprints, which the general student must consult, differ among themselves for the same reason; and not only are the issues by Wright in 1807, by Lionel Booth in 1864, by Howard Staunton in 1866, and by Chatto and Windus in 1876, discrepant, but it is impossible to fix the original copy from which they were made. Wright's and Booth's are from unascertained texts, and Staunton's superb photo-lithograph is a patchwork from the Ellesmere and Granville Folios, which belong to different periods and differ in minor typographical points. The four reprints have variations of their own, that of Booth being the most accurate, and from its wide diffusion among students, the most available as a common standard. None of the reprints are line-numbered, and the location of cited passages by the aid of the line-numbers of modern editions is troublesome. The numbering of these is discordant, for, despite the general acceptance of the Globe notation among critics, no other edition precisely follows it. Some critical editions resort to paragraph-numbering, which cannot help to locate a cited line in the original. Reference to page, column, and line of the Folio, or to signature, page, and line of the Quartos, is cumbersome. Act, scene, and line references are worse, for of the Quartos preceding the first Folio, only one, the *Othello* of 1622, is divided into acts and scenes; and of the Folio plays only six are divided in agreement with the Globe standard. Hence it is suggested that a uniform standard of notation be adopted by the Societies, whereby the lines should be numbered continuously from the beginning to the end. The stage directions, and act and scene divisions when they occur, should be included in the numeration, for they are a part of the record. Examples were given of the essential character of the stage directions to critical, textual, and historical study, although the editors ignore and alter them and interpolate their own silently. By adopting the continuous system of line-numbers, we could conveniently refer to "*Temp.* F., 2936" or "*Ham.* Q. 2, 3153," instead of inconveniently resorting to some such barbarous construction as "*Com. Errors*, F., p. 88 (misprint for 86), col. 1, line 24." The notation, so adopted by common consent, could be followed in all future critical reprints of the original text, and should be introduced and consistently adhered to in the forthcoming "*Bankside*" issues of parallel quarto and folio texts now in preparation by the New York Society. Mr. Price, in moving the reference of Mr. Adees's paper to the Publication Committee, said that the plan urged by Mr. Adees seemed sound and wise. In respect of easy reference and of a standard system of citation, English philosophy was far behind the classics. Students of English literature were made to suffer loss of time and constant irritation. Most of all, students of Shakespeare were troubled by lack of a recognized standard in editing and in the numbering of lines. Thus if the Society could do aught to bring the other societies to adopt such a standard, great good would come. But he felt that if the numbering of the lines was to be used as reference, no agreement could be reached, for the numbering of the lines varies according to each editor's system of reckoning such lines as poetry, and such and such others as prose. In the old editions, and in the reprints of old edi-

tions, many lines that the poet made metrical are printed as prose. See, for example, Mr. Goldsmith's excellent reprint (1886) of Thomas Heywood's Green's *Masque* of 1640. Here many passages of verse are printed as prose. No reference in such cases to the numbers of the lines would be possible. This difficulty may, however, be avoided by giving up the numbering of the lines, and adopting the page number of some preferred edition — e.g., the singularly perfect Granville copy of the Folio in the British Museum. If the pagination of this edition were used by scholars for reference purposes, all difficulty would, the speaker thought, disappear. Mr. Frey called attention to a letter from Dr. Furnivall of the London new Shakspeare Society to our esteemed brother-member, Mr. W. J. Rolfe, taking issue with the remarks of Mr. Morgan as to Shakespeare's "later style" compared with Tennyson's, at the last meeting. Mr. Morgan replied that having confessed himself unable to see anything whatever of value in Dr. Furnivall's verse texts, he could hardly expect Dr. Furnivall's approval. His (Mr. Morgan's) point was that, while doubtless the style of a writer changes by lapse of time, perhaps we cannot always be sure just how and upon what lines. If, for example, Tennyson's style were found to change on exactly the lines which Dr. Furnivall assigned to Shakespeare, that was a most important argument in favor of Dr. Furnivall's theory, no doubt. But argument is not evidence — and Dr. Furnivall must remember that here was no evidence of any sort — presumptive, conclusive, direct, accumulative, or even corroborative; or, if evidence at all, only at the uttermost, evidence of a tendency in Tennyson which might also have been a tendency in Shakespeare. But then, again, it might not. The chronology of Shakespeare as established by the verse tests either conforms to the chronology established by the printers' dates and the copyright entries, or it does not. If it does, the verse tests are superfluous. If it does not, then verse tests are of no value unless corroborated by external and circumstantial evidence. But external and circumstantial evidences are precisely what Dr. Furnivall declines to consider as against the conclusions reached by his verse tests. Besides, the chronology indicated by these dates and entries may itself be false. Who can say that an author's first success may not, in Elizabeth's day as in our own, have led to the printing of manuscripts which before no publisher could be found to touch, and whether it might not have been so in Shakespeare's case? Our friends must not be impatient with us if we are unable to accept argument for evidence in these matters, however unimpeachable from their own standpoint such argument may be. On motion of Mr. Price, the Chair then appointed a committee consisting of Messrs. Price, Adees, and Fleming, to devise a plan of calling the attention of Shakespeare societies to the advisability of a convention on the subject of a uniform system of text reference — and on motion the Chair was added to such committee.

From the notices which, within a few days of its publication, fell under the eyes of every diligent surveyor of the public prints, it is clear that this book [*Life of Anne Gilchrist*] is to have a success at the libraries. Let us, even thus early, be permitted to trust that it may be due to the

record this book affords of a high, a refined, an independent, what the Americans call a "lovely" character, rather than to the chronicle of literary small beer which in certain of its pages it does afford also. In editing the book some effort appears to have been made "to make the best of both worlds" — to satisfy Mrs. Gilchrist's grave and appreciative friends, and to let the "many-headed beast" know some things which it was not after all quite "fit" that he should know. — *F. Wedmore in the Academy.*

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

821. Who Wrote "Cock Robin"? Can you tell me the author of "Cock Robin," which is now embodied in *Mother Goose's Melodies*, but was originally not considered of them?

Natchez, Miss.

E. S.

NEWS AND NOTES.

— Recent changes in prominent book publishing firms include the retirement of Mr. Theodore Roosevelt as special partner from G. P. Putnam's Sons and his superseding by Mr. Walter Howe; the withdrawal of Mr. Stokes from the firm of White, Stokes & Allen and the formation of a new partnership, White & Allen; and the establishment of a new publishing business in Chicago by Mr. John C. Buckbee, for fifteen years a member of the firm of S. C. Griggs & Co.

— We are glad to be able to say that the newspaper reports with regard to the blindness of Mrs. Margaret J. Preston are untrue. Mrs. Preston is not blind at all, but because of over-taxed eyes has had to do all her literary work, for some time, through an amanuensis.

— Mr. Henry T. Wharton, whose beautiful edition of *Sappho* will be remembered, has prepared a new and enlarged edition of that work, including an autotype fac-simile of a newly discovered fragment of Sappho, from the Egyptian Museum at Berlin. The book will be published in this country by A. C. McClurg & Co.

— Mr. Frederick A. Stokes continues, at 182 Fifth Avenue, New York, the publishing business formerly controlled by White, Stokes & Allen. Mr. Stokes was in charge of the manufacturing department of the late firm, and to him the fine make-up of the books bearing their imprint is due.

— *Miss Bayle's Romance*, a transatlantic novel dealing with the fortunes of a Chicago girl on European soil, and a highly successful performance, if we may judge by foreign notices of the book, is to be brought out here immediately by Henry Holt & Co.

— Rev. W. C. Winslow's valuable article on "Naukratis," which appeared in the *Church Review* for March, has been reprinted in pamphlet form by Darnell & Upham.

— In a remarkable *Catalogue of Autograph Letters*, just issued by William Evarts Benjamin, 744 Broadway, New York, the original MS. of Hawthorne's sketch, *A London Suburb* (31 pp., 4to.), is priced at \$125.00. Three of Keats's love letters to Fanny Brawne are marked respectively \$150.00, \$125.00, and \$75.00. An autograph poem by Thomas Moore is offered

for \$10.00; a letter by John Howard Payne at the same price; a letter by James Thomson to his bookseller at \$20.00; a letter by Lord Tennyson ("crabbed sort of a letter, rather characteristic") at \$10.00; an original MS. by Voltaire, *Du Théisme*, at \$35.00. Several remarkable specimens of Persian palæography are enumerated in this catalogue, which is of quite unusual interest.

—At the sale of the Kellogg collection of autographs in this city last week a letter by Hawthorne brought \$80.00; the MS. of Leigh Hunt's "Abou Ben Adhem," \$96.00; and a few lines of verse by John Keats, \$26.50.

—From English sources we learn that Mr. Spencer Walpole is to write the life of the late Earl Russell.

—A beginning has been made with the proposed English Dialect Dictionary, the Rev. A. Smythe Palmer, the author of *A Word-hunter's Note-book*, having been appointed editor, and an appeal issued for funds to complete the undertaking. Prof. Skeat has accepted the duties of treasurer and secretary, as it has been deemed desirable to form a separate organization for the carrying out of the preparation of the dictionary, leaving the English Dialect Society to pursue its own work as heretofore. It is estimated that at least £5,000 will be required. The printing and publication of the dictionary will be undertaken by the Syndics of the Cambridge University Press.

—Mr. A. Lawrence Lowell will contribute an article on "The Theory of the Social Compact" to the June number of *The Atlantic*. A paper on "Nursery Classes in School" by Horace E. Scudder will also appear in the same number.

—President Barnard has received many evidences of the favor with which Columbia's doctorate of letters to Miss Amelia B. Edwards is received by the public.

—*Button's Inn*, a story of New York in stage-coach days, by Albion W. Tourgée, is to be published by Roberts Brothers, who have also in press *Ourselves and Our Neighbors*, familiar essays on social topics, by Mrs. Louise Chandler Moulton, and *Songs of the Mexican Seas*, by Joaquin Miller. The next Balzac translation will be *The Alkahest*, by which title only Balzac readers will recognize *La Recherche de l'Absolu*.

—*The Crusade of the Excelsior*, by Bret Harte, is to be published by Houghton, Mifflin & Co.

—Still another change in the book publishing business is to be recorded in the formation of a partnership between Mr. J. G. Cupples and Mr. Alfred Dennis Hurd, the latter gentleman having been for some time connected with the firm of Houghton, Mifflin & Co. Messrs. Cupples & Hurd will conduct a general publishing and retail business at 94 Boylston Street, where handsome quarters are preparing, Mr. Hurd devoting himself to the publishing department and Mr. Cupples to the retail business. The new firm starts out under the most favorable auspices.

—The figure of Mr. John S. Lockwood is once more perceptible on Boston streets after a prolonged absence. Mr. Lockwood has been traveling through the Western States, and returns in renewed health to continue his valuable services as literary agent for public or private buyers of books. It is not because Mr. Lockwood's advertisement appears in this issue of the *Literary World* that we commend him to all

persons engaged in the formation of libraries, as a more than usually intelligent and trustworthy guide.

—Mrs. Margaret J. Preston will contribute to *Lippincott's* for June "Some Records of Philip Bourke Marston," which include private letters of great interest.

—*The Blind Brother*, the \$1,500 prize story, by Homer Greene, just published by T. Y. Crowell & Co., is selling rapidly—being already in its second thousand.

INDEX TO THE PERIODICALS.

(Titles in italics are those of foreign periodicals.)

April.	Quarterly.
Biography, National.	<i>London Quarterly.</i>
Dante's Life.	<i>English Historical Rev.</i>
Greville's Latest Journals. W. E. Gladstone.	<i>Quarterly.</i>
Hobbes of Malmesbury.	<i>Quarterly.</i>
Plantin, Christopher, the Antwerp Printer.	<i>Quarterly.</i>
Shelley, the Character of.	<i>Quarterly.</i>
May.	
Books that Have Helped Me. John Bascom.	Forum.
College Fraternities. Andrew P. White.	Forum.
Irving, Washington, a Glimpse of, at Home.	Century.
Norway and Denmark, the New Literature of.	Princeton Rev.
H. H. Boyesen.	

PUBLICATIONS RECEIVED.

Biography.

HENRY WARD BEECHER. A Sketch of his Career. By Lyman Abbott, D.D., assisted by Rev. S. B. Halliday. Funk & Wagnalls.

THE EARL OF CHATHAM. By Lord Macaulay. Cassell's National Library. Cassell & Co. 10c.

A SKETCH OF THE LIFE AND EPISCOPATE OF THE RIGHT REVEREND ROBERT BICKERSTETH, D.D., BISHOP OF RIPLEY, 1857-1884. By his Son, Montagu Cyril Bickersteth, M.A. E. P. Dutton & Co. \$3.50

MRS. SIDDONS. By Nina A. Kennard. Famous Women Series. Roberts Bros. \$1.00

DANTE: A SKETCH OF HIS LIFE AND WORKS. By May Alden Ward. Roberts Bros. \$1.25

FINAL MEMORIALS OF HENRY WADSWORTH LONGFELLOW. Edited by Samuel Longfellow. Ticknor & Co. \$3.00

Essays and Sketches.

SELECTED ESSAYS OF JOSEPH ADDISON. With an Introduction by C. T. Winchester. Chautauqua Press.

ON THE STUDY OF LITERATURE. By John Morley. Macmillan & Co. 50c.

RURAL HOURS. By Susan Fenimore Cooper. New and Revised Edition. Houghton, Mifflin & Co. \$1.25

Fiction.

GLOW-WORM TALES. By James Payn. Franklin Square Library. Harper & Bros. 20c.

AS COMMON MORTALS. Cassell & Co. 50c.

DAWN. By H. Rider Haggard. Harper & Bros.

THE FLAMINGO FEATHER. By Kirk Munroe. Harper & Bros.

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KING SOLOMON'S MINES. By H. Rider Haggard. Rand, McNally & Co. 25c.

CUORE. An Italian Schoolboy's Journal. A Book for Boys. By Edmondo de Amicis. Translated by Isabel F. Hapgood. T. Y. Crowell & Co. \$1.25

SIGRID, AN ICELANDIC LOVE STORY. By Jon Thoroddsen Thoroddsen. Translated from the Danish by C. Christ. T. Y. Crowell & Co. \$1.25

THE BUCHHOLZ FAMILY. Second Part. By Julius Stinde. Tr. by L. Dora Schmitz. Charles Scribner's Sons. \$1.25

GARRISON GOSSIP: GATHERED IN BLANKHAMPTON. By John Strange Winter. Franklin Square Library. Harper & Bros. 15c.

THE DEVIL'S HAT: a Sketch in Oil. By Melville Phillips. Ticknor & Co. \$1.00

LES MISÉRABLES. Par Victor Hugo. Première partie: Fantine. William R. Jenkins. \$1.00

THE BLIND BROTHER: a Story of the Pennsylvania Coal Mines. By Homer Greene. T. Y. Crowell & Co. 90c.

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PAPERS OF THE AMERICAN HISTORICAL ASSOCIATION. Vol. I. G. P. Putnam's Sons.

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The Literary World.

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FINAL MEMORIALS OF LONGFELLOW.*

WITH these *Final Memorials* the story of Longfellow's life, as depicted in his letters and journals, is rounded out and made complete. The two preceding volumes from the hands of the same discriminating and careful editor were wonderfully rich in the records of the poet's personality and life-work, but the wealth of material was not exhausted, as the decided interest of this supplementary volume demonstrates. Beginning with a fragment from an early journal, written during Longfellow's first visit to Europe in 1829, and a picturesque account of the burning of Riddarholms Church at Stockholm in 1835, the book contains some fifty pages of correspondence made up of letters from and to George Ticknor, Nathaniel Hawthorne, N. P. Willis, E. A. Poe, G. W. Greene, Esaias Tegnér, Charles Sumner, J. L. Motley, Josiah Quincy, John Forster, R. W. Emerson, Frederika Bremer, A. H. Clough, and others whose names are equally familiar. The correspond-

* Final Memorials of Henry Wadsworth Longfellow. Edited by Samuel Longfellow. Ticknor & Co. \$3.00.

ence with Charles Sumner is of especial interest and is extended. Then come extracts from journals and selected letters, covering the last fifteen years of Longfellow's life with admirable fullness. These are followed by a number of reminiscences from valued sources, selections from the poet's note-book, fragments of unpublished verse, an appendix containing among other things the genealogy of Longfellow, and a bibliography from the *Literary World*. Among the illustrations are two portraits not hitherto known to the public, one from a photograph taken in 1868, the other from the crayon drawing made by Samuel Lawrence in 1854; fac-similes of three pencil drawings by Longfellow himself, one representing the poet in his easy-chair; views of the Cragie House from the west and north; and a view of Longfellow's bust as it stands in the poets' corner of Westminster Abbey.

Only with difficulty could one find a page without a record worthy of being treasured. Of *Hyperion* Longfellow writes to G. W. Greene in 1841: "It is a *sincere* book, showing the passage of a morbid mind into a purer and healthier state." On February 10, 1848, Hawthorne says in a friendly note: "The idea of a history of Acadie takes my fancy greatly. . . We will talk it over." And later on, in the same year, Hawthorne commends Thoreau as "well worth knowing; he is a man of thought and originality, with a certain iron-poker-ishness, an uncompromising stiffness in his mental character which is interesting, though it grows rather wearisome on close and frequent acquaintance." In a letter by T. G. Appleton, written from London in 1856, we come upon this:

The Brownings are a happy couple—happy in their affection and their genius. He is a fine, fresh, open nature, full of life and spring, and evidently has little of the dreamy element of Wordsworth and others. She is a little concentrated nightingale, living in a bower of curls, her heart throbbing against the bars of the world.

Naturally, however, the greatest interest attaches to the selections from the journals of Longfellow and to his own letters. In 1866 he writes to Charles Sumner an urgent appeal in behalf of a copyright convention between the United States and England. Of his translation of Dante he writes in 1867: "The only merit my book has is that it is exactly what Dante says, and not what the translator imagines he might have said if he had been an Englishman." As may be imagined, Longfellow records in his journal the impressions made upon him by men and books. Under the date of 1866 is a mention of Mr. Howells as "a very clever and cultivated young man." "I never read a book that made me sadder," is the comment on the Greek Anthology. George Eliot's *Legend of Jubal* he found to be "a poem of a good deal of power, but in parts rather confused." He objects to parodies because "the better they are done, the worse they are in their effects; for one ever after

sees them making faces behind the original." Taine's history of English literature he praises warmly as "a prodigiously clever book." The most deeply pathetic lines in the volume are those referring to a visit from Agassiz. "He said, 'I cannot work,' and put his face in his hands and wept."

There can be no doubt that all devoted admirers of Longfellow's genius will be glad to have this volume, which contains so much worthy of preservation. Its careful and skillful compiler closes his preface with these words:

There remains yet one book to be written, as it is hoped, by some intimate friend of Mr. Longfellow—a compact Life, for which this volume and its predecessors may be *mémoires pour servir*; but as far as the present editor is concerned, these memorials are *final*.

GENERAL FREMONT'S MEMOIRS.*

AFTER the lapse of a third of a century we are at length to have from General Frémont a full account of the explorations which, during the period from 1842 to 1854, opened the way for the westward course of American empire. If to these we add the momentous political and military events in which General Frémont has taken part—the conquest of California, the presidential campaign of 1856, and the Civil War—we realize at once the scope of his reminiscences and their probable importance as a contribution to history. Mrs. Frémont in an introductory note tells us how for thirty years the boxes containing the materials for the book have been carefully guarded, passing once through the ordeal of fire and fortunately escaping unscathed. The narrative of the expeditions was to have been issued in 1856 by Mr. George Childs, but the work was delayed, the contract finally cancelled, and Mr. Childs reimbursed for all expenditures. "The time for writing did not seem to come. Private affairs in California, then our war, and again private business until now."

Meanwhile the memory of the ante-bellum earth conquest has passed from the public mind. The new generation knows nothing of the romantic experiences of these advance guards of the western expansion, and to them the story will be like a vital chapter from the chronicle of a forgotten era. With General Frémont at the opening of these memoirs we are at once taken back to primitive conditions, to the time when almost the whole region beyond the Mississippi was *terra incognita* save to a few wandering fur traders or daring hunters of the wild animals that abounded throughout the Rocky Mountain fastnesses. General Frémont shows us the characteristics of this country as it appeared in all its pristine grandeur and beauty to his unaccustomed eyes. Two

* Memoirs of My Life. By John Charles Frémont. With a Sketch of the Life of Senator Benton by Jessie Benton Frémont. Parts I-III. Belford, Clarke & Co. Each 50c.

introductory chapters relate to events in the author's early life, including the two expeditions with Nicollet, ending in 1840. Then we enter upon the account of Frémont's first expedition to the South Pass, when he traced the Great Platte to its source, looked out upon the head-waters of the Colorado, and ascended the loftiest peak of the Rocky Mountains, "until then untrodden by any known human being."

The narrative flows on evenly and simply without pretentious claims and devoid of rhetorical embellishments. General Frémont tells the story of his deeds in a manner that never fails to hold attention and with modesty and convincing sincerity. In rehearsing the many trials, hardships, and dangers to which he and his companions were subjected, he magnifies nothing, gives each fact its proper place, relates everything as if he were an outside observer. When, after incredible toil and suffering, his little party gain the summit of Frémont Peak, he pauses to tell us about "a solitary bee" that "came winging his flight from the eastern valley, and lit on the knee of one of the men." The barometrical observations are recorded, the outlook briefly described, the bearing of distant ridges noted, the geological formation explained—all in the space of a quarto page. At two o'clock the descent was begun and a "little cache of dried meat and coffee" reached at nightfall.

Though the moon was bright, the road was full of precipices, and the fatigue of the day had been great. We therefore abandoned the idea of rejoining our friends, and lay down on the rock, and, in spite of the cold, slept soundly.

The superb illustrations which accompany General Frémont's *Memoirs* must have a word or two of comment. The views of scenery are largely from a series of daguerre pictures made into photographs by Brady under General Frémont's supervision, and exquisitely engraved on wood and steel. There are also a number of fine portraits of historical personages from authentic sources.

AN EPIQUEUREAN JOURNEY.*

MR. JOHN BELL BOUTON has no liking for tramp trips or for any sort of roughing it. The best is good enough for him. The story of his epicurean journey begins with an account of the passage from Paris to Nice by the *train de luxe*—two first-class fares with "special charges," \$95.13! The *train de luxe* is got up in the "Mann boudoir" style, and Mr. Bouton found the service to justify the outlay. The remainder of the journey is not associated with such assertive luxury, but the story is told with the air of a man who stops only at first-class hotels and to whom "money is no object." There is nothing offensive, however, in Mr. Bouton's manner of narration—far otherwise. He shows himself to

be a bright and observant traveler; one not disposed to accept traditional views, but on the contrary inclined to see things with his own eyes and to judge them by the standards of a cultivated American. Naturally, because of the favorable conditions under which he made his roundabout tour, he finds little to grumble at. It is certainly a pleasure to make the rounds of Europe with a guide so uniformly good-humored and so well qualified to extract pleasure even from the most hackneyed scenes.

Mr. Bouton goes on his way from Nice to Rome, taking a look at Monte Carlo, describing two or three of the "types;" passes a night in Genoa harbor on board a freight steamer; and gets to the Eternal City in time for the Good Friday and Easter services at St. Peter's. Mr. Bouton goes by rail to Pæstum, where "quinine is as indispensable to the cautious visitor now as a pistol was thirty years ago;" has something to say about the fresh diggings at Pompeii; spends an hour in the seismological observatory on Vesuvius; studies the question of the value of the eucalyptus as a check on malaria; hears a fine sermon in the Duomo at Florence; observes the Florentine election methods, finding them to be curiously similar to those of New York. In the Protestant cemetery at Rome he visits Shelley's grave,

curious to see if anything had been done for Shelley by his ardent admirers since 1883. Not there is the old small stone flat on the earth, looking moldier than ever. The inscription "*Cor Cordium*" is filled in with dirt. A weed, looking like burdock, grows rankly about the grave. There is not a flower near it, unless one should count in a withered and blackened rose which some pitying soul had thrown down on the center of the dingy marble slab. This may have been lying there for two or three months. I dare say fragments of it will be found there a year hence unless the wind blows them away; for it is evident that Shelley's tombstone is never swept and cleaned except by the elements.

The journey continues northward into Switzerland through the New England-like meadows and neat villages of upper Italy. Alpine matters are treated with discretion, and then come glimpses of Carlsbad, Prague, Dresden, and the military atmosphere of Berlin.

If up to this point Mr. Bouton has found only pleasurable impressions to record, with the crossing of the Russian frontier he is in a mental condition which can best be described as chronic ecstasy. Russian conveniences for travel are perfect; the summer climate is delightful, for there is no dust to speak of and the mercury rarely rises to 80° F. in the shade; St. Petersburg, except for its signs and golden domes, is like a compound of Chicago and Washington. Mr. Bouton warns his readers not to accept English estimates of Russia, which, he says, are inspired by jealousy. He saw not a single case of intoxication in the Russian dominions; officials he found to be considerate and polite, and free from taint of bribery; Russian seriousness of countenance is

the characteristic gravity of semi-Orientals; there are, proportionately, no more Nihilists in Russia than there are Socialists in Germany or Anarchists in Chicago; "the Tsar enjoys the confidence and love of the vast majority of his people."

Russia may safely challenge the rest of Europe to exhibit a parallel to the comparative progress, social and political, which she has made in the past thirty years. When the Cossack waters his horse in the Bosphorus, and looks down into India from his outpost in the Solymon mountains, jealous powers will lament his irresistible advance. But Americans cannot share their regrets, believing that civilization and liberty may be borne in his train as surely as in that of any other aggressive member of the great European family.

Mr. Bouton's book closes with several agreeable chapters devoted to Russian Finland, Sweden, and Norway. Here as elsewhere the volume is instructive and entertaining, with that air of amiable *camaraderie* which characterizes all that Mr. Bouton writes.

PROF. ROBERTS'S IN DIVERS TONES.*

THE title of Prof. Roberts's second volume of poems is aptly chosen. The contents are indeed *In Divers Tones*, and, we may add, of very unequal merit. The author has a quick but untrained imagination which is not always capable of sustained flights. Yet the dominant note is thoroughly poetical, for here is a man who is capable of seeing new things and of seeing old things in new lights; whose many-colored fancies come thick and fast under adequate stimulus; who looks for beauty and finds it more or less complete on every hand; who holds to the ennobling emotions; and who sings of his Canadian home-haunts with a high and earnest patriotism. Prof. Roberts's verses have therefore the essential and fundamental element of sincerity; they are not manufactured in conformity with artificial ideals; and they are in respect to technique of a quality that elicits admiration. The workmanship is strong and sound if not always finely finished. Metrical blemishes and inharmonious attempts at rhyme are not frequent enough to annoy a reader who looks for something better than skillful word-mongering. There is in the book both promise and performance of more than ordinary significance.

The themes to which these poems are fitted are as varied as the tones in which they are expressed. An apostrophe to Canada as the "giant-limbed" "child of the nations" about "to front the world alone"; the fate of Actæon; an afternoon reverie by "the green plains of Tantramar"; a dream of Pompeii; a serenade worthy of a Spanish minstrel; an Indian legend; a love song—these follow one another in unstudied sequence. The verbal felicity of many of Prof. Roberts's lines is noteworthy. He

* Roundabout to Moscow: An Epicurean Journey. By John Bell Bouton. D. Appleton & Co. \$1.50.

* In Divers Tones. By Charles G. D. Roberts. D. Lothrop Co.

speaks of the gods indifferent to human welfare,

Girt with their purples of perpetual peace.

He walks the marshes along the dikes of Westmoreland:

Waist-deep in dusty-blossomed grass
I watch the swooping breezes pass.

In sudden, long, pale lines, that flee
Up the deep breast of this green sea.

Nor are the homeliest themes distasteful to Prof. Roberts's swift-flitting muse: witness this sonnet:

THE POTATO HARVEST.

A high bare field, brown from the plough, and borne
Aslant from sunset; amber wastes of sky
Washing the ridge; a clamor of crows that fly
In from the wide flats where the spent tides mourn,
To yon their rocking roosts in pines wind-torn;
A line of gray snake-fence, that zigzags by
A pond, and cattle; from the homestead nigh
The long deep summonings of the supper horn.

Black on the ridge, against that lovely flush,
A cart, and stoop-necked oxen; ranged beside,
Some barrels; and the day-worn harvest folk,
Here emptying their baskets, jar the hush
With hollow thunders; down the dusk hillside
Lumbers the wain; and day fades out like smoke.

MR. RUSKIN'S PRÆTERITA.*

NO one can complain that Mr. Ruskin's *Præterita* abates in interest as the story of the author's life proceeds; indeed we are inclined to say that every installment is more fascinating than that which went before. This tenth chapter of the second volume has some particularly enticing bits of autobiography. At the beginning of it Mr. Ruskin records the completion of *Modern Painters*, which was written, he tells us, with two ends in view. The first was to explain to himself and demonstrate to others the nature of beauty as manifested "through all the happy conditions of living organism;" the second, "to explain and illustrate the power of two schools of art unknown to the British public"—that of Angelico and Tintoret. As to how far these ends were accomplished he is uncertain. The book he thinks "is usually read only for its pretty passages; its theory of beauty is scarcely ever noticed, its praise of Tintoret has never obtained the purchase of any good example of him for the National Gallery." The style of *Modern Painters* was "formed on a new model," suggested by Osborne Gordon.

I was old enough now to feel that neither Johnsonian balance nor Byronic alliteration were ultimate virtues in English prose; and I had been reading with care, on Gordon's counsel, both for its arguments and its English, Richard Hooker's *Ecclesiastical Polity*. I had always a trick of imitating, more or less, the last book I had read with admiration; and it further seemed to me that for the purposes of argument (and my own theme was, according to my notion, to be argued out invincibly) Hooker's English was the perfectest existing model. At all events, I did the best I then knew how, leaving no passage till I had put as much thought into it as it could be made to carry, and chosen the words with the utmost precision and tune I could give them.

After that he was really tired for the first

time in his life, and with his father and mother went sight-seeing to Italy. Then it was that the younger man began showing the older all the new discoveries in architecture and painting; and Ruskin, senior, although he had often wept over the "pretty passages" of *Modern Painters*, as they were read to him at the breakfast table, being unreconciled to his son's "total resignation of the art of poetry," and impatient with his "constant habit of making little patches and scratches of the sections and fractions of things in a note-book," was inclined to hold to other opinions.

We had been entirely of one mind about the carved porches of Abbeville and living pictures of Vandyck; but when my father now found himself required to admire also flat walls, striped like the striped calico of an American flag, and oval-eyed saints like the figures on a Chinese teacup, he grew restive. . . . And I was the more viciously stubborn in taking my own way, just because everybody was with him in these opinions; and I was more and more persuaded every day that everybody was always wrong.

Crossmount was the shooting-lodge of William Macdonald in Scotland, whither Mr. Ruskin went on invitation of the "thin, dark Highlander" with whom he had formed a friendship. Here he foreswore fashionable amusement and set himself "to the laborious eradication of a crop of thistles."

The thistle-field at Crossmount was an inheritance of amethystine treasure to me; and the working hours in it are among the few in my life which I remember with entire serenity—as being certain I could have spent them no better. For I had wise—though I say it—thoughts in them, too many to set down here (they are scattered afterwards up and down in *Fors and Mynera Pulveris*) and wholesome sleep after them, in spite of the owls, who were many, in the clumps of pine by Tummel shore.

And then he goes on to explain how half his power of ascertaining facts of any kind connected with the arts is in his stern habit of doing things with his own hands. When he had to direct road-making at Oxford he learned to break stones; learned of an Irish street-crossing sweeper what could be taught of sweeping, but found himself in that matter nearly a match; worked with a carpenter till he "could take an even shaving six feet long off a board; and painted enough with properly and delightfully soppy green paint to feel the master's superiority in the use of a blunt brush." Of all mechanical instruments he found the trowel most difficult of management, and abandoned all hope of attaining skill with it except at the sacrifice "of any future literary or political career."

The chapter closes with references to home-life again; to morning hours spent in the study of tree-branches and fine days passed in minutely sketching the herbage of the fields, learning once for all that flowers were not to be dissected or magnified, but to be watched as they grow in association with earth, air, dew, and sunshine, that we may thereby discover "the constant working of Omnipotent kindness." At the last come hints of a time of spiritual trial ("all that I had been taught had to be questioned;

all that I had trusted, proved"); and of the solace got from communion with nature in lonely walks, of which the impressions are given in a final outburst of the purest poetry ever written in prose.

SARACINESCA.*

WITH the possible exception of *A Roman Singer*, we do not remember that Mr. Crawford has ever given to the public more true, sound, brilliant work than is to be found in the pages of his *Saracinesca*. It is a story of Rome, of the Rome of twenty years ago, when the Eternal City was still peopled solely by Romans, when Cardinal Antonelli was making the struggle for the preservation of the temporal power, when a paternal government administered state and municipal affairs, when, finally, patriarchal family life—of which foreigners generally know so little, and of which Mr. Crawford tells us so much—was still the dominant factor in Roman society. Mr. Crawford takes us to the inner circle of the patricians of those days and shows us every phase of their existence. The unmistakable Roman manner, the clannish and federative spirit, the Italian simplicity, aiming always at immediate expression of its emotions, are clearly depicted in Mr. Crawford's book. The characters are not always perhaps as human as we could wish. Don Giovanni Saracinesca and the Duchessa d'Astrardente move sometimes in the clouds of immaterial romance, but the story of their love is told with a passionate reserve which leads to striking effects. The scoundrel, Ugo del Ferice, and his tool, Madame Mayer, form an effective contrast to the principal personages, their machinations being rewarded with poetic justice. Then there are the old prince, Giovanni's father, a primitive soul, full of fire and holding firmly to the traditions of his race; the Duca d'Astrardente, a grotesque yet pitiful specimen of an aged fop; and the French painter, Anastase Gouache, whose charming qualities render him very lovable. But what one remembers with most pleasure is the general effect of the whole book, which remains in the memory as a notably successful delineation of a by-gone era. Still the narrative is not wanting in incidents and descriptions of a kind to stir the emotions. The account of the duel between Giovanni and Del Ferice is not soon to be forgotten; or the death scene of Astrardente; or the interview between Donna Tullia and Corona; or the splendid pictures of scenery scattered through the chapters dealing with the lives of the two lovers at their country estates. The story itself is direct and simple; there is not much attempt at a plot, and the climax is easily foreseen; yet there is no lack of dramatic situations, and all is managed with a skill that may be

* *Præterita*. Outlines of Scenes and Thoughts Perhaps Worthy of Memory in My Past Life. By John Ruskin, LL.D. Vol. II. Chap. X: Crossmount. John Wiley & Sons. 25 cents.

* *Saracinesca*. By F. Marion Crawford. Macmillan & Co. \$1.50.

unequal, but is nevertheless capable of remarkable results. In Giovanni and Corona the author has created two characters whose possibilities are boldly foreshadowed. Giovanni, a noble type, strong of mind, self-centered, cool-headed, ambitious; Corona, idealistic, firm of spirit, passionate—what may they not accomplish? And it is to the development of the possibilities so foreshadowed that Mr. Crawford proposes to devote a separate narrative. If it fulfills the promise of this first part, it will be a masterpiece.

DANTE AND HIS CIRCLE.

EXCELLENT guides for those entering upon an examination of the life and works of Dante are appearing nowadays in significant number. A few weeks ago we noticed Dr. Scratzini's *Handbook* as translated by Mr. Davidson—a book designed for the student, and perhaps not wholly within the grasp of the reader who without special qualification demands a general knowledge of Dante as man and poet. This demand the *Sketch*,* by May Alden Ward, is well qualified to meet and gratify. The author's aim is to give a bird's-eye view of the times in which Dante lived, of his own life, and of the great works upon which his fame rests. The best authorities have been consulted and have been used with discretion. In a series of gracefully written paragraphs we are shown the growth of Florence, the strife between Guelph and Ghibelline, and the events in which Dante took a part up to the time of his exile; then comes a glance at his wanderings, as far as they can be traced, his manly rejection of pardon, and his last years at Verona and Ravenna—all clearly depicted, largely in well-selected quotations from contemporary sources, with no attempt to introduce details (which would be out of the question in a book of such small compass), but in a way to preserve a picturesque interest and to express by suggestion the ideas which held sway during the period of Dante's life. Seven chapters are given to expositions of Dante's writings from the *Vita Nuova* to the *Paradiso*, the *De Monarchica* and other Latin works getting a chapter by themselves. At the end an account of the six hundredth anniversary; a select bibliography, brief but useful to the beginner in Dante study; and a good index. It must be borne in mind that Miss Ward makes no attempt to unfold the symbolism of Dante, but simply undertakes to tell the story of what he wrote, leaving any and all allegorical interpretations for further investigation. Her book is a modest, helpful, suggestive outline, from which readers may go to Miss Rossetti's *Shadow of Dante* with a firm basis of fact as a foundation for speculative inquiry.

More scholarly and recondite and taking

* Dante: A Sketch of His Life and Works. By May Alden Ward. Roberts Bros. \$1.25.

the reader to the very heart of the Italian poetry of the twelfth and thirteenth centuries, and exhibiting the author of the *Divine Comedy* in his relations to immediate predecessors and contemporaries, is Rossetti's *Dante and His Circle*,* of which this handsome American reprint of the revised and rearranged edition is very welcome. First published in 1861 as *The Early Italian Poets*, the book was practically made over and reissued under its present title in 1874, and has found many to cherish its fine qualities, for to the majority even of advanced students it brings a wonderfully rich store of poetry gathered with loving care and rendered into forms of rare originality and lasting charm. The *Vita Nuova* is here, exquisitely translated, and Dante's miscellaneous minor verse; and after these, selections from the writings of the thirteen who made up the Dantean circle, undue prominence being given, perhaps, to that graceless scamp, Cecco Angioliere; and then the predecessors of Dante—in all nearly three score poets, exhibited in melodious English faithful to the antique metres, and elucidated by abundant comment. The book is one to attract not alone the prospective student of Dante, but every lover of true poetry, and to all such it is of priceless value.

* Dante and His Circle: with the Italian Poets Preceding Him. By Dante Gabriel Rossetti. Roberts Bros. \$2.00.

DR. J. DUNBAR HYLTON'S ARTELOISE.*

J. DUNBAR HYLTON, M.D., LL.D., has broken loose again, this time with a production of some 8,640 lines called *Arteloise*, purporting to be a romance of "King Arthur and Knights of the Round Table." To the concoction of this astonishing epic Dr. J. Dunbar Hylton has devoted his magnificent energies with a fervor that shrinks from no situation of "derring do." To say that in *Arteloise* Dr. J. Dunbar Hylton revels in gore is to put it mildly. We could not, in the comparatively brief space at our disposal, undertake a bare enumeration of the times that his champion hero, Sir Beau de Main, carves a ferocious demon and deluges the surrounding landscape with the creature's exuberant life blood. It is safe to say that something of the sort happens once in every three pages of the narrative. On one "eventful occasion" the hero, being hard pressed, seizes "a fallen tree" from the "mountain's craggy side" and immediately jams it down the dragon's throat:

Right to its mouth of roaring flame
The keen, sharp-pointed timber came,
Then down that gulf of flame with force
Immense that timber took its course.

* *Arteloise. A Romance of King Arthur and Knights of the Round Table.* By J. Dunbar Hylton, M.D., LL.D. Palmyra, N. J.: The Hylton Publishing Co.

Whichever way he turn'd or strove
The spear the knight still deeper drove,
Still held the monster on his fair,
And saw his eyeballs fiercer glare.

Then Griselda, who is standing by, makes a speech, in which she proclaims her purpose of aiding the knight to "quell" the "grisly foe"; so she shoots an arrow into each "eyeball's horrid glow," and the "riven orbs" "gush out" in "streams," after which Dr. J. Dunbar Hylton remarks that the "structure" of each "orb" was "ghastly rent," and "all trace of light" thereby "destroyed." Sir Beau de Main "lopped off the monster's head," the usual "torrent grim of reeking gore" follows, and the useless occiput cast from the hero's hand:

O'er giddy heights down mountains sped
With sounds infernal, grim, and dread.

It will be seen that when Dr. J. Dunbar Hylton gets hold of a poetical idea he plays it, as a crude Westerner would say, for all it is worth. Of Clotilda he tells us:

Her white round arms were like the down
That waves upon the autumn field,
That with snowy loveliness doth crown
The dark brown hulls that it did yield—

by which ingenious paraphrase, we take it, the poet means to say that her arms were like rolls of cotton. The "sporting nymphs" described on page 103 show a fair degree of determination:

Though sun and moon and earth should fall,
And ruin wreck the planets all,
They would not fail that lip to taste
And feel that arm around their waist.

Whose arm and whose lip deponent saith not; this is one of the mysteries which the romance of *Arteloise* leaves unsolved.

THEOLOGY.

His Star in the East. By Leighton Parks. [Houghton, Mifflin & Co. \$1.50.] This "Study in the Early Aryan Religions," by the broad-minded rector of Emmanuel Church, Boston, is based on a course of lectures delivered before the Lowell Institute in 1885. Its generous spirit toward other faiths than that in which we have been reared is indicated by the motto on the title-page from Matthew Arnold:

The Unseen Power, whose eye
Forever doth accompany mankind,
Hath looked on no religion scornfully
That man did ever find.

Mr. Parks has traveled in China, Japan, and India, and returned convinced that "in every nation he that feareth God is accepted of Him," and he disposes of the vexed question of the salvation of the heathen from a true appreciation of the good in every religion. Like James Freeman Clarke, he finds that all other religions have been preparatory to the best of all. Christianity is, however, not to be forced upon India as the absolute truth in place of Hinduism and Buddhism, considered to be only falsehood; but it is to stand the test of judicial comparison with other faiths, and to win its way gradually through the force of its superior reasonableness. With the exception of "Kamma" for "Karma," we have found Mr. Parks's "study" true to the best authorities, while making no pretense to special scholarship; and we wish it may obtain

the wide reading its fine and catholic spirit deserves.

Protestant Episcopal Doctrine and Church Unity. By Rev. C. M. Butler, D.D. [Thomas Whittaker. New York: 60c.] Rev. Dr. Butler is an opponent of the exclusive and sacerdotal views which he maintains prevail in the Episcopal Church, and hopes for a union of evangelical churches on the basis of a moderate episcopacy. But until Rev. Dr. Butler and his sympathizers can arrest the development which he discovers to be taking place "into a doctrinal and spectacular semi-Romanism," which "seems to be going forward with accelerated speed," it would seem to an outsider that invitations to other denominations to come in and join the controversy between High and Low must remain fruitless. The book, therefore, reduces itself to an argument against the "semi-Romanists," and as such is of interest.

Organic Union of Canadian Churches. By the Very Rev. James Carmichael, Dean of Montreal. [Montreal: Dawson Bros.] Dean Carmichael makes a very earnest plea for the incorporation of Methodism and Presbyterianism into the Church of England in Canada, based on a minute comparison of the doctrines, ceremonies, and politics of the three bodies. The crucial point is, he sees, the question of government, and he leaves this to the Divine Being for settlement. The worldly would be apt to say that the gods help those who help themselves, and that so strong a friend of union as Dean Carmichael might have suggested some feasible method by means of which the change he advocates is to be brought about.

The New Psychic Studies in their Relation to Christian Thought. By Franklin Johnson, D.D. [Funk & Wagnalls. 75c.] This is simply an extended book notice of the very miscellaneous mass of matter shot out in three large volumes by the English Society for Psychical Research, the actual managers of which show, as some one has said, an industry only equaled by their gullibility. Rev. Dr. Johnson does not appear to be a person qualified to sift out the few grains of wheat in all this monstrous amount of chaff, and why "Christian thought" will trouble itself much about the whole business, he fails to make plain.

Echoes of Bible History. By W. Pakenham Walsh, D.D., Bishop of Ossory, etc. [Thomas Whittaker. \$1.50.] As "corroborative testimony" of the truth and accuracy of holy writ—echoes, so to speak, heard in regions silent during many long centuries—Bishop Walsh cites in this volume examples of minute agreement between the Old Testament and ancient monumental records of oriental countries, both as to historical statements, including some cases where discrepancy has been supposed to exist, and as to manners and customs. The most important topics, it seems to us, are: the deluge; the genealogy of the sons of Noah; the experiences of Joseph and other descendants of Israel in Egypt, and their relation with the history of that land of wonderful antiquity; and the interconnection of the Jewish nation in late ages with the great empires of Eastern Asia. The writer believes that these historical evidences of the Old Testament's accuracy have been growing more abundant at a period when most needed because of recent attacks made from the side of science. Probably the chief value of this work,

for private libraries and those of Sunday-schools and guilds or other societies, lies in its freshness, its variety of information, rendered more useful by the illustrations and index, and its clearness and simplicity of language.

Sermons. By the Rev. George Leeds, D.D., late rector of Grace Church, Baltimore. With Portrait. [E. P. Dutton & Co. \$1.75.] In these sermons, written without thought of publication, the style is clear and graceful rather than deep and logical; there is almost entire absence of doctrine, but plain evidence of the author's ripened Christian character. We notice occasional small errors, either of writer or of proof reader, and apparently the unorthodox application (p. 68) of the pronoun *it* to the Holy Spirit. The author's friends and parishioners who may purchase the book will doubtless prize highly the handsome portrait on steel which forms the frontispiece.

MINOR NOTICES.

A Sketch of the Life and Episcopate of the Right Reverend Robert Bickersteth, D.D., Bishop of Ripon, 1857-1884. By his son, Montagu Cyril Bickersteth, M.A. [E. P. Dutton & Co. \$3.50.] The character depicted in this earnest memoir is of a type concerning which the world cannot hear too much. Purity of principle, singleness of aim, unwearied industry, inexhaustible cheerfulness—these qualities he possessed to a high degree, and he devoted them zealously to his chosen life work "as a standard bearer in the front ranks of evangelical churchmen." Robert Bickersteth belonged with the working bishops, and in all the dignity of his high office he never lost an opportunity however humble for doing his Master's work. The most interesting chapters in the biography are those devoted to his six years' labors as rector of St. Giles's from 1851 to 1857. This parish embraced a population of about 40,000 souls, composing "a dense mass of pauperism and crime, like a festering sore in the heart of London." In one street there were thirteen houses in a row containing a population of 1,300; frequently from ten to twenty persons were found living in one room. Dr. Bickersteth saw at once that social or moral amelioration was out of the question till the physical condition of this wretched multitude was relieved, and to this he turned his energies, obtaining remarkable results. The same clear judgment and administrative ability were exemplified throughout his entire career, which is here related with sincerity and discrimination.

The World as We Saw It. By Mrs. Amos R. Little. [Cupples & Hurd. \$7.50.] This journal of a "leisurely trip around the world" is made into a sumptuous quarto volume which ought to gratify the writer and her friends. We are sorry to say that it contains nothing of any value to the reading public, for it traverses well-worn roads and reveals no new thing throughout the entire route from Philadelphia to London. The illustrations, of which there are many, deserve a word of praise. They are photographs, full-page in size, are admirably selected as to subjects, and are exquisitely printed. In looking at them one could wish that he had them and a few hundred more of the same sort in a portfolio convenient for inspection.

ENGLISH OPINIONS.

Mr. Crawford is a first-rate story-teller, but he is not a poet, and therefore his characters, "thought out as ethical specimens," types themselves and studied from types, want the ideal touch, the spark of divine life which would give them a human claim to our sympathy. He sees them in a white light, from the outside, without that background of imagination which a novel wants to be perfect just as much as a picture. And this matter-of-fact-ness, mixed as it is with noble thoughts, fine descriptions, vivid and stirring situations—these drawn with a pencil not always the most refined, but this is another side of the want we have hinted at—is the reason why we call the book unequal. It is to be found, if we consider, in all the books Mr. Crawford has written. All of them have cleverness, strength, interest, brilliancy; not one of them has pathos, or that strange gift which in far weaker hands can fill the eyes with tears, and without which no picture of human life can have that ideal truth which is the highest. — *The Spectator*.

Given his characters—and they do not vary very much, except over a long period—any constant reader of Mr. Black would be able to construct any of his novels with a considerable degree of accuracy. This makes them rather difficult to review, because almost any indication of the general structure of the story is enough to give such a reader as we have suggested (and who that reads novels at all is not a constant reader of Mr. Black's?) a pretty correct idea of the details and *denouement*. We must therefore confine ourselves in this regard to saying that *Sabina Zembra*, though, like most of the author's books, it is over-diluted with description, and at times a little irritating by reason of mannerisms—such as the trick of making people say "Oh! yes," in the middle of their discourses, or the constant use (borrowed from America) of a pleonastic "along" with verbs of motion—has more stuff in it than anything Mr. Black has produced for some time past. — *The Athenæum*.

There is not, to my mind, any true criticism in mincing matters, in qualifying the good as abstractedly imperfect, or the bad as containing the potentiality of goodness. If to be reminded in every line of the Homeric method and fluency of narration; if to have the figures of Odysseus, and Nausicaa, and Alcinoos, acting and speaking with the same straightforward simplicity as they use in the original; if to find on every page lines that recall Homer at his best, and Mr. Morris's best work elsewhere; if to feel everywhere the sunlight "of that old-world morn"—if, I repeat, the presence of these merits makes a good translation of Homer, then I think this is not only the best verse translation of any part of Homer that I have ever seen, but one of the best literary efforts, in this kind, that we possess. — *E. D. A. Morshead in the Academy*.

We read Mr. Morris with the sense that, with all his talent, he is giving us not Homer, but Homer lamed and hobbled through the translator's totally false conception of Homer's childishness and inarticulateness. We should have thought that never was a poet so perfectly articulate as Homer, so strong in his sense of the dignity and simplicity of life and home, of war and peace, of love and hate, of truth and craft, of Nature and Art, of gods and men. Mr. Morris has dressed up the most vivid and masterly of poets in a quaint garb, borrowed from a number of different and inconsistent costumes, and the effect to us is very undignified. In Homer himself, dignity is never lost. — *The Spectator*.

Mr. Whipple is an example of a good deal of what is best in American letters and society. He was a literary business man of peculiarly unassuming character. He seems to have had the gift of making friendships without pushing for them, and his critical ability, though not of the highest order, was studious and cultivated. His mind was receptive and appreciative, contemplative rather than acute. One would say that he was too sympathetic to keep his judgment independent, and that his admiration often carried him too far. — *The Athenæum*.

The Literary World.

BOSTON, MAY 28, 1887.

Entered at the Post Office at Boston, Mass., as second-class matter.

. There is talk of the establishment in this city of a weekly journal devoted to social matters, the fine arts, the drama, music, and literature, and to be called *The Twentieth Century*. The editorial staff as announced contains favorably known names. The title is so optimistic that for the present we shall content ourselves with hoping that the projected periodical may live to see its proposed cognomen justified. The new craft manifestly has Youth on the prow; we trust that Pleasure may preside at the helm.

. As far as we can learn the much-heralded "Authors' Club" of Boston perished before it had achieved the dignity of actual existence. The projectors have the fact to console them that Boston has an abundance of clubs where authors are welcomed, and it is not probable that the intellectual environment will suffer by the failure of the proposed organization. Still, the scheme was so good in theory that it cannot be allowed to perish without regret. We picture the aforesaid "Authors' Club" in ghostly reverie, quoting that famous epitaph of Cheltenham Churchyard:

It is so soon that I am done for,
I wonder what I was begun for.

. A sensation has been made in London by the publication of the *Life of Rosina, Lady Lytton*, by her executrix, Louisa Devey, who has included in the work extracts from Lady Lytton's autobiography and other highly significant documents. Lady Lytton is compared as a writer to Mrs. Carlyle, and the book in its portrayal of Edward Bulwer is regarded as an astonishing revelation. The author of *Kenelm Chillingly*, as depicted by his wife and servants, appears as "one of the most brutal men that ever attained a niche in the temple of fame," a life-long humbug, "a bully, a liar, and a miser." This, however, is only one side of the story. The present Earl of Lytton is not the man to allow his father's character to go undefended, so we may expect from him an equally lively refutation.

. The exigencies of current criticism sometimes make trying demands upon the versatility of newspaper reviewers. When book after book is heralded as "the greatest of the age," or, with conspicuous conservatism, as "the finest of the season," one wonders where the stream of laudation will stop, and what the result would be if the superlative adjectives were by any chance to be applied to books which were not the greatest of the age or the finest of the season! Or do the habitual readers of such notices accept them as they do patent medicine advertisements, and make the usual discount of seventy-five per cent in the interest of truth? For "greatest" and "finest," etc., etc., read in commercial phraseology "fair to middling"—and for "fair to middling," what? Well, one must not carry the reduction of scale too far. A book that is only "fair to middling" in these days is not worthy of consideration.

. An ambitious undertaking in periodical literature is outlined in the prospectus of the

Modern Muse, a quarterly magazine, of which C. W. Moulton & Co., Buffalo, N. Y., are to be the publishers. The *Modern Muse* will be devoted exclusively to poetry and the study of poetry; it will publish contributions from the best known American and English writers, and authors living and dead will be represented by selections and extracts, accompanied by biographical and critical notes, while "all the best and brightest productions that appear in the current American and English periodicals" will be reprinted in the *Modern Muse*. In connection with this unique review bibliographical supplements will be issued. With the first number (announced for Jan. 15, 1888) is to be sent out a bibliography of the periodical verse of 1887, and with the second number a bibliographical list of all the verse, English and American, issued in book form during the same year. The plan is not without attractions; if every "poet" in the United States subscribes to the *Modern Muse* its success is unquestionably assured!

CORRESPONDENCE.

The Labor Question in Fiction.

To the Editor of the *Literary World*:

I have become so accustomed to look to the *Literary World* for fair, candid, and intelligent criticism that I confess to surprise when I read the notice of the recent story, entitled *The Strike in the B— Mill*, which appeared in your issue of the 30th April. There are two ways of looking at a book, especially if it be a work of fiction: the style and the purpose, both. If a work has an earnest purpose, dealing with a great and live question in which all are interested, it is to shirk his duty for the critic to ignore the scope of the writer because of supposed or actual defects in the style. Style and subject matter are both equally objects of criticism to be judged, and blamed or praised without flippancy or prejudice. Now setting aside the question of the style of this spirited little story, which in my judgment is destitute neither of literary nor dramatic power, I find in it an earnest attempt to deal with the labor question and the relations of labor and capital in a manner that commends itself to thinkers and masses alike. While, perhaps, not accepting all its conclusions, I find in it much that is capable of profit to our people at this particular time. It certainly is not a work which a serious periodical should lightly dismiss with a stroke of the pen, for it deals with a great problem of our time and should be widely read. As a citizen of a country now disturbed by the agitation of this question, I feel that any work which tends to throw light on this subject should be carefully considered. Is it not so? S. G. W. B.

New York, May 10, 1887.

[We are glad to give our correspondent's views on this matter, but we assure him that the notice in question was written in no flippant spirit, and we still think that the moral purport of the book was amply characterized in the opening sentence of our criticism.—ED.]

A full and accurate biography of Charles Reade, dealing kindly but justly with all the important events of his life, and duly indicating his main characteristics as a writer, would not be an easy book to produce; but the task having been undertaken by two of his kinsmen

claiming special competence for it, the public had a right to expect something better than this compilation. . . . A better book than this one must be written, by a more capable if not a better-informed biographer, before we shall know all that would be worth knowing about the remarkable man . . . to whose memory these volumes are, quite unintentionally, an insult.—*The Athenaeum*.

MINOR FICTION.

Between Whiles. By Helen Jackson (H. H.) [Roberts Bros. \$1.25.] There are six short stories in this volume, and all of them bear the touch and imprint of genius. The author's swift perception of character, sure dramatic instinct, intense and poetical style, show to the best advantage in these stories, of which each one is a masterpiece. "The Inn of the Golden Pear"—the first part of a longer story which Mrs. Jackson planned, but never finished—is concerned with an alliance between a gentleman of colonial New England and a beautiful, vulgar French girl. The theme is Hawthornesque and is worked out with decided power. "The Mystery of Wilhelm Rütter" is a tragic tale of an episode among the Pennsylvania Dutch. "Little Bel's Supplement" will be remembered by all who read it on its first appearance in a magazine some time ago as a charming story of life in Prince Edward Island, and "The Captain of the 'Heather Bell'" is no less strong in motive and faithful in detail. "Dandy Steve" relates to an Adirondack guide, a professed misogynist, who keeps in his cabin a woman's shawl and a bracelet. "The Prince's Little Sweetheart" is an allegory written down with the hope that "some of the princes may read it;" surely the fickleness of man in matters of the heart never was more sternly arraigned than in this rigorously simple characterization of a forsaken woman. Every lover of vital literature should read this last book from the pen of Helen Jackson.

Sabina Zembra. By William Black. [Harper & Bros. \$1.25.] Mr. Black is the most attractive of all the purely descriptive novelists—the writers who aim at no analysis of character, but whose only aspiration is to please and instruct their readers with representations of life and nature as seen by the pictorial artist. Mr. Black never yet has portrayed a man or woman *au fond*, but his sketches are nearly always firm and true in outline, and their freshness and graceful vigor constitute an unfailing charm. In *Sabina Zembra* we have the tall, beautiful, reticent heroine in whom Mr. Black delights. She is the daughter of a rich, mean, snobbish member of Parliament, and finding little to gratify her ideals at home, devotes herself to charitable work. For no discernible reason she marries a contemptible young sporting man who drags her into the depths of poverty and ignominy. Mr. Black, in dealing with the lives of Sabina and her husband, is rather disagreeably realistic at times, but it all goes to the making up of a strongly impressive picture. There are a great many beautiful descriptions of out-of-door scenes in the book, most of them as seen through the eyes of Walter Lindsay, the landscape painter, whose unflinching devotion to Sabina, at last—we may as well reveal this much of the plot—gets its reward. *Sabina Zembra* is one of the thus far few significant novels of the year.

Zury: The Meanest Man in Spring County. A Novel of Western Life. By Joseph Kirkland. [Houghton, Mifflin & Co. \$1.50.] There is an abundance of good material in *Zury* and a good deal of it is well used. The author has evidently a thorough knowledge of frontier life as it existed in the middle West two generations ago. The book relates in detail the career of Usury Prouder, from the time when with his parents he came to the newly preëmpted section and began with them the laborious task of making a homestead—on through toil, privation, and niggardliness to affluence and power as "the meanest man in Spring County." *Zury* starts with great natural gifts, and the author's aim, as far as he has any moral purpose, is to show how these gifts were distorted by circumstances and forced into narrow, selfish channels. There is a lack of unity in the narrative, however, which tends to break the interest and to reduce the story to a series of disconnected incidents. The part which Anne Sparrow plays is not brought out clearly, more particularly in the closing chapters, which are vague and rambling in purpose and lead to no definite conclusion. As a whole, however, the book is well worth reading. Its humor is often rude and uncouth, as befits the subject and the characters, but it is genuine. The stories of *Zury's* meanness are of the sort that tradition is sure to perpetuate, and some of *Zury's* wisdom deserves to be proverbial. "Mebbe ye're right about th' esteem o' fools," is one of his sayings; "but I pity yew ef y'e've have t'live amongst 'em after ye've lost it!"

Sigrid: An Icelandic Love Story. By Jon Thordsson Thoroddsen. [T. Y. Crowell & Co. \$1.25.] Mr. C. Chrest and Mr. Thomas Yapper, Jr., are the sponsors of this simple story of Iceland, the first as translator and the second as editor; the result of their combined labor is one of the poorest translations from any foreign tongue with which we have the misfortune to be acquainted. The story itself is amusingly crude in its plot, as if it were the production of some precocious school-boy who had a natural gift for simplicity of style. The value of the tale is entirely in its descriptions of Icelandic life in country and city; it is a pleasant way of acquiring knowledge of men and manners abroad to take it in moderate doses in a novel, rather than in a set book of travel.

Cuore: An Italian School-boy's Journal. By Edmondo de Amicis. [T. Y. Crowell & Co. \$1.25.] This book for boys, which Miss Isabel F. Hapgood has admirably translated from the thirty-ninth Italian edition, is the record of a year's life in the public schools of Turin. It seems as if it must be autobiographical in large degree, so straightforward and charmingly naïve is its style and so entirely lifelike the whole action. Under each school-month are placed stories told by the beloved master of the first floor: they are tales of patriotism and moral courage well fitted to rouse these virtues in boyish hearts. The tone of this volume is pure and high. We can think of no better corrective of the slang and impudence which make up too many "juveniles," than this simple, earnest, and refined story of Italian boyhood.

The Tragedy of Brinkwater. A Novel. By Martha Livingston Moody. [Cassell & Co. \$1.00.] In *The Tragedy of Brinkwater* we have at the very outset a murder that is unmistakably a murder, and all that follows has to do with the

attempts to clear up the mystery connected with it. The author keeps to that one purpose with a singleness and tenacity which promise well for her success in future work; the plan is arranged with skill, and the secret is remarkably well kept; great pains have been taken to construct a theory and make the characters sustain it, but there are weak links in the chain, flaws in the argument that it would not take a very shrewd lawyer to discover, and the conduct of the sheriff is, for a sheriff, too absurd for comment. By a few allusions we see that the tragedy occurred in America, though by general internal evidence we should have said it was England. There is an intangibility about the scene of the events and a lack of lifelikeness; but in spite of this and the incongruities, it has merit and will be of absorbing interest to many.

A Banker of Bankersville. A Novel. By Maurice Thompson. [Cassell & Co. \$1.00.] *A Banker of Bankersville* is a thoroughly American story. In no other country could there be such conditions and such people, and in no part of America could they be found except in the West. Bankersville is in Indiana, and is a typical Western town, with its characteristics and characters dashed off in a few bold, free-hand strokes, the "force, pluck, cheerfulness, heartiness, and personal bravery" receiving a warm tribute. "True," says the author, the Western town is not conventional; its accent is rather broad and raw to the ears of over-nice people, but it has vivacity in its character and sincerity of purpose in all it says and does; from all of which it results that a Western town is open to the operations of the swindler and the adventurer.

Here the adventurer is young Lawson, whose animal force, aggressiveness, and ability for taking the lead by sheer tact and push, is strongly contrasted with the sensitiveness, conservatism, and high sense of honor of his law partner, Milford. Here, again, it is a murder which forms the central point, but in this case it is not the murder itself that interests, but the effect on Milford and on the woman he loves of the verdict, which, though the prisoner was guilty, was gained by the eloquence of the former inspired by her ambition for him. The unexpected relief, the culmination of Lawson's daring movements, the escape, arrest, scene outside the jail, and Lawson's address to the mob, are highly dramatic, but so naturally have circumstances led to the outcome that the reader accepts it all as legitimate and most real. There is intense vitality in these pages; the people are flesh and blood; and the author uses his material with the ease that indicates power in reserve.

Saint Michael. A Romance. Translated from the German of E. Werner. By Mrs. A. L. Wister. [J. B. Lippincott Co. \$1.25.] The books that Mrs. Wister translates are as a rule of a high order, and *Saint Michael* is one of the best, a strong, enjoyable story of northern Germany, with a hero of the sort that old-fashioned novel readers have a partiality for—one who has been defrauded of his rights in his youth, but rises superior to poverty and ill usage and comes to a noble manhood, brave, honorable, and true; asserts himself, and wins the girl he loves. What better hero could one ask than the conquering Michael Rodenberg? Hans, the artist, is as good in his way, and the old genealogist, Gerlinda, who repeats genealogy like a parrot, is delightful; and the scenes where

Hans gets the advantage of his father, and where the two fathers are made to accept the situation, are capital bits of light and wholesome comedy.

Baldine, and Other Tales. By Karl Erdmann Edler. Translated from the German by the Earl of Lytton. [Harper & Brothers. 75c.] The author of *Baldine* and the two stories with it is, in Lord Lytton's opinion, "a consummate master of the idiom of his own language." Born in 1844, he is classed among the young poets and romance writers of Germany; and these three idyls have been selected as perhaps best illustrating the delicacy of his workmanship and his refinement. They are full of pathos and beauty, dealing with some of the tenderest and most profound emotions of the heart. The child Baldine, with her dumb companion and her aged grandfather, is a touching little figure. The treatment of her confidence in the dumb god, the overthrow of the pitiful creature's faith, and her final awakening, is something unique in fiction. There is in each of the stories a deep underlying significance, a "far-reaching suggestiveness."

Harcourt; or, A Soul Illumined. By Annie Somers Gilchrist. [J. B. Lippincott Co. \$1.25.] How such a novel as *Harcourt* could ever have come into a second edition is among the unaccountable things of book-making. One has no patience with the gushing, sentimental, stilted style, though feeling some pity for an author who, having set out with it, is under the wearing necessity of keeping it up. One of the young ladies is pictured (one aspect) with her violet eyes rivaling the sheen of winter's midnight stars, her cheeks two blush roses, and her lips as red as the scarlet cups of woodbine that clambered in at the window; even her hair, which swept in massive luxuriance to the carpet, seemed instinct with joy.

Another feminine creation

was perfectly regal. Her morning wrapper, with its creamy lace ruffles, swept in long, billowy folds far out on the rich carpet, her proud head, coroneted with its heavy fluffy coils of lustrous black hair, was thrown back, and her eyes were blazing with haughty pride, as she looked at the man she loved with all her fiery, impetuous soul.

It is of minor consequence that one should accumulate epithets without any true sense of their bearing; but it is of consequence that a writer should know something about human nature before she undertakes to give the "heart history" of eight or ten lovers.

MINOR NOTICES.

Papers of the American Historical Association. Vol. I. [G. P. Putnam's Sons.] No better vindication of the aim of this new association for the promotion of historical studies could be asked for than is to be found in the substantial first volume of the papers read before it during the last two years. The reports of organization and proceedings at the Saratoga meeting of 1884 and of the proceedings at the meeting of 1885 are given; and, forming the solid center of the book, President White's masterly address on studies in general history and the history of civilization; Dr. George W. Knight's elaborate monograph on the management of federal land grants for education in the Northwest territory; Bishop Robertson's essay on the Louisiana purchase; and Miss Lucy M. Salmon's careful his-

torical examination of the appointing power of the President as exercised from its establishment to the passage of the Pendleton bill. Throughout the whole volume one can easily perceive the influence of the idea so admirably expressed by President White and which is the basis of the American Historical Association—"the philosophical synthesis of all special results in a large, truth-loving, justice-loving spirit." The work thus far accomplished by the association amply justifies the views of its founders, and is of so much value that no careful student of the times can afford to neglect its more salient features.

Prisoners of Poverty. By Helen Campbell. [Roberts Bros. \$1.00.] Mrs. Campbell made, not long since, a careful personal investigation of the condition of women wage workers in New York city, the results of which were printed in the *Tribune*, and this volume is a reprint of the newspaper articles. It is a terrible indictment of our complacent civilization which this photograph presents. Mrs. Campbell would have made it stronger, even, had she suppressed a part of the rhetoric which sometimes is superabundant; but her collection of undeniable facts is itself the most convincing of logic to show the rottenness of much of our condition. There is no more complete picture of the actual state of the two hundred thousand workingwomen of New York than this, and Mrs. Campbell deserves the thanks of all friends of humanity for the thoroughness with which she has searched out the evil. Two chapters toward the close discuss the advantages and disadvantages of domestic service as a remedy for the over-crowding of other pursuits in which women are engaged. But Mrs. Campbell's hopes are centered in industrial education (which will qualify women to work better than the great majority of them can do now), in coöperation, and most of all in a decrease of the enormous love of wealth in all classes. Of these three medicines we are inclined to believe the first is by far the speediest and surest.

Natural Law in the Business World. By Henry Wood. [Lee & Shepard. 75c.] Mr. Wood is a business man who writes without pretense or ambitiousness on the natural laws of success in the world of labor, trade, and manufacturing. He stands, as we judge most shrewd and kindly-hearted business men do stand, in an attitude of sincere regard for laboring men, joined with great distrust of the aims of the labor organizations. Following in an eclectic fashion after the best of the later political economists, he has put forth a great deal of excellent good sense on the various phases of the manifold labor question. He opposes combination among masters and among men and sees in profit-sharing the most feasible way of settling labor troubles. He favors consolidation, as it plainly benefits the public at large, but he does not discriminate, as President Walker should have taught him to do, between perfect and imperfect competition, or he would not have such strong trust in the adequacy of competition as a solvent of difficulties. Among the briefer books on economics, and they are many today, we know but two or three which we should recommend so cordially for general reading as this one on the natural laws of business.

The Factors of Organic Evolution. By Herbert Spencer. [D. Appleton & Co.] Mr. Spencer has reprinted, in this slender volume of some

eighty pages, two articles first published in the *Nineteenth Century* for April and May, 1886, with some enlargement. Their purport is to vindicate against extreme Darwinians, although not against Darwin himself, the importance of the principle of organic modification by function, which is identified especially with the name of Lamarck. Prof. Cope's able volume on the *Origin of the Fittest*, recently noticed in these columns, seeks to establish Lamarck's doctrine on the wide basis of the latest investigations. Mr. Spencer, taking no notice of Prof. Cope, follows the same general line of thought in recurring to Lamarck to supply plain deficiencies in the doctrine of natural selection; he is chiefly interested in the mental and moral phenomena to which the idea of inherited modification, by use or disuse of organs or faculties, is applicable. The thought is simple and comparatively familiar; but many will probably be more impressed by it when enveloped in Mr. Spencer's elaborate terminology than when stated, as it often has been, more directly and plainly.

American Literature and Other Papers. By Edwin Percy Whipple. [Ticknor & Co. \$1.50.] This second volume of Mr. Whipple's posthumously-collected essays is divided between Emerson, treated as a poet and in comparison with Carlyle, Daniel Webster as a master of English style, and the centennial article on American Literature, reprinted from *Harper's Magazine*. The latter is an encyclopædic sketch which could have been very much improved by careful revision. Beecher certainly did not deserve two pages under theology mainly devoted to showing that he was *not* a theologian, while Col. Higginson receives three or four lines of allusion to work of a high literary strain. Mr. Whipple was too fond of dilating upon the plain, especially in humor. What can be less needful than the page he devotes, in the best paper in this volume, the one on Webster, to commenting on the saying "as slow as cold molasses"! If the would-be author, however, will disregard the style of the comments on Webster and take them for their matter, he will find Mr. Whipple a most profitable teacher of vigor and directness of speech. The closing article on Starr King is a brief eulogy of that attractive personality.

Apotheosis of an Ideal. [Boston: Privately Printed.] The "foreword" of this "interior life-drama" assures us that "the authorship is a matter of no importance." We can heartily agree with this remark; we should, however, "move to amend" by striking out "the authorship," and inserting "this book." We make bold to say this inasmuch as we are sure we do not belong to the class named in the last sentence of this remarkable allegory:

Whoso, looking calmly out upon Entirety's face,
Can straightway introvert the amplate gaze . . .
Ensamples and autotypes the real immaculate, immutable, consummate.

Athothis: A Satire on Modern Medicine. By Thomas C. Minor. [Robert Clarke & Co.] Mr. Minor makes some exceedingly clever hits at the modern practice of medicine in his *Athothis*, which is written in no savage spirit, although some phases of the "healing art" as now conducted are severely handled. The author evidently has the history of medicine at his command, and when he summons up the spirit of an Egyptian astrologer to confute the wisdom of the nineteenth century he is tolerably sure of his ground. The book, although somewhat

broad in manner now and then, is sufficiently amusing to entertain while it also is likely to induce reflection.

Practical Cheiroscopy. By Edward Heron-Allen. [G. P. Putnam's Sons. \$1.00.] This entertaining little book, illustrated with thirteen plates, is an expansion of the author's first lecture delivered in this country. Mr. Heron-Allen is the author of several more elaborate works on the hand; but most readers will find this sufficiently full, although the author is astonished at his own "temerity, in attempting to discuss within such narrow limits . . . a subject so vast as that of the Hand." After the introduction on the importance of the human hand, we come to chapters on superstitions and customs and physiology. We then discover that this vast science is divided into cheirognomy, which treats of the shapes of hands, and cheiromancy, or palmistry, which declares the connection of the lines of the hand with individual destiny. Of cheirognomy, as here expounded, we may truly say, as of physiognomy, that it is a very instructive science, and of cheiromancy, as of phrenology, that it is a very amusing pseudo-science. Mr. Heron-Allen is an enthusiast in both sciences, and he is therefore able, in his lively way, to impart no little instruction and amusement to the discerning reader.

Præterita. By John Ruskin, LL.D. Volume II. Chapter IX. The Feasts of the Vandals. [John Wiley & Sons. 25c.] "The Feasts of the Vandals" is of less interest than some other numbers of *Præterita*. It contains laudation of "modern painters," sketches of several artists, and a slight exposition of some of the elder Ruskin's methods in the wine business. George Richmond, says Ruskin, "painted a charming water-colour of me sitting at a picturesque desk in the open air, in a crimson waistcoat and white trousers, with a magnificent port-crayon, and Mont Blanc, conventionalized to Raphaellesque grace in the distance." Of the intercourse with artists in his own home there is this pleasant picture:

When on any, to us, peculiarly festive occasion—the return from a journey, publication of a new volume, anniversary of a birthday, or the like—we ventured to ask our artist friends to rejoice with us, most of them came, I believe, with real pleasure. The early six o'clock dinner allowed them usually a pleasant glance over the meadow and the Norwood Hill in the evening light; the table was just short enough to let the talk flow round without wandering into eddies or lingering into confidences; there was no guest whom the others did not honour; there was neither effort, affectation, nor restraint in the talk . . . and when the candles came, and the good jests over the nuts and olives, there was "frolic wine" in the flask at every right hand, such as that never Prince Hal nor Jack Falstaff tasted cup of brighter or mightier.

The Gentleman's Magazine Library. Edited by George Laurence Gomme, F. S. A. Romano-British Remains; Part I. [Houghton, Mifflin & Co. \$2.50.] The latest issue of *The Gentleman's Magazine Library* is part one of Romano-British Remains, covering the local discoveries in England, and classified by counties. In twenty pages of introduction the editor calls attention to the importance of the subject, and throws light upon the implements, ornaments, armor, and other remains described in the body of the work. He suggests that a complete record of Roman remains should be made by a competent person that an accurate estimate of

the degree of Roman influence in England may be ascertained. He claims only to have gathered together in this and the volume on Scotland and Wales, which is to follow, "a hitherto undigested and unclassified mass of material which is much needed for future research," and for which, let us add, all archæological students should be grateful. To the diligence and painstaking of Mr. Gomme we are largely indebted for putting into shape valuable matter which otherwise would have been practically unavailable; and the importance of the subject can hardly be overlooked. To him the amount here gathered seems comparatively small, but the general reader will be apt to wonder that so much should have remained after all the changes, the vandalism, and the ravages of time in Great Britain.

How to Travel: Hints, Advice, and Suggestions to Travellers by Land and Sea all Over the Globe. By Thomas W. Knox. Revised Edition. [G. P. Putnam's Sons. \$1.00.] Colonel Knox is a veteran in travel; and if he has not put all that he knows about that multiplex subject into this little handbook, he has included all the concentrated wisdom that the amateur globe-trotter will be able to assimilate. This book will tell him how to prepare for journeys by land and sea in America and in Europe; how to travel by stage-coach, diligence, and post, or with the aid of camels, reindeer, dogs, jinrikshas, and sedan chairs; how to get his money's worth at hotels, how to climb mountains, how to distribute fees with the least possible annoyance, how to travel without money, and how to plan a trip around the world. There is a chapter of "special advice to ladies, by a lady," another on the legal rights of travelers by a lawyer, and another on sea-sickness, and how to avoid it. With regard to sea-sickness, strong testimony is given in favor of bromide of sodium as a preventive. Every one who contemplates making an extended journey will do well to master the contents of *How to Travel*; it will be dollars in his pocket and peace and comfort to his mind.

Voice, Song, and Speech: A Practical Guide for Singers and Speakers. By Lenox Browne, F.R.C.S., Ed.; and Emil Behnke. Seventh Edition. [G. P. Putnam's Sons. \$2.00.] We are not overstating the fact when we say that this practical guide of vocal physiology and hygiene is the standard book on the subject for all readers of English. It is scientific in method, comprehensive in scope, fortified by an astonishing array of special knowledge, yet so clear in exposition that the unlearned may easily master the principles it enumerates and explains. All who use the voice in a professional way will hardly venture to be without so safe and suggestive a guide, while every intelligent person who desires to make the most of his vocal powers, either in song or speech, cannot fail to benefit largely by its teachings.

Miss Parloa's Kitchen Companion. A Guide for All who would be Good Housekeepers. By Maria Parloa. [Estes & Lauriat. \$2.50.] This book of Miss Parloa's is nothing less than a culinary cyclopædia, for it is a large octavo of 964 pages, and it provides in excellent form all the information required by the housekeeper who would be ranked among the "good." Miss Parloa tells us how the ideal kitchen should be built and furnished, and the ideal seems not very difficult of attainment; every one who thinks of

building a house some day will certainly make a note of her suggestions. Into the minutiae of the selection and preparation of food Miss Parloa enters fully, her opinions being always given concisely. Of the recipes "many hundreds" are claimed as new; those of a simple character are marked with an asterisk, so that the inexperienced may not unwittingly venture beyond their depth. Happy the household whose daily needs are ministered to in conformity with Miss Parloa's instructions!

The Century Illustrated Magazine. November, 1886, to April, 1887. [The Century Co. \$3.00.] The eleventh volume of *The Century Magazine* holds well up to the high average of that popular periodical, although its contents, aside from the Life of Lincoln, do not include so many articles of special significance as have appeared in some previous volumes. In fiction, particularly, the showing is weak, Mr. Cable's "Carancro" and "Grande Pointe" being about the only noteworthy contributions in this field. Among the more solid matter are the biographical papers, all important, on Clay, Stanton, and Father Taylor; Mr. Atkinson's economic-sociological discussions on food supply and the relative material strength of nations; Prof. Lanciani's account of recent archæological discoveries in Rome; and Dr. Waldstein's speculations concerning the temple of the Ephesian Artemis. Nor must we forget to mention with praise Prof. Langley's fascinating contributions on astronomy.

Here and There in Yucatan. By Alice D. Le Plongeon. [J. W. Bouton.] We cannot say much for Mrs. Le Plongeon's book. The author is the wife of Dr. Le Plongeon, and according to her own assertion, sojourned for several years in Yucatan with every opportunity for examining the vestiges of Maya civilization and for studying the natives. "Thus we became acquainted with their mode of life, religion, sacred rites, superstitions, fables, and traditions; as well as learning something of their philosophy, and observing how communism is practiced among them." Of all this the fragmentary papers here collected tell us little or nothing. Concerning the life of the turtle-catchers, legends of buried treasure, superstitions regarding the evil eye, and the caverns of Bolonchen, Mrs. Le Plongeon has something to say; she even attempts to give us an idea of idolatry in Yucatan and of the lost literature of the Mayas, but without any definite success. The description of the terrible snake *nolpoch* savors of romance; it attacks its victim without provocation; its venom causes the blood to ooze through every pore of the skin and is always fatal; "it is two feet long, about an inch and a half in diameter throughout its length, the tail terminating as if cut obliquely, and the mouth shaped like the beak of a quail!"

Poetry and Philosophy of Goethe. Lectures and Discussions before the Milwaukee Literary School in August, 1886. Edited by Marion V. Dudley. [S. C. Griggs & Co. \$1.50.] Mr. Johnston, the President of the Milwaukee Literary School, in the address of welcome which opens this volume, calls attention to the fact that the citizens of his progressive town "are no longer slaves to merely mercenary and sordid aims. We have advanced," he says, "beyond the merely utilitarian." Of these assertions the book before us is ample and sufficient proof. The lectures and discussions here reported are pitched

in no provincial tone, but are inspired by universal ideas, and cultivated persons everywhere will read them with enjoyment. Indeed we are tempted to say that for an introduction to a sane comprehension of what is best in Goethe, the beginner in the study of world literature could hardly do better than to master the larger part of the contents of this book. We except from the commendation Mr. Denton J. Snider's "Anniversary Ode," with its sounding line:

Goethe, thou art a true American;

because Mr. Snider is too transcendental for babes and sucklings. But we do not now call to mind anything better in their way than Prof. W. T. Harris's exposition of *Wilhelm Meister*, or the papers on "The Divine Comedy and Faust" and "The Elective Affinities," by Mrs. Caroline Sherman and Mrs. Maria Shorey, with the accompanying discussions. Noteworthy also are Prof. Harris's analysis of "Faust," and Mr. James MacAlister's essay on "Goethe as a Scientist." Among the "birthday tributes" we notice a graceful critique on "The Erl-king" by Aubertine Woodward.

We have received the first volume ("Fantine") of Mr. Jenkins's edition in the original of *Les Misérables*, an exceedingly creditable piece of book-making. The form is convenient to hold, the paper good, the type large and clear, the presswork irreproachable, the margins ample, and the edges uncut. The same publisher sends us No. 12 of his "Contes Choisis" — *Le Chien du Capitaine*, an amusing and pathetic story by Louis Énault. [William R. Jenkins. \$1.00 and 25c.] — Mrs. Knight's *Primer of Botany* calls for a compound microscope, and undertakes to initiate young minds into the mysteries of protoplasm, the tissue systems, the circulation of sap, assimilation of food, movements of plants, and so on. The details are brought within the range of bright children, and no doubt teachers who can find two or three spare minutes in the daily routine will be glad to avail themselves of this little book. They may even, as the author suggests, use "recess" for the lessons here unfolded. What is a child for nowadays except to learn "facts?" [Ginn & Co.] — Dr. Bernhard's *German Novelles* are chosen with discretion, and his notes are ample and pay particular attention to etymologies. But no possible plea can excuse the use in an American school-book of the myopia-inducing Gothic text. [D. C. Heath & Co.] — Miss Anna B. Badlam's *Suggestive Lessons in Language and Reading for Primary Schools* are the work of an experienced teacher. The first part of the book is devoted to methods for oral instruction, the second part to "phonic word building" and blackboard exercises. [D. C. Heath & Co. \$1.50] — The newly-issued pocket map of *Kansas* shows the eleven new counties marked out by the Legislature of that State last February. [Rand, McNally & Co. 25c.] — No. 67 of "Cassell's National Library" is composed of the first volume of the Rev. Gilbert White's *Natural History of Selborne*, with the usual careful prefatory note by Prof. Henry Morley. [Cassell & Co. 10c.]

— The book centers in New York are in Lafayette Place, Astor Place, Broadway between Eighth and Thirteenth Streets, and West Twenty-third Street between Fifth and Sixth Avenues. In these localities are many of the

largest book stores and publishers. Another cluster of publishers is near the great establishment of Harper & Brothers, Franklin Square, in the extreme lower part of the city.

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

The Shakespeare Memorial Library at Stratford-on-Avon. We have before referred to this library, and have urged American authors and publishers of works relating to Shakespeare and his times to send it copies of these books. The attention of the British public has been again called to the subject by a meeting in the interests of the library, which was held at the Lyceum Theatre in London on the 22d of April. Mr. Henry Irving presided and many eminent persons, literary and other, were present; among them Sir Theodore and Lady Martin (Helena Faucit), Dr. Furnivall, Mr. C. E. Flower (to whom, as our readers are aware, the Memorial building owes its existence), the American minister, *et al.*

Mr. Irving introduced the subject in a happy way, and was followed by Sir Theodore Martin, who, after remarking that Shakespeare was the author on whose works, more than those of any other, his mind had fed, and that the magic of the poet's power had through life been vividly brought home to him by the best interpreters on the modern stage (of whom, he might have added, his wife was one of the most brilliant and charming), offered the following resolution:

That it is desirable that the Shakespeare Memorial Library, now partially formed in the Shakespeare Memorial Building at Stratford-upon-Avon, should be extended so as ultimately to include a complete collection of the editions, English and foreign, and the translations, of Shakespeare's works, and of all the best critical and other literature, illustrative, not only of these works, but also of Shakespeare's life, and of Shakespeare's England.

Mr. Phelps, our minister to England, was loudly cheered when he rose to offer a second resolution, which was as follows:

That it is desirable that in the same library should be included all the best dramatic works, both English and foreign, and all works, historical, biographical, and critical, which illustrate the rise and progress of the acted drama in Europe and America.

Mr. Phelps went on to say, according to the report sent us by an English friend:

It is a very commonplace and frequent observation that we of America and of England belong to the same race. I think the remark is not quite original — (laughter) — few remarks at the present day are. Still, I think it is not always remembered upon what precise foundation that vague observation stands. We separated ourselves from you a hundred years ago, for the benefit of both sides. (Laughter and applause.) We established a separate nationality, and we have ever since been a different nation. But a national difference may be, and in our case is, only a difference that is political and geographical. (Hear, hear.) The family remains the same. Some things we carried away with us, and we never mean to part with them. We enriched ourselves without robbing you when we took the English literature, the English language, English traditions, and English laws — (loud applause) — and it has been my wish, and will be my wish so long as I have the honor to be the guest of this country and the representative of my own, to preach constantly from this text — separated geographically, separated politically; possibly, though I trust

never to see that time, opposed to each other politically, we are still one. (Cheers.) We have created out of the materials we carried away, and what we have created is yours as well as ours; our future belongs to you as well as to us. It is the future of your children as well as ours. In all that stirs our humanities, in all charities, in science, learning, literature, and art, we are and ever shall be one people, whatever the geographical difference. So, sir, it comes to pass that your Shakespeare is our Shakespeare. (Applause.) We are not second to you in the admiration, the reverence, the affection that is felt for all the sacred names in the annals of literature. Their writings are studied and regarded and loved in America as much as in England; and I put it to you, sir, whether in those charming personations you have given my countrymen — your visits were, unfortunately, too rare and brief — you have ever been confronted, whenever you have had occasion to personate Shakespeare, by audiences more appreciative or enthusiastic? (Loud applause.) Sir Theodore Martin has said that some of you have not visited the birthplace of Shakespeare. He would not have made that observation if he had been addressing an American audience. (Laughter and applause.) Of all Americans who have been in this country, and who have had the leisure, I have not met a man or woman who has not visited Stratford-on-Avon, and, in fact, if you want to see all the Americans who come to this country, to make sure that you do not miss any of them, just plant yourself at the birthplace of Shakespeare. (Laughter and applause.) So, if a monument is to be raised anywhere, if contributions are to be sought for the purpose of producing such a memorial, we of America shall not only consent to contribute to it, but we shall claim a right to contribute. (Renewed applause.) . . . A library is one of the best monuments, perhaps the best monument, that can be raised in honor of a worthy man. Statues are not always successful — monumental architecture where it succeeds once fails a hundred times — sometimes fortunately they fall down — (laughter) — but a library continues. It cannot be created any more than a full-grown tree. It must grow, and under proper auspices it will continue to grow. This library that we are inaugurating today will be growing when we are all sleeping. It will be a work of time, and a work which those who come after us will look upon with satisfaction. Let it rise as the best and most appropriate monument formed from the contributions of all English-speaking people, who have reaped an abundant harvest from the seed which Shakespeare has sown. (Loud applause.)

Sir Arthur Hodgson, the mayor of Stratford, seconded the resolution. In the course of his remarks he said that of the thirteen thousand people who annually visit the tomb of Shakespeare, full one-fourth are "our American cousins."

At this point Mr. Irving stated that he had just received a telegram from Paris stating that a committee of the members of the Comédie Française had been formed, with M. Mounet-Sully as chairman, to assist in the establishment of the library. The resolutions were then carried with great enthusiasm. Sir F. W. Pollock next proposed to add the following:

That the public be invited to take part in the formation of the Shakespeare Memorial Library by contributions either of books or of money, and to form a general committee, and that the following gentlemen be appointed, with power to add to their number, as the executive committee of the library for the purpose of carrying out the foregoing resolutions — viz., Walter Besant, M.A., Charles E. Flower, Dr. F. J. Furnivall, M.A., Frederick Hawley, Sir Arthur Hodgson, K.C.M.G., Richard R. Holmes, F.S.A., Alfred H. Hall, Henry Irving, Sir Frederick Leighton, Bart., P.R.A., Sir Theodore Martin, K.C.B., and Sir F. W. Pollock, Bart.

Several speakers followed, one of whom stated that of the 600 or more editions of Shakespeare

only 84 are in the library, which now numbers about 3,000 volumes.

A Standard Line-Numbering of Shakespeare's Works. Professor Henry Johnson, of Bowdoin College, a careful student and judicious critic, sends us the following sensible hints on this subject:

"If, as seems necessary, the line-numbering must be referred to the practice of a single collective edition, the First Folio has manifestly the best claims. The fact that the division into acts and scenes is lacking in the Folio is now not an argument against an act-scene-line reference, because the modern editors have practically agreed in settling the question of acts and scenes. There is an advantage in the ordinary threefold reference, in so far as it would enable one to look up a reference more easily in any edition other than one with the new numbering. Then the prose lines must have an arbitrary numbering, that is, must accord with the practice of some one printer. Why not with that of the 1623 edition? Any variation among the copies of that date as to line-arrangement offers less forcible objections to the adoption of their alignment than can be urged against any other edition. Verse which has been printed in the 1623 edition as prose could be numbered to accord with the metrical and not with the typographical arrangement. In cases where there may be always a difference of opinion as to whether a passage is in verse or prose, a settlement can be reached only by common agreement; but here the running-line number would be less desirable than an act-scene-line number, as a difference of opinion would not affect all subsequent line-numbers in the play. In case the Folio omits a line or more, allowance could be made for it in the numbering, without deciding any question as to the right of the passage to a place in the text."

Pears in Shakespeare. A writer in the *London Garden* says:

It is curious that Shakespeare, country bred, should never have mentioned pears by name, save once, in *Romeo and Juliet*, when he alludes to the Popperin Pear, now known in Worcestershire as the Poplar Pear, still one of the common perry pears of the county. It is evident from this meager notice of pears that Shakespeare's tastes were not gratified by good fruit. In *The Merry Wives of Windsor* he uses the phrase, "crestfallen like a dried pear." The plump and juicy pears of our century when fallen rot before they wither, but the tough perry pears wither before they rot. Worcestershire abounds with pear orchards, and Shakespeare, had he seen these orchards in full bloom, would surely have expressed his admiration. There is no allusion in any of his plays, poems, or sonnets to the beautiful spectacle of a pear, tree sheeted with its snow-white blossoms. Another country poet, Robert Herrick, although enthusiastic in praise of strawberries and cherries, never alludes to pears. Herrick spent the best years of his life in Devonshire, which must have been almost destitute of pear-trees. Sir John Suckling celebrates the charms of a young lady in his lines:

Her cheeks are like the Katharine Pear,
The side that's next the sun.

The writer has overlooked the reference to the "warden" pear in the *Winter's Tale*, iv. 3. 48: "I must have saffron to color the warden pies." According to Mr. Hudson Turner (*Archæological Journal*, vol. v. p. 301) this warden pear "had its origin and its name from the horticultural skill of the Cistercian monks of Warden Abbey in Bedfordshire, founded in the 12th

century. Three warden pears appeared in the armorial bearings of the Abbey." We see, however, that Skeat, in his *Etymological Dictionary*, adopts the ordinary derivation of the name from *ward* (keep, preserve), the pear being a variety that kept well.

In the first scene of *All's Well* there is also a reference to "one of our French withered pears," of which it is said that "it looks ill, it eats drily."

There was no lack of good pears in Shakespeare's day. Gerard, in his *Herbal* (1597), says that the varieties "are not to be numbered; every country hath his peculiar fruit, so that to describe them apart were to send an owle to Athens, or to number those things that are without number."

It is probably through mere accident that the poet does not oftener refer to pears, and that he never alludes to a pear-tree in blossom. He speaks of *apples* some twenty-five times—referring to varieties then in vogue, as "caraways," "apple-johns," "pippins," "pome-waters," "leather-coats," "bitter-sweetings," etc.—but the blossom is nowhere mentioned in his works. So the cherry is alluded to seven or eight times, but its blossom not at all. Apricots are spoken of twice under the earlier and more correct (etymologically) form of the name, "apricocks;" but the only allusion to the peach is in the adjective *peach-coloured*, which occurs twice in the plays. Plums, including damsons and prunes, are served up in about a dozen passages. The almond is alluded to once, but we have no glowing description of the tree, like that in the *Faerie Queene*, l. 7. 32:

Like to an Almond tree ymownted hye
On top of greene Selinis all alone,
With blossoms brave bedecked daintily,
Whose tender locks do tremble every one
At every little breath that under heaven is blowne.

Indeed, we believe that Shakespeare refers to no tree whatever in blossom.

Errata. Owing to one of those provoking delays to which all printed matter—everything indeed except letters—is liable in our Yankee mails, the corrected proof of the Report of the New York Shakespeare Society Meeting in our last number did not reach the printer until after the paper had gone to press, though it was sent from Cambridge in ample season. As a result of this accident—if that is the proper word for it—several typographical errors that had been duly marked in the proof were reproduced in the paper. The worst of these is in the reference to Mr. Goldsmid's reprint of Heywood's *Queen's Masque*. Slips in spelling, like "pagenation," and in punctuation, the reader doubtless corrected for himself as he perused the report. We flatter ourself that he is not often obliged to do this in our department of the *World*, or in any other; but mistakes will now and then occur in the best of printing.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

822. **Fra Paola's History.** Is there an English translation of the *History of the Council of Trent*, by Fra Paola (Father Pietro Sarpi)?

This is the author that so charmed Macaulay, who says: "The truth is that I admire no historians much except Herodotus, Thucydides, and Tacitus. Perhaps in his way, a very peculiar way, I might add Fra Paola." And again in a letter dated September, 1850: "Fra Paola is my favorite modern historian. His subject did not admit of vivid painting; but what he did, he did better than anybody."

W. E. L.
San Francisco.

One of the treasures of the Boston Public Library is thus catalogued:

The Historie of the Covnceill of Trent. Containing Fight Bookes. In which (besides the ordinarie Actes of the Councell) are declared many notable occurrences. And, particularly, the practises of the Court of Rome, to hinder the reformation of their Errors and to maintaine their Greatnesse. Written in Italian by Pietro Soave Polano, and faithfully translated into English by Nathanael Brent. London: Robert Barker and John Bill. 1620. (10) 825 (15) pp. Fo.

The edition published in 1676, "whereunto is added the Life of the Learned Author and the History of the Inquisition," is probably more accessible. See Dr. Johnson's *Lives of Eminent Persons*, Miss Georgina Campbell's biography of Sarpi, T. A. Trollope's *Paul the Pope and Paul the Friar*, and Mr. Howells's *Venetian Life* for an account of Fra Paola and his work.

NEWS AND NOTES.

—Benson J. Lossing's *History of the State of New York* is being published by Funk & Wagnalls. This author's popularity is so great that the manuscript of his new work was accepted without being read. As but one other trustworthy history of this State has been published, and that some years since, a large sale is predicted of Mr. Lossing's latest literary venture.

—The same publishers will soon print the poems of Marietta Holley, better known as "Josiah Allen's Wife." These verses are said to be of a pathetic character, and quite unlike this author's usual style of writing. Miss Holley is a resident of Adams County, New York, and has made a fortune out of her writings in a very few years. Funk & Wagnalls have paid her over \$7,000 royalty, and Hubbard Brothers, of Philadelphia, at one time paid her a draft for \$10,000 for the manuscript of *Josiah Allen's Wife at Saratoga*, without reading a word of it.

—A publisher of New York says that on an average he has five books, in manuscript, offered to him every day. These literary efforts are for the greater part novels and poems. He admits that a "catching title" has something to do with his acceptance of these offerings, but says that however accurate the judgment of his readers may seem to be as to what will, or will not, take with the public, he finds their mistakes numerous in such directions. The success of a book is always problematical.

—One can understand how certain booksellers grow rich in hearing that a gentleman recently was attracted by the titles of some books he saw in the windows of Charles Scribner's Sons, and entering the store, purchased some \$12,000 worth to be sent to his residence the following morning, to add to his already extensive library purchased from the same firm.

—Illustrations for books are being made in black and white, those in colors seeming to have lost favor with publishers, excepting where they are made with exceptional originality and beauty.

—The Historical Society of Brooklyn, which is so closely connected by the "eighth wonder of the world" with New York, has a wonderfully fine library of 42,000 volumes, and is

especially rich in rare books and some fine historical paintings.

—The most enjoyable meeting of the Nineteenth Century Club during the last winter was that which was addressed by Col. T. W. Higginson. His talk was without notes; quiet, elegant, witty, and persuasive, and to the effect that literary people and literary efforts have a better and juster appreciation in America than in Europe.

—The fifth and sixth volumes of the "Riverside Edition" of Robert Browning's Works, issued by Houghton, Mifflin & Co., will appear about June 1st. The last volume will have a full index to all Browning's poems, together with a table of first lines.

—The *Century* for June contains an account of a recent interview with Count L. N. Tolstoi, by George Kennan; *Scribner's* for June has nineteen pages of the Thackeray letters, and an article on "The Ethics of Democracy," by F. J. Stimson; the June *Harper's* gives an illustrated paper by Mme. Jane Dieulafoy on "The Excavations at Susa," and another on "The Kentucky Pioneers," by John Mason Brown; the June *Atlantic* has a sketch of "The Theory of the Social Compact," by A. Lawrence Lowell, and an article on "Nursery Classics in Schools," by H. E. Scudder; the *Forum* begins a series of papers on "The Object of Life" with a contribution by Prof. George J. Romanes.

—A hymn and tune book for congregational use is announced for issue in the early autumn by Houghton, Mifflin & Co. It is edited by Professors Harris and Tucker, of Andover, with the coöperation, as musical editor, of Mr. E. K. Glezen, of Providence. The book will contain about 650 hymns and a portion of the Psalter.

—A six-page Ode, by George E. Woodberry, will appear in the *Atlantic* for July. It is called "My Country;" and excellent things are said of it by the few critics by whom it has been read.

—Mr. Robert Grant's name appears on the title-page of a new paper edition of the clever novel *Face to Face*, which was anonymously published by Charles Scribner's Sons a year ago.

—The ninth term of the Concord School of Philosophy is to begin on July 13. Twelve morning lectures will be devoted to Aristotle, ten evening lectures to dramatic poetry, and four brief papers on ontology will be presented. The list of lecturers includes Prof. Luigi Ferri, of Rome, Italy, Prof. Thomas Davidson, Rev. Dr. A. P. Peabody, Prof. W. T. Harris, Brother Azarias, Rev. Dr. C. A. Bartol, Mrs. Julia Ward Howe, and Rev. George Willis Cooke.

—G. P. Putnam's Sons will print at once in their series of "Questions of the Day" the recent debate by Edward Atkinson and others before the Boston Labor Union, on the subject of *The Margin of Profit*; they also announce *Taxation, its Principles and Methods*, a translation of "First Principles of the Science of Finance," by Prof. Luigi Cossa, of the University of Pavia, with an introduction by Horace White; and *Gleanings from Malinecock, and Other Studies*, sketches and stories illustrating the Dutch traditions of Long Island and the banks of the Hudson, by John Quod.

—Anson D. F. Randolph & Co. will publish immediately: *The Church of the Early Fathers, External History*, by Alfred Plummer (Epochs of Church History Series); *Sundays at Balmoral*, sermons by the late Principal Tulloch

Our Sovereign Lady and her People, by the author of *English Hearts and English Hands*; *Outlines of a Gentle Life*, by Maria V. C. Havergal; *Abide in Christ and Like Christ*, by Rev. Andrew Murray; *Men of the Bible*: Abraham, by Rev. W. J. Deane; Moses, by Rev. Geo. Rawlinson; Gideon, by Rev. J. M. Lang; Solomon, by Archdeacon Farrar; Isaiah, by Canon S. R. Driver; Jeremiah, by Canon T. K. Cheyne; also, *Jesus the Christ*, by Rev. F. J. Vallings; and *The Biblical Illustrator*, Vol. I.—*"St. Matthew"*, by Rev. J. S. Exell.

The Cost of Making a Book.

The discussion with regard to publishers' profits and authors' royalties calls forth the following statistical statement from the *American Book-seller*: Now, if we wish to make a handsome 12mo volume, say of 400 pages, well printed, well bound, and on good paper, and to sell, "retail price," at \$1.50, what figures do we have? First there is here the cost of the plates, say \$350. If 5000 copies of the book are sold, the cost of the plates for each volume is 7 cents. The cost of manufacturing, paper, binding, etc., will be about 40 cents. To this cost of manufacturing there ought to be added a commission for the publisher's experience, his plant, advertising, etc., of 20 per cent on the selling price; then comes the author's royalty, 10 per cent on the "retail price." The retail price being \$1.50, the price to the trade is 90 cents, a discount of 40 per cent being allowed at the very least. We have then these figures per copy on an edition of 5,000: Plates, 7 cents; manufacturing, etc., 40 cents; commission, 20 per cent on trade price at 90c., 18 cents; author's royalty, 15 cents; total, 80 cents—leaving the publisher 10 cents profit. If, however, the book sells only to the extent of 1,000 copies, the cost of the plates is 35 cents per copy instead of 7, and the result is a loss of 18 cents a copy to the publisher, who has nothing to show but a pile of metal good only for the foundry. This estimate is for a first-class, well-made book, not fiction. If we take a \$1.50 novel we may put down: Plates, 7 cents; paper, 3 cents; press-work, 6 cents; binding, 15 cents; advertising, 15 cents; royalty, 15 cents; total, 61 cents; but the trade generally obtain on fiction at least 40 per cent and 10 per cent—that is, they pay for the book 81 cents. The publisher in this case gets 20 cents profit if his sales reach 5,000 copies, or makes a loss of 2 cents a copy if only 1,000 copies are sold. The difference in the publisher's profits between this and the preceding case arises from the greater risk in the latter. We do not think that we are very wide of the mark if we say that for one \$1.50 novel that passes 5,000 copies, ten fail to reach 1,000.

INDEX TO THE PERIODICALS.

[Titles in italics are those of foreign periodicals.]

May.

Nineteenth Century. Up to Easter. Matthew Arnold.—Playing at "Coercion." R. Barry O'Brien.—Mental Differences between Men and Women. George J. Romanes.—Decay of Bodily Strength in Towns. Lord Brabazon.—How to Ensure Breathing Spaces. C. L. Lewis.—Deer Forests: Past, Present, and Future. George Malcolm.—The Ruin of Aurangzeb; or, The History of a Reaction. Sir William Wilson Hunter, K.C.S.I.—Fallacies of the French Press. Sir Arthur Orway.—German Life in London. Leopold Katscher.—A Volunteer Battalion. Col. R. W. Routledge.—The Greater Gods of Olympus. H. Apollon. W. E. Gladstone.—Science—Falsely So Called: A Reply. The Duke of Argyll.—A New Title for the Crown. George Baden Powell, M.P.
The National Review. The Real Truth about Tory Democracy. Earl of Dufferin.—Boycotting no Remedy in Music. Charles L. Graves.—The Russian Frontiers of the Austro-Hungarian Empire. C. H. Atteridge.—A Spring Holiday. Rambler.—Poetry and the Fine Arts. The Professor of Poetry at Oxford.—The Law of Theft. Hugh Hall.—Lothair and Endymion. F. Hitchman.—The Reorganization of the Indian Army. C. B. Norman.—A French Critic on Victor Hugo. Francis Paul.—The Municipalities on their Trial. Stanley Leighton, M.P.—Politics at Home and Abroad.—Correspondence.
Blackwood's Magazine.—Joyce. Chaps. 1-4.—The Transylvanian Triganes.—A Magnetic Mystery.—Recollections of Kaiser Wilhelm.—Labour and Capital in Australia.—French Contemporary Novelists.—Burma Reformed. A. C. Yate.—"Her Majesty's Opposition" in 1887.—The Rev. W. Lucas Collins.

The Contemporary Review. Oxford After Forty Years. E. A. Freeman, D.C.L.—An Apology for Armies. A Modern Soldier.—Holes in the Education Net. Millicent Garrett Fawcett.—Our Self-Conscious Selves. H. D. Traill.—Notes on Colonial Zoology. St. George Mivart.—Confessions of a Metropolitan Member. Prof. Thorold Rogers.—The American State and the American Man. Albert Shaw.—The Playwrights of Paris. Theodore Child.—Chautauqua—A Popular University. Dr. J. H. Vincent.—How We Became Home Rulers. James Bryce, M.P.
Beecher, H. W., at School and College.
G. C. Fisher. Education.
Comedies, Three Elizabethan. Prof. Hales. *Macmillan's*.
Literature, English, The Study of. *Cornhill*.
Scandinavian Studies in the United States.
Daniel Kilham Dodge. Science and Education, No. 7.
Vitzthum's (Count) Journals. *Longman's*.
G. W. E. Russell. *Temple Bar*.
Voltaire's Romances, The Philosophy of.

PUBLICATIONS RECEIVED.

Fiction.

MISS BAYLY'S ROMANCE. A Story of To-day. Leisure Moment Series. Henry Holt & Co. 30c.
TAKEN BY SIEGE. A Novel. J. B. Lippincott Co. \$1.25
IN THE NAME OF THE TSAR. A Novel. By J. Belford Dayne. Franklin Square Library. Harper & Bros. 15c.
WHO IS JOHN NOLAN? By Charles Henry Brackett. Cassell & Co. \$1.00
THE STORY OF MARGARET KENT. By Henry Hayes. Tenth Edition. Ticknor & Co. 50c.
AUNT HENRY'S FOUNDLING. A Novel. By Mrs. Leith Adams. J. B. Lippincott Co. 50c.
7 TO 12: A DETECTIVE STORY. By Anna Katherine Green. G. P. Putnam's Sons. 25c.
WHO IS GUILTY? By PHILIP WOLFF, M.D. Cassell & Co. 25c.
WITHOUT BLEMISH. To-day's Problem. By Mrs. J. H. Walworth. Cassell & Co. 50c.
THE YOKES OF THE THORAH. By Sidney Lusk. Cassell & Co. \$1.00
THE STORY OF A NEW YORK HOUSE. By H. C. Bunner. Charles Scribner's Sons. \$1.25
THE WITCH'S HEAD. A Novel. By H. Rider Haggard. Harper & Bros. 75c.

History.

JOHNS HOPKINS UNIVERSITY STUDIES. Fifth Series. V-VI. Local Government in Canada. By John George Bourne, LL.D. Baltimore: N. Murray. 50c.
AMERICAN COMMONWEALTHS: CONNECTICUT; A Study of a Commonwealth Democracy. By Alexander Johnston. Houghton, Mifflin & Co. \$1.25
THE STORY OF THE NATIONS: ALEXANDER'S EMPIRE. By Prof. John Pentland Mahaffy. With the Collaboration of Arthur Gilman, M.A. G. P. Putnam's Sons. \$1.50
A HISTORY OF ENGLAND IN THE EIGHTEENTH CENTURY. By William Edward Hartpole Lecky. Vols. V-VI. D. Appleton & Co. Each \$2.25
JOHN SEVIER AS A COMMONWEALTH BUILDER. By James R. Gilmore. D. Appleton & Co. \$1.50

Poetry.

BETWEEN THE CENTURIES, AND OTHER POEMS. By Jane Maria Read. Henry A. Young & Co.
HALLO, MY FANCY. By Charles Henry Liders and S. D. S., Jr. David McKay.
THE ANGEL IN THE HOUSE. By Coventry Patmore. Cassell's National Library. Cassell & Co. 10c.
THE POETIC AND DRAMATIC WORKS OF ROBERT BROWNING. Riverside Edition. Vols. III and IV. Houghton, Mifflin & Co. Each \$1.75
SEED THOUGHTS FROM ROBERT BROWNING. Selected and Arranged by Mary E. Burt. Third Edition. Revised Charles H. Kerr & Co. 50c.

Text-Books.

SUGGESTIVE LESSONS IN LANGUAGE AND READING FOR PRIMARY SCHOOLS. A Manual for Teachers. By Anna B. Badlam. D. C. Heath & Co. \$1.50
AN INDEX TO THE WORKS OF SHAKESPEARE. By Evangelina M. O'Connor. D. Appleton & Co. \$2.00
OUTLINES OF LOGIC AND OF ENCYCLOPEDIA OF PHILOSOPHY. Dictated Portions of the Lectures of Hermann Lotze. Translated and Edited by George T. Ladd. Ginn & Co. \$1.00
THE ESSENTIALS OF PERSPECTIVE. With Illustrations Drawn by the Author. By L. W. Miller. Charles Scribner's Sons. \$1.50
ELEMENTARY TREATISE ON DETERMINANTS. By William G. Peck, Ph.D., LL.D. A. S. Barnes & Co.

Theology and Religion.

THE RUSSIAN CHURCH AND RUSSIAN DISSENT. By Albert F. Heard. Harper & Bros. \$1.75
ORGANIC UNION OF CANADIAN CHURCHES, WITH A COMPARISON OF AUTHORIZED STANDARDS. By the Very Rev. James Carmichael, M.A., D.C.L., Dean of Montreal. Montreal: Dawson Brothers.
TOLERANCE. Two Lectures Addressed to Students of Several of the Divinity Schools of the Protestant Episcopal Church. By Phillips Brooks. E. P. Dutton & Co. 75c.

THE CHURCH AND THE FAITH. A Philosophical History of the Catholic Church. By the Rev. William Brevoort Bolmer. E. & J. B. Young & Co. \$3.00
THE DICTIONARY OF RELIGION. An Encyclopedia of Christian and other Religious Doctrines, Denominations, Sects, Heresies, Ecclesiastical Terms, History, Biography, etc., etc. Edited by the Rev. William Benham, B.D., F.S.A. Cassell & Co. \$5.00
A HEBREW GRAMMAR. By the Rev. W. H. Lowe, M.A. Thomas Whittaker. 75c.
AN INTRODUCTION TO THE TEXTUAL CRITICISM OF THE NEW TESTAMENT. By the Rev. Benjamin B. Warfield, D.D. Thomas Whittaker. 75c.
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EXPOSITIONS. By the Rev. Samuel Cox, D.D. Third Series. Thomas Whittaker. \$2.25
WORD STUDIES IN THE NEW TESTAMENT. By Marvin R. Vincent, D.D. Vol. I. Charles Scribner's Sons. \$4.00
POPULAR LECTURES ON THEOLOGICAL THEMES. By the Rev. Archibald Alexander Hodge, D.D., LL.D. Presbyterian Board of Publication. \$1.25
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Travel and Observation.

THE WORLD AS WE SAW IT. By Mrs. Amos R. Little. Cupples & Hurd. \$7.50
HERE AND THERE IN YUCATAN. Miscellanies. By Alice D. Le Plongeon. J. W. Bouton.
ROUNDOABOUT TO MOSCOW. An Epicurean Journey. By John Bell Bouton. D. Appleton & Co. \$1.50

General Literature.

FAMILIAR STUDIES OF MEN AND BOOKS. By Robert Louis Stevenson. Dodd, Mead & Co. \$1.25
EPISODES IN A LIFE OF ADVENTURE; OR, MOSS FROM A ROLLING STONE. By Laurence Oliphant. Harper & Bros.
RANDOM RECOLLECTIONS. By Henry B. Stanton. Harper & Bros. \$1.50
MEMOIRS OF THE LITERATURE COLLEGE, IMPERIAL UNIVERSITY OF JAPAN. No. I. The Language, Mythology, and Geographical Nomenclature of Japan Viewed in the Light of Aino Studies. By Basil Hall Chamberlain. Tokyo: The Imperial University.
VOICE, SONG, AND SPEECH. A Practical Guide for Singers and Speakers from the Combined View of Vocal Surgeon and Voice Trainer. By Lennox Browne, F.R.C.S.Ed., and Emil Behnke. G. P. Putnam's Sons. \$2.00
HOW TO TRAVEL. Hints, Advice, and Suggestions to Travelers by Land and Sea all Over the Globe. By Thomas W. Knox. G. P. Putnam's Sons. \$1.00
COLONIAL LIQUOR LAWS. Part II of "Liquor Laws of the United States; Their Spirit and Effect." By G. Thumann. New York: United States Brewers' Association.
MISS PARLOA'S KITCHEN COMPANION. A Guide for All Who Would be Good Housekeepers. By Maria Parloa. Estes & Lauriat. \$2.50
A SUMMER IN ENGLAND WITH HENRY WARD BEECHER. Edited by Jas. B. Pond. Fords, Howard & Hulbert. \$2.00
INDEXED COUNTY AND TOWNSHIP MAP OF KANSAS. Rand, McNally & Co. 25c.
THE CENTURY ILLUSTRATED MONTHLY MAGAZINE. Vol. XXXIII. The Century Co. \$3.00
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THE STORY OF A NEW YORK HOUSE.*

HOW much romance there is in what, with wearisome iteration, we are wont in these times to stigmatize as "material progress," Mr. Bunner has charmingly shown in his *Story of a New York House*, which traces with graceful outline the development of the great city from the first decade of the century down to the present day, and reveals the momentous influence that development exerted upon the lives of a number of interesting people. At the beginning of the story New York is just passing from the old era to the new. The Battery is still a favorite pleasure ground, State Street has not lost its prestige as a place of fashionable residence, and the rear of the new City Hall is being constructed of red stone, "because red stone was cheap, and none but a few suburbanians would ever look down on it from above Chambers Street." Yet important changes were in progress. A few audacious persons were setting up their carriages; a distinction in trades was growing up, and in the social scale a timber merchant stood far above a ship chandler; women were forming societies for special

* The Story of a New York House. By H. C. Bunner. Illustrated by A. B. Frost. Charles Scribner's Sons. \$1.25.

improvement and general charity; there was talk of free schools and of a plan for laying out the northern suburbs on a system of rectangular streets and avenues; far-sighted persons, like John Pintard, were drawing up statistics of increase in population, and trying to realize the probability that New York in half a century would number three quarters of a million inhabitants.

Moved by these considerations, it was no wonder that Mr. Jacob Dolph determined upon building a country house far out of reach of this threatening advance of brick and mortar; so by the side of a country road among the rolling meadows and wooded hills adjoining Greenwich Village, the new house was built, and there during the yellow fever panic of 1822, Jacob Dolph and his son, young Jacob, took refuge and remained for good and all. Then the story goes smoothly on, telling how young Jacob, grown a gay buck, gave dinner parties to his bachelor friends, whose mild revelries astonished the old gentleman with his memories of "bumpers and no heel taps;" how, little by little, the elder Dolph lost his hold on life and drifted toward the unknown; how young Jacob went a-wooing, and brought back a bonny wife to cheer his father's last days; how he at length became the head of the Dolph family, and based his hopes upon his own son Eustace, who brought sorrow to his heart; until at last we come to the closing chapters with their simple pathos; and with the death of Jacob Dolph, and the destruction of the house where his mother died, the tale is ended.

All this Mr. Bunner has told with an unobtrusive beauty of style that is very winning. His characters—beside the Dolphs there are others equally well drawn—are of flesh and blood; zeal for antiquarian detail does not lessen his fidelity to his work as a novelist. The old manners and customs, and the old-fashioned garments which they wear, lend to these men and women a stately dignity which Mr. Bunner has known how to render effective. It is a charming story, this *Story of a New York House*; and with Mr. Frost's exquisite illustrations it will go down to future generations of Dolphs and Van Rippers to show how their nineteenth century ancestors lived and loved, and battled with destiny, and passed away.

MR. STEVENSON'S LITERARY STUDIES.*

THOSE who know Mr. Stevenson through the bewitching glamour of his essays in fiction will have some idea of the originality and acumen with which he discusses the realities of life and literature in this, the most readable of volumes connected with the products of contemporary criticism. One takes it for granted at the outset that

* Familiar Studies of Men and Books. By Robert Louis Stevenson. Dodd, Mead & Co. \$1.25.

he will treat his subjects, whatever they may be, in his own way; that he will show no special reverence for traditional opinions, but will give us of his own thought free from the contamination of current prejudices; that he will have ideas of his own to express and will not be backward in expressing them; and that whatever other influence the book may have upon its readers, it will not fail to broaden their intellectual horizons and shake their faith in the ostensible validity of popular judgments.

For, as Mr. Stevenson explains in the delightful preface to these *Familiar Studies*, everything depends upon the point of view. "For my part," he says, "I have small idea of the degree of accuracy possible to man, and I feel sure these studies teem with error." Errors there may be, but certainly they do not detract from the value of the keen, brilliant analyses of characters and methods here unfolded. The author takes a wide range—discusses Victor Hugo's romances; the life of Robert Burns; Walt Whitman; Thoreau; Yoshida-Torajiro, the Japanese patriot; François Villon as "student, poet, and housebreaker;" Charles of Orleans; Samuel Pepys; and John Knox, not only as preacher, but in the marvelous guise of lover. Now on all these varied themes Mr. Stevenson has a great deal to say worth saying, and he says it with a felicity, earnestness, and humor that are enlivening and unforgettable.

Of the studies, those upon Burns, Whitman, and Thoreau are the most noteworthy. Of Burns Mr. Stevenson writes with ready sympathy, and yet with the determination to show once for all the worst in the poet's nature, the feet of clay, as he himself expresses it, that upheld the image of gold. He is moved to do this because of Principal Shairp's monograph, which he defines as a picture of Burns "as he may have appeared to a contemporary clergyman, whom we shall conceive to have been a kind and indulgent but orderly and orthodox person, anxious to be pleased, but too often hurt and disappointed by the behaviour of his red-hot protégé." Certainly the tragedy of Burns's fate and the essential nobility of his atonement to the woman he had chiefly wronged have never in brief compass been more cogently set forth than in Mr. Stevenson's judicious narrative.

To Whitman Mr. Stevenson deals out alternate praise and blame with the semblance of even-handed justice. He is ready to shake hands with any one "who sees no more in Walt Whitman's volume, from a literary point of view, than a farrago of incompetent essays in a wrong direction." Particularly does he deprecate Whitman's "favorite endeavors"

to get the whole matter into a nutshell; to knock the four corners of the universe, one after another, about his reader's ears; to hurry him, in breathless phrases, hither and thither, back and forward, in time and space; to focus all

this about his own momentary personality; and then, drawing the ground from under his feet, as if by some cataclysm of nature, to plunge him into the unfathomable abyss sown with enormous suns and systems, and among the inconceivable numbers and magnitudes and velocities of the heavenly bodies.

Probably the cosmic recklessness of the author of *Leaves of Grass* could not be better described. But Mr. Stevenson's summing up is in the main kindly; the chief interest of Whitman's work is found in its value as an expression of individuality—and with this opinion all who find interest in it at all must sooner or later agree.

Thoreau seems to possess for Mr. Stevenson a rather mysterious fascination, as of a human curiosity too odd to be passed by with indifference and too grotesque to be admired. The treatment is semi-humorous, as befits the subject, for it is in vain to expect the world to take Thoreau altogether seriously. "Something essentially youthful," Mr. Stevenson suggests, "distinguishes all Thoreau's knock-down blows at current opinion. Like the posers of a child, they leave the orthodox in a kind of speechless agony. These know the thing is nonsense. They are sure there must be an answer, yet somehow cannot find it." As for Thoreau himself he is labeled "dry, priggish, and selfish"—and we do not feel disposed to cavil at a verdict so creditable to Mr. Stevenson's manly sympathies. What was bracing and vivifying in the writings of Thoreau is here set forth with charming art, but the fact of his morbid egotism is not blinked for a moment. We heartily agree with the judgment that sees in his career more of a warning than an example.

THE HISTORIC TOWNS OF ENGLAND.*

THE series to which these volumes belong is to include the stories of those English towns which claim in various ways historic fame, and aims to give the chief characteristics of each. Of the two towns, Bristol is to Americans far more interesting than Exeter. Next to London, indeed, no English city probably should be more interesting to us, and the succinct and well-written book of the Rev. W. Hunt ought to find many readers upon this side of the Atlantic. The story of Bristol finds its first authentic date in the year 1000 A. D., the same in which the Norsemen discovered that continent which a Bristol merchant was to rediscover five hundred years later. The town owed its early prosperity to its trade with the Danes, or Ostmen, who held the western coast of Ireland. The chief trade of the town with Ireland consisted in slaves, the traffic in whom flourished in spite of the church, and even defied the iron will of the Conqueror himself. The shameless kidnapping of children was a source of

infinite scandal, and was afterward declared by the Irish clergy to be the cause of the evils which tormented their own land. Mr. Hunt's pages give ample evidence of the barbarity which attended the commerce in men, a commerce which by no means belonged exclusively to antiquity. It continued to be a principal factor of the prosperity of Bristol down to our own century, the consciences of men through all the ages until the days of Wilberforce and Clarkson being for the most part quite untroubled by the traffic which we think so abominable.

It has of late been suggested that it is well worth the while of students of politics to give attention to the guilds of the mediæval cities, and that possibly a partial revival of them, with adaptations to modern life, might have an excellent effect upon the difficulties of modern municipal management. The pages of Mr. Hunt which relate to the ancient guilds of Bristol are well worth reading. These associations, at first more or less religious, were sometimes connected with crafts, sometimes were wholly for the performance of social or religious functions, and one of the most ancient was the Kalendars, to which both men and women belonged, and which attended the sick, provided masses for the dead, and looked after education. The early town government of Bristol had been in the hands of its freemen, the lord's tenants, with a reeve or King's steward at the head. In the twelfth century the communal form was adopted, the town choosing its own officers, who paid and collected the rent due to the King, the governing body being the richer burghers who formed the Merchant Guild. This aristocratic rule yielded later on to the pressure of the so-called "Craft Guilds," and its political privileges became more widely diffused, although not without much disturbance.

At the end of the fifteenth century comes the interesting connection of Bristol with America. Before Columbus there was a general belief in transatlantic lands, and it is said that in 1480 two ships sailed from Bristol "to the Island of Brasyllie to the west of Ireland," but failed to reach it. But in 1497 John Cabot, merchant of Bristol, set sail upon that voyage which planted the flag of England upon the shores of North America, making the splendid discoveries which were to be continued by his son Sebastian. Mr. Hunt pays a high compliment to Mr. Deane's treatment of the Cabots in the "magnificent history of America now in course of publication under the editorship of Mr. J. Winsor." He differs from Mr. Deane, however, as regards the birthplace of Sebastian Cabot, whom he believes to have been a native as well as a citizen of Bristol.

That it was the home of the great navigators is enough to make Bristol memorable to Americans, but this was only the begin-

ning of a long connection between the city at the Severn's mouth and the new world. Bristol sailors tried to push through the northwest passage, fished on the Banks of Newfoundland, and mapped out in their bold voyages a large part of the outline of the North American coast. When at last, with the coming in of the seventeenth century, colonization begins, Bristol plays a leading part. Long before the "Mayflower," the ships of Martin Pring, a Bristol captain, anchored in Plymouth harbor; and through the efforts of Bristol men, among whom appear the well-known names of Hakluyt and Sir Ferdinando Gorges, the effort was made to colonize Maine. The Massachusetts company was more successful, but that was saved from starvation in February, 1631, by the arrival of the "Lion," a Bristol ship which cast anchor at Nantasket just as "the Governor himself had his last batch of bread in the oven." Throughout our colonial period Bristol is foremost among English towns in American commerce, unless we are to except London, an energy, as Mr. Hunt candidly shows, not always beneficently exerted; many a Bristol ship was a slaver, and mayors and aldermen grew rich by selling men and women guilty of slight offenses, and even kidnapped children into bondage beyond the seas.

In the English Civil War Prince Rupert, besieging Bristol, has among his most efficient troopers a Colonel Washington, cousin of the grandfather of George Washington. He was mainly instrumental in the capture of the city, fighting there and elsewhere to break down that cause of the people which his American kinsman was to sustain so memorably in the century following.

When the trouble began between Great Britain and her American colonies, Bristol merchants, alarmed, petitioned for the repeal of the Stamp Act, and sent an address of thanks to Lord Rockingham for effecting it. In consequence of their feeling in this regard they elected Edmund Burke to represent them in Parliament, but afterwards quarreled with him, mainly because of his attempts to lessen restrictions upon Irish trade and to remove Catholic disabilities. In connection with Burke's representation of Bristol nothing, perhaps, is better worth remembering than his definition of the relation of a representative to his constituents, one of his most valuable contributions to the science of politics and as important to America as to England. Burke's colleague, says Mr. Hunt,

had promised the electors that he would obey their instructions. Burke, however, saw that obedience to the mandates of a constituency degraded a representative to the position of a delegate, that it implied a sacrifice of independence, the ruin of statesmanship, and the betrayal of duty. He spoke of all a member owed his constituents, the sacrifice of his repose, his pleasures, his satisfaction. "But," he said, "his unbiassed opinion, his mature judgment, his enlightened conscience he ought not to sacrifice to you, to any man, or to any set of men living,"

* Bristol. By W. Hunt. Exeter. By E. A. Freeman. London: Longmans, Green & Co.

and he declared that mandates and authoritative instructions arose from a fundamental mistake of the whole order and tenor of the constitution. (p. 194.)

Of literary fame Bristol has had some share. Chatterton was born in the town, and Mrs. Hannah More, born near by, kept there a fashionable school; while Southey, the son of a Bristol tradesman, and Coleridge often lectured in Bristol, where they both married.

Looking at the story of Bristol as a whole, we see how the early trading town, with its exclusive privileges, has nevertheless made a part of the nation and contributed to its general welfare, and that in the end most of its privileges have contributed to the good of the whole. From being but a portion of a royal manor, she has been a leader in the most daring of commercial enterprises, and through good and bad days has pursued a career the story of which is full of interest, and which this book tells most charmingly.

We have left ourselves small space in which to consider the *Exeter*, though written by so great a historian as E. A. Freeman. Though the city has an unbroken record from the times of the early Cæsars until our own day, its story has no such attractions for the far-away descendants of Englishmen as that of the great seaport on the Severn. Such an account, however, presents much that is picturesque and instructive. Mr. Freeman treats his theme with his usual power. Subtle analogies are traced with acuteness and the broadest scholarship between the events and institutions in the English town and what has happened or existed in distant lands and ages. The lessons of the cities' municipal career are derived and applied with the finest philosophical reach and grasp.

We commend these books especially to library committees making up their lists. In every community are people who would read them with interest and profit, and such people should have them within reach.

MR. OLIPHANT'S ADVENTURES.*

THE old proverb that a rolling stone gathers no moss is, Mr. Oliphant thinks, worth more as an epigram than as an expression of universal truth. He has been a rolling stone pretty much all his life, and judging from this volume of *Episodes* does not regret his erratic method of existence. Moss of one sort or another he has gathered in plenty. The reminiscences he has recorded are all of exceptional interest, for they deal with significant events, extraordinary experiences, or startling adventures, and they are told in a way to keep the reader's attention ever on the stretch. From his first passage across the overland route to India forty-six years ago, down to his

observations on the Schleswig-Holstein hostilities, with which the narrative ends, Mr. Oliphant has much to tell that throws new light upon military movements and diplomatic undertakings in various parts of the world. He seems to have had the luck of being "on hand" whenever anything especially noteworthy was to occur, and no one can say that he has not made the most of his opportunities.

Mr. Oliphant begins, as we have intimated, with an account of the overland route in 1841, when the journey was made through France by diligence, and it took three days to travel the distance from Alexandria to Cairo. In the course of this chapter the author suggests as a practical solution of the Egyptian question a railway from Cairo to Damascus. There is no line probably in the world more certain to pay, is his comment. After this comes a description of a daring ascent of Adam's peak in Ceylon. Mr. Oliphant was in Italy in 1848, and figured in the mobs that tore down the arms from the Austrian legation in Rome, and battered in the doors of the Propaganda. He had in the same year some experiences in Greece, then traveled through Russia and the Crimea, and in 1854 came to Washington as secretary to Lord Elgin, Governor-General of Canada, who was charged with negotiating the commercial treaty between the Dominion and the United States. The accounts of Washington, "its population consisting chiefly of politicians and negroes," and of how a majority of senators were obtained in favor of the treaty by the blandishments of soft-shell crabs and champagne, are sufficiently amusing. As for the treaty, Mr. Oliphant stoutly maintains that it operated for the mutual benefit of both parties, and that if it were still in operation Nova Scotia would not be agitating secession from the confederation.

It is not easy to enumerate the various episodes in Mr. Oliphant's life of adventure. We find him at one time Superintendent-General of Indian affairs for Canada, penetrating into the wilderness and fraternizing with his red-skinned protégés; then dodging Russian bullets in the advanced trenches before Sebastopol, or penetrating to the interior of Circassia; taking part in a filibustering expedition to Central America in behalf of Walker, rescued by a British admiral, and listening to seductive offers from potential revolutionists in Honduras; witnessing the scenes at Calcutta during the mutiny, and then, a few pages further on, scaling the walls of Canton with the troops that opened China to foreign commerce; helping Garibaldi in his scheme for preventing the cession of Nice; serving as secretary of legation at Yedo during the murderous attack upon the British legation in 1861; and in 1862 traveling in Italy and Albania. Three chapters are devoted by Mr. Oliphant to the

Polish insurrection, concerning which he tells us a great deal of inside history. He also has a chapter of sporting reminiscences, and another on a visit to the convents of Moldavia. Once in Montenegro, Mr. Oliphant found lodging at Cetinje in a house where the chamber he occupied was furnished only with a bed, a huge chest, and a chair. The chest he utilized as a dining table, till a huge Montenegrin entered, and, unlocking it, took out a handful of gold, revealing the fact that it was filled to the brim with money. The guest was left alone that night, and the next day learned that the chest upon which he had dined was the treasury of Montenegro, and that the official who had opened it was the chancellor of the exchequer!

PROF. LADD'S PHYSIOLOGICAL PSYCHOLOGY.*

PROFESSOR LADD is a writer of big books on great subjects. His *Doctrine of Sacred Scripture*, teaching a generous and rational view of inspiration, is still fresh in our memory, and there now comes to match those two weighty volumes this treatise on mind from the physiological point of view. We are not surprised to find it a volume of the first order of merit in its arrangement, its comprehension, and its judicial spirit. The first part contains the full discussion of the facts of the nervous mechanism, which is indispensable to the more debatable matters which follow, but which, of course, must be familiar in all but a few comparatively minor details to students of psychology. We need only say that this third of the book, like the remaining part, is everywhere marked with the signs of thorough study of the latest authorities and impartial statement of the results of investigation precisely as they stand today.

Part second, on the correlation of the nervous mechanism and the mind, constitutes the body of the book. Ten chapters treat of the peculiar matters of physiological psychology apart from the more theoretical and philosophical aspects which fail to be considered in part third. The first subject, naturally, is the question of the localization of cerebral function. In the two chapters given to the matter Prof. Ladd seems to us to have stated the existing situation of research most fairly. The three principles which he lays down, the law of specific energy and habit, the law of localized function, and the law of substitution, must all, as he says, be admitted; but no one can dogmatically define the limits of the action of either one; they interact, indeed, in a most complex way, and it will be a long time, if ever the time comes, before Dr.

* *Episodes in a Life of Adventure*; or, *Moss from a Rolling Stone*. By Laurence Oliphant. Harper & Bros. \$1.25.

* *Elements of Physiological Psychology. A Treatise of the Activities and Nature of the Mind from the Physical and Experimental Point of View*. By George T. Ladd. Charles Scribner's Sons. \$4.50.

Ferrier's confident statements can be properly regarded as verified. The subjects next treated are, in succession, the quality and quantity of sensations, the presentations of sense, time-relations of mental phenomena, feelings and motions, the physical basis of the higher faculties, and certain statical relations of the body and mental phenomena. This part of the work constitutes the most thorough treatise on the science of psychology from the physiological point of view to be found in our language—it has indeed only one predecessor in any language (Wundt's *Grundsätze*). For use as a textbook and in private reading it will have no competitors; the field is all its own, since no work known to us even attempts to do what Prof. Ladd has excellently done. He has covered the ground, to separate portions of which innumerable monographs have been devoted, and, as a complete survey of the normal phenomena of the mind in its physical aspects, the work is exhaustive, candid, and fully abreast of the very latest researches.

Part third treats of the nature of the mind. Here, in his last hundred pages, Prof. Ladd, as a worthy disciple of Lotze, whose *Outlines* he has lately been translating, completes the discussion of mind as a mechanism, with a truly philosophic statement of the rank and energy of mind as a real being. We have space only, in closing this inadequate notice of a work which is an honor to American scholarship, for Prof. Ladd's emphatic words on this main point—words which are only the more emphatic when one has followed the long and impartial exposition of facts and laws which precedes:

The assumption that the mind is a real being, which can be acted upon by the brain, and which can act on the body through the brain, is the only one compatible with all the facts of experience.

A WEEK AWAY FROM TIME.*

SET in their sylvan frame of piquant narrative, the six stories and sketches in this literary diversion make a captivating book—a book not of the serious order, although it has fine and noble thoughts in it, but a gracious companion for a leisure hour; something to be read and at intervals lingered over; spontaneous, vital, full of feminine touches; as attractive as the woods and waters whose freshness and beauty are in its pages.

Away down at "the very tip end of the heel of Cape Cod" lies, we are told, Fair Harbor, terra incognita to the general, but known and loved by a fortunate few. At Fair Harbor is the quaint old farmhouse of Captain Nye and his wife, where Margaret Temple is staying, watching the trees and the sea and the sunsets. There, become châteline of the stately white villa near by, she gathers in the autumn a goodly com-

pany—her brother Ralph, the Wall Street broker, given to "money-making, plain thinking, and high living;" Miss Carr-Wynstede, an English girl of the queenly type; Mr. and Mrs. Bowdoin, two agreeable every-day sort of people; Charlie Wyatt, the handsome yachtsman; Mrs. Chauncey, a blundering, good-humored, amusing person; and Prof. Philip Kirkland, the dignified occupant of the chair of ethics at Harvard University. There are sailing excursions, and rambles by moonlight, picnics, and idle hours on the lawn, music, and a little love-making, and each night some one of the company reads a story, the professor closing the week with a memorable little sermon on happiness.

The stories are all good and some of them are very good; they are interspersed with a number of exquisite songs which seem to be original, and which at any rate are full of melody; and they are bound together by a thread of dainty narration, in which bits of finely-colored description, merry talk, harmless satire, flashes of poetry, earnest discussion, meet and mingle into one gracefully-wrought strand. The volume charms by its naturalness, its cheerful, wholesome tone, its skillful revelations of character, its apt variety of interest, its utter freedom from the conventional qualities that go to make up a conventional book. To all who are weary of the melancholy sameness of current literature we commend as a welcome antidote the indulgence of a mental holiday in *A Week Away from Time*.

MR. STANTON'S RANDOM RECOLLECTIONS.*

DEVOID of rhetorical graces, often ungrammatical and uncouth in style, the *Random Recollections* of the late Henry B. Stanton are piquant, original, discursive, and they teem with condensed details concerning the noteworthy men and events of half a century. The services of Mr. Stanton in behalf of the anti-slavery movement are known to all. Many of his reminiscences are naturally concerned with the leaders among the abolitionists. But he tells us much about his early life. The political feelings that agitated the people during the Madisonian epoch are vividly described. Then, on a difference of party "schoolboys pulled hair and grown men drew swords." Mr. Stanton's father, sword in hand, drove a company of Federalist militia from his grounds at Pachaug, Conn., and paid a round sum in damages. A sturdy Democrat taught the boy of seven "to stand on a chair and say 'The Hartford Convention was hatched in the purlieus of hell!'" The church in those days had no fires in winter; the only musical instrument was the chorister's pitch-pipe; ministers prayed "fifty or

sixty minutes by the glass, the audience all standing."

Opposite the front entrance was the whipping-post, near by were the stocks, while on a distant hill grinned the skeleton of the gallows. In my childhood I saw a wretch scourged at the post, a drunkard writhing in the stocks, and a negro executed on the gallows. These exhibitions have sufficed me for a life-time.

From his grandmother the lad heard of Whitefield and his marvelous voice, "now soft as a flute, anon swelling like a bugle," and of how "he rode at full gallop from town to town to keep engagements, the skirts of his silk gown streaming behind on the wind." In 1832 Henry Stanton went to Lane Seminary, near Cincinnati, where Dr. Lyman Beecher presided later on. Of Dr. Beecher several anecdotes are given and his advice to the students on oratory quoted: "Young gentlemen, don't stand before a looking-glass and make gestures. Pump yourself brimfull of your subject till you can't hold another drop, and then knock out the bung and let nature caper."

At Lane Seminary Mr. Stanton made his first anti-slavery speech in a debate where he alone represented the opposition. "For nearly forty years," are his words, "I 'fought it out on that line,' till I saw the Thirteenth, Fourteenth, and Fifteenth Amendments incorporated into the Constitution, and Horace Greeley the regular Democratic candidate for President." He describes an abolitionist convention in Boston and the miscellaneous array of lunacy and genius that gathered in front of the platform. In 1840 he attended the anti-slavery convention in London and was surprised at the personages of rank who took part in the proceedings. He heard Brougham and the Duke of Wellington speak in Parliament, and saw Mr. Gladstone, then at the dawn of his fame, as "a cold, serene, haughty, and intensely ambitious scholar and orator." Lord Lytton he found to have "a dash of dudism in his manners," and "the Iron Duke," he was astonished to discover, "ran much to legs." Mr. Stanton did not think highly of British oratory. "Such hesitating, hemming, hawing, stammering, stuttering, stumbling! They cultivate this style and think it aristocratic." During the sitting of the convention Mr. Stanton had a verbal combat with Thomas Campbell, who from a eulogy of American institutions plunged into a contemptuous criticism of American poetry. "All this was taken down by the stenographer, but it was omitted from the published report by the English managers on their excuse that Campbell was intoxicated." Here is an extract from Mr. Stanton's narrative:

I met Thomas Carlyle. He was dressed in a shabby suit of gray. I was not delighted with this "writer of books," as he called himself. We talked about America, and he betrayed great ignorance of a people at whom he sneered. He conversed rapidly, walked the room nervously, and shot out porcupine quills indiscriminately at good and evil. As a specimen of his talk I will say that he called Victor Hugo "a glittering humbug."

* *A Week Away from Time*. Roberts Bros. \$1.25.

* *Random Recollections*. By Henry B. Stanton. Harper & Brothers. \$1.50.

Mr. Stanton devotes several chapters to the bench and bar of Massachusetts and New York; describes the Democratic convention of 1844 and the Whig convention of 1852; and in general gives a rapid inside view of American politics down to the presidential contest of 1876. Three chapters on American journalism with reminiscences of leading journalists are of especial interest. Mr. Stanton had a high opinion of his profession, and thought that the public ought to know how many great speeches and legislative reports were productions of "newspaper men." The book as a whole is, as our summary indicates, often coarse and crude in tone; but it has strong fiber in it.

MRS. PRESTON'S SONNETS AND BALLADS.*

THE refined simplicity of Mrs. Preston's verse is well exemplified in this refreshing volume of ballads and sonnets. Mrs. Preston as a poet is always sure of her motives; her imagery is never vague or misapplied; her command of metrical resources is inevitably firm and true, while never harsh or pedantic. But what we find most to admire in her writings is the tender, gracious, womanly spirit that sways and interfuses every line, and touches the mind to fine issues. The *ewig Weibliche*, the feminine element, is here constantly drawing all that is base and earthly toward the high goal of ennobling aspiration. Like some translucent vase of rarest tint, her imagination, holding an object or incident common to common eyes, exercises a transforming power, and reveals beauties otherwise unseen.

These qualities are shown in the colonial ballads, where fragments of tradition or historical allusions are worked out full circle, and made to convey some weighty meaning. Very real is the portrayal of Sir Walter Raleigh's escape from prison for a farewell interview with his wife, and his return, since he preferred death to dishonor. The melodious recital of the last meeting of Pocahontas and Captain John Smith at the English court is admirably conceived. There is a quiet but genuine humor in "The Price of a Little Pilgrim" and "The Puritan Maiden's May Day."

For the most part a serene faith vivifies Mrs. Preston's poems, yet sometimes a questioning of divine decrees finds expression. Of one who saved another's life at the loss of his own, the longshoreman says:

Yes — the example may thrill the land,
But — can it help the man who's drowned?

and in "A Touch of Frost" — "did he mean to wound her so?" "Never! Does Nature mean to kill?"

Can she be conscious that on some night
Frostier, keener, and colder far
Than is her wont, she breathes a blight?
No — but the roses are!

* Colonial Ballads, Sonnets, and Other Verse. By Margaret J. Preston. Houghton, Mifflin & Co. \$1.25.

Perhaps the most gratifying of all the varied and acceptable contents of Mrs. Preston's book are the sonnets, which are every one so exquisitely wrought and so full of intellectual strength. Mrs. Preston has rare command of the sonnet form, and uses it with a noteworthy lack of self-consciousness. The thought that in each rises to certain culmination is a spontaneous growth, like a beautiful flower nourished by the gentle ministry of nature into fullness of bloom. Each has its meaning also, yet the word didactic is too narrow to express their amplitude of purpose. Let us say, rather, that they are ethical, with a certain lofty seriousness that is Greek in its unassuming power.

KARL MARX'S CAPITAL.*

IT is not a little surprising that the great work of the famous German socialist, Karl Marx, has waited until now for translation into our tongue. *Das Kapital* was written in London and published twenty years ago, and in about ten years had been rendered into Russian (in which language it had a large sale) and French. The delay is the more strange since the work, though written by a German in his own tongue, is quite English in many respects. Marx was a thorough student of the English economists, earlier and later, and had a hearty contempt for everything that called itself political economy in Germany. Two reasons, probably, have gone far to retard the work of translation. One is the notion that the whole work is "very stiff reading," owing to the complicated terminology of the first part, and the unusual meanings given to some of the most common words of the science. The second is the highly revolutionary character of Marx's doctrines of value and labor, which have made it the "Bible of the social democracy," and which have prejudiced many against even reading the work.

In these later times, however, when even anarchy is commonly preached among English-speaking peoples, this second reason has lost much of its former force, and probably the notion that *Das Kapital* is very hard reading has had much more to do with its late appearance in English. It is true that the first one hundred and fifty pages demand close attention beyond most works on economics; but of the remainder it may safely be said that it is very easy reading. Marx's literary ability was great; he was one of the few German writers on scientific subjects who knew how to write well. If a part, then, of his great treatise is difficult, the other part much more than compensates for the difficulty from the vivacity and keenness of its style. Much of the matter is of course a tirade against capital; but it is

* Capital: a Critical Analysis of Capitalist Production. By Karl Marx. Translated from the Third German Edition by Samuel Moore and Edward Aveling, and Edited by Frederick Engels. Two Vols. Scribner & Welford. \$12.00.

a tirade infinitely above the level of the crude socialism of the present hour. Marx is a master of satire, and even when he goes beyond bounds we cannot refuse our admiration of his skill. He has been fortunate in his translators; seldom, indeed, have we found a translation from the German in such good form. Nothing of the exuberance of Marx's contempt for all who differed with him is toned down. Macaulay is a "sycophant," Earl Russell, "the tom-tit of Liberalism," and even J. S. Mill is "a shallow syncretist." At this we merely smile, knowing that such epithets strengthen no arguments; but they do serve to lighten the severity of technical discussion.

The argument of these two volumes is well known, indeed, to all readers of current works on socialism. Untranslated, *Das Kapital* has been the fountain-head from which the minor prophets of socialism have drawn their reasonings and their facts. Their reasonings on the nature of value as determined only by hand labor, on the identification of capital with money, and the iniquity of capital thus conceived, we hold to be fallacious. Their sufficient refutation may be found in such excellent works as Mr. John Rae's *Contemporary Socialism*, and we have here no space to discuss them.

The great body of facts concerning the hardships of the laboring classes in the past and the present, which Karl Marx was the first to put into shape, makes the chief value of these volumes to the student of modern society. The elaborate chapters on the working-day, the effect of machinery upon industry, and the factory legislation, have great permanent importance. They are a storehouse here of knowledge of which the judicious may make excellent use. Knowing that capital is much more than money, that brain power is no less important than hand power, and that value is determined among men in other and more common tests than those to which Marx would confine it, we yet gladly recognize the very high merits of *Das Kapital*. We can do nothing better for students of socialism, its narrow-minded opponents and its zealous friends alike, than to recommend them, now Marx's work is accessible in English, to read it carefully. We should not like to see any one converted to Marx's errors of temper or of logic, but we would like to see every one well informed! No one but an economic bigot can rise from these volumes without a better opinion of Karl Marx and the socialism which he represents, erroneous though its theory in some vital points may be.

— Lee & Shepard announce *Life Notes; or, Fifty Years' Outlook*, by Rev. William Hague, D.D., the Baptist minister and orator. Dr. Hague devotes a portion of his book to controverting some of Emerson's views, and gives a chapter to Margaret Fuller as "the Hypatia of the Nineteenth Century."

The Literary World.

BOSTON, JUNE 11, 1887.

Entered at the Post Office at Boston, Mass., as second-class matter.

ORIGINAL POETRY.

A Fancy.

A tender little perfumed poet, he.
His rhymes are tuned to perfect melody.
So sweetly sings he, that I surely think
He writes on lily leaves with violet ink.

Lanier.

He sang of life, who drew at every breath
But closer to the stilly gates of Death.
Oh! wise and high, to know that, though ere long
The lips that sang — the hand that penned the song —
Would turn to dust, yet still the song would be
Born unto glorious immortality.

MAUDE ANNULET ANDREWS.

Savannah, Ga.

PERIODICALS VS. BOOKS.

SOME time ago Mr. Henry Holt, the New York publisher, delivered at Yale University under the auspices of the department of political science an address on "Practical Aspects of the Literary Life," of which that new and useful periodical *The Writer* gives in its June number a suggestive abstract. Just what relation a department of political science has to the practical aspects of literature we cannot undertake to say, but it is clear that Mr. Holt treated his subject in an original way. He is confident that the genius which succeeds is "a genius for regular, careful work;" that a man's duty to his body is almost as important in literature as in athletics; that a significant force in the equipment for a literary calling is "the power to do uncongenial things;" and that in the long run honest work pays and meretricious work does not pay. "In literature," says Mr. Holt, tersely and pertinently, "the function of imagination is not to supply truth, but to decorate the expression of it." It is not of these propositions, however, excellent as they are, that we desire to speak now, but of the closing portion of Mr. Holt's address. He has previously asserted that in America no form of literary work except contributions to newspapers can be depended on as a means of livelihood; and he goes on to say that as far as general literature is concerned, books bound in shape for keeping are not relatively sought after as much as they were twenty years ago. There may be as many books published, but he is certain that there are not as many sold. "In novels, poems, travels, essays, histories, biographies, the publishers find that they can, as a rule, place about one third as many copies of a new-bound book as they could ten years ago." It is not strange, in view of these facts, that Mr. Holt should advance the question "Will the coming man read books?" and he answers it in this wise:

The knowledge of the future is going to be stored much more generally than the knowledge of the present is, in vast sets of bound periodicals with elaborate indexes. The drift in that direction is very plain in the libraries now. It does not seem probable that the number of periodicals can ever be so great relatively to the number of people as that of books now is. There are only about a dozen that supply any

literature worthy of the name—I mean non-technical literature. Of books of similar character there are published every year many hundreds. But books do not average a sale of a thousand apiece. Probably not one in a year sells fifty thousand. We now have three good magazines selling far more than a hundred thousand a month. If each copy of such a magazine displaced a copy of a book, these three magazines would in a year kill off five million books. Of course they do not kill off that many books, but they kill a great many.

After this, for a publisher, pessimistic conclusion, it is consoling to believe that the books "killed" are those "least fit to survive," and that the literature furnished by the periodicals "is, on the whole, the best of its kind." Still, we cannot help thinking that this view relates to the lighter and more ephemeral forms of literature, and that in the future there will continue to be a "saving remnant" which will both write and read books that the world will not willingly let die.

CORRESPONDENCE.

The Egyptian Explorations.

To the Editor of the Literary World:

With all the remarkable successes attending the Egypt Exploration Fund, whereof review, magazine, journal, sermon, and lecture record, the question of money is just now paramount. Of the \$3,000 yearly sought, I am some \$700 to \$800 short this fund year, which ends in mid-summer. Dr. Roswell D. Hitchcock suggests that some of our five-dollar donors double their amounts, and another eminent New Yorker that there be "patrons" pledged to \$25 annual subscriptions. Let some who read this be patrons; and all giving \$5 can get the coming memoir, *The Land of Goshen*, and can have past memoirs, such as *Naukratis*, at \$5 each. Is not this liberal? But Miss Amelia B. Edwards and all give their labor; hence such noble returns in the book line.

WM. C. WINSLOW,

American Vice-President, etc., of the Egypt Exploration Fund.

429 Beacon Street, Boston,
June 7, 1887.

A LETTER FROM ENGLAND.

LONDON, May 9, 1887.

VERNON LEE has laid aside her half-finished novel to collect a handful of descriptive and æsthetic essays in her earlier vein, which, under the title of *Juvenilia*, will shortly appear, and which will close (as the gifted writer assures us) the pleasant youthful hours of art and artistic enthusiasm that in her case have preceded the maturer space of time she intends to devote to political economy. Let us hope that this is not the last time that Vernon Lee will bid farewell to art; but that often, on a sunny spring morning such as this, she will invite us to go with her to the chapels of Santa Croce, or walk with her among the scarlet-flecked and purple-scattered Tuscan fields, so bright now that the tender green of the cone spreads a brilliant carpet under the gray boughs of the olives. We cannot spare the most original of our essayists to the exclusive cult of the dismal science; and we should chronicle the appearance of *Juvenilia* in a more doleful mood were we not convinced that this will form the first of a series, and that often

again it will be our lot to meet Vernon Lee, a little book of essays in her hand, bidding a last, and again a last, farewell to those gardens of the Hesperides wherein it will be her lot continually to wander.

One more thing may be said of *Juvenilia*. Some of the most charming essays in the book are translated by the author from the Italian, in which she originally wrote them and in which they originally appeared. At the present moment she is writing in French a story for Messrs. Bussod-Vadadon's magnificent *Revue*. How many authors in Europe, we wonder, write in three languages and brilliantly in all? When we have named Mr. Marion Crawford we come to a long pause.

Mr. George Moore has just published in English his book on Ireland, of which a French translation appeared in Paris while the original was still in manuscript. The book should be read by all who take an interest (and who does not take an interest?) in the great political question of the day—the fate of Ireland. Coarse as it is, coarse with the singular unconscious coarseness of a very keen and quite amoral perception, the book is valuable as a direct and truthful impression. Mr. Moore is Irish by race and by birth; he is an Irish landlord and knows his country well. But he knows it only under one aspect. Ireland to him is always the hateful bog whence the happy absentee draws the means of existence in London, Italy, or Paris, and which, from time to time, driven back by failure of funds, he is compelled to visit until terms have been made with a rebellious tenantry. This hateful Bogia of slime and poverty is the Ireland of the absentee, and all who would understand the point of view of that deleterious personage should read the clever pages of *Parnell and his Island*. Clever, subtle, brutal, veracious, absolutely unconcerned, the book is a singular one for any human being to have produced on so serious a subject in so serious a time. Written by an Irishman, about his own country; by a landlord, about his own order and his own means of livelihood, the absolute frankness of this little volume, its freedom from prejudice, its perfect aloofness from any political passion, strike us strangely. The clearness of the author's vision is never once obscured by the films of patriotism, love of home, passion for justice and liberty, nor ever once by the sense of authority and right or devotion to the old order of things, or loyalty—or even self-interest. The fay has given Mr. Moore perhaps the undesirable gift of seeing himself, his own party, and his own country as others see them—or as others might see them did the world contain other creatures so unprejudiced. "I have treated Ireland," says Mr. Moore, "from the picturesque point of view—as a Japanese ivory fan." This is a very singular and remarkable achievement.

Miss Mabel Robinson, the authoress of *Disenchantment*, has ready a new novel which treats the Irish question, and the position of affairs in Ireland at the actual moment, from a less esoteric point of view. This book also, we believe, will first be given to the world in the pages of a French review. It is extraordinary how in the last few years the French have begun to reciprocate our interest in their literature.

I will conclude by advising my unknown friends in America to read *The Woodlanders*, Mr. Hardy's new novel, a masterpiece of beauty and irony. With objects of probability in action,

it possesses (what is more important) infinite verisimilitude of character. The two heroines are drawn with a touch both fine and strong. The one, simple, loving, staunch, profound, remains, owing to an extrinsic roughness, an unpolished superior, scarcely detected by the reader to the end. The other, borrowing from superior education, from youth and freshness, an adventitious grace, wields over not only her fellow characters but over the reader of the story a compelling charm. We admire, we reverence, we honor, we follow, and yet in every essential of the soul this woman is as mean and common, as uninspired and acquiescent as Marty South is original and great. *The Woodlanders*, in short, is not merely a novel to read: it is a book to analyze, to understand, and to remember.

A. M. F. R.

SIX BOOKS FOR YOUNG PEOPLE.

Professor Johnny. By Jāk. [T. Y. Crowell & Co. \$1.25.] The author of this story was evidently brought up on Jacob Abbott's books, and in this, as well as the preceding volumes, he does credit to his master. If he is trying to "write some similar books . . . to cover the subjects Mr. Abbott left" (p. 50) he has no occasion to be ashamed of his work. The boy, Johnny, is bookish but has good practical sense, and though he talks learnedly he proves to have a good deal of genuine fun and the right, healthy material. He is in excellent contrast to the cousin, Felix, who comes near disarranging the family system, but is brought to reason and nobler living by the admirable management of the father and mother of Professor John. The book is to be thoroughly commended.

The Fairfax Girls. By Mrs. Nathaniel Conklin (Jennie M. Drinkwater). [Presbyterian Board of Publication. \$1.25.] *The Fairfax Girls* is a charming story, religious, but without cant or obtrusiveness of precept; sweet, wholesome, tender, of a fine literary quality, and giving the history of people we would like to have known—it is a book one would gladly put into the hands of a young girl. The Fairfaxes are two aunts, and two cousins, their nieces, living in a delightful old homestead where an atmosphere of domestic peace, of reverence, of steadfastness, of deep happiness, pervades the attractive rooms and the fine old garden. Not often is the beauty of Christian living set forth in a manner so captivating, though we think the author might have accomplished her purpose without using *The Mill on the Floss* to illustrate her point, since the reader unacquainted with George Eliot will get thereby only a one-sided view.

The Bird's Nest, and Other Sermons, for Children of all Ages. By Rev. Samuel Cox, D.D. [Thomas Whittaker. \$1.50.] This preacher and author is well known by his many volumes of expositions and sermons. The one now in hand is made up of sixteen sermons, with such "taking" and odd titles as "How to Take a Bird's Nest," "On Cutting Ditches," "The Best Dish," "Kicking Calves," etc. Dr. Cox has an admirable expository touch, and explains some passages and allusions in the Bible in a way to give new significance and force, besides attracting and holding the attention. These all were preached for the children of his large congregation and the young people whom he has seen grow up under his care; hence a strong

personal interest characterizes them, and a warm heart is back of the kindly words. As listened to they must have been very persuasive and convincing; on the printed page they lose, in some cases, their power through a fault common with authors who write down to children, undervaluing the intelligence of youthful minds.

The Peace Egg. Dandelion Clocks, and Other Tales. (Two vols.) By Juliana Horatia Ewing. [E. & J. B. Young & Co. Each 30c.] The finish of style and delicate mingling of humor and pathos which make Mrs. Ewing's longer stories so remarkable, are equally characteristic of her shorter ones. The two little volumes entitled *Dandelion Clocks* and *The Peace Egg*, republished from *Aunt Judy* since her death, are excellent examples of these qualities, of a sweetness which charms and a fun which instructs and benefits.

The Blind Brother: A Story of the Pennsylvania Coal Mines. By Homer Greene. [T. Y. Crowell & Co. 90c.] Mr. Greene has written a wholesome, manly story which all boys will read with interest and profit and which older people will peruse with pleasure. Mr. Greene believes in the old-fashioned virtues of honesty and courage, and in life as he sees it among the Pennsylvania mines there is still left something of the earnest elements of human affection to guide and control the acts of the roughest and least conventional men. Tom and his blind brother Bennie, and poor sinful Jack Rennie with his final atonement, are persons worth knowing. The little tale that ends the book is unutterably pathetic. Mr. Greene has talent of a distinct and valuable kind.

MINOR FICTION.

The Yoke of the Thorah. By Sidney Lusk. [Cassell & Co. \$1.00.] We cannot better characterize Mr. Harland's story of *The Yoke of the Thorah* than by saying that it is a feverish and improbable romance. Elias Bacharach, age 26, a Jewish artist of repute in his native city, New York, meets and falls in love with Christine Redwood, daughter of a Yankee costumer. Before declaring himself he has a mental struggle over the commandments in the Thorah which forbid under pain of dire penalties the marriage of a Jew and a Christian. But the man conquers the Jew and the day for the wedding is fixed. Elias then confides his secret to his uncle, the rabbi, who calmly tells him that the Lord will interfere and that the marriage never will take place, and in apparent conformity with the prophecy Elias, in the midst of the ceremony, is stricken down with an epileptic fit. The disease so affects his character that he readily succumbs to his uncle's influence, renounces Christine, and marries a Jewess, Tillie Morgenthau. After a time he gradually awakens to the realization that his love for Christine is as intense as ever. He leaves his wife and takes refuge in a bachelor apartment house, where he learns of the approaching marriage of Christine. He writes her an insane letter asking her to meet him in the park, goes thither, and is seized with another epileptic fit. The newspapers next day contain notices of his death and of Christine's wedding. Mr. Harland has created several life-like personages, notably the rabbi and old Redwood, the rude, uncultivated, straightforward father of Christine. Altogether the best part of the book is that de-

scribing the manners and customs of the German Jews, who are one and all depicted with graphic power. Nothing could be better in their way than Mr. and Mrs. Blum and Mr. Koch, with their free and easy vulgarity and warm hearts, or Tillie Morgenthau, with her prosaic, flashy demeanor and exquisite musical genius. If Mr. Harland would give us more work like this and leave the mock-heroics and sickly melodramas to writers incapable of actuality, he would find an audience worthy of his talent.

The Devil's Hat: A Sketch in Oil. By Melville Philips. [Ticknor & Co. \$1.00.] "The Devil's Hat" is the name of a small isolated table land on a certain sandy plain in a certain portion of the Pennsylvania oil region. Wells have been drilled all about it, but nobody has attempted to strike oil on the Hat because of the supposed volcanic disturbance of the strata. The attempt is made, however, by two former law students—Ogden, who tells the story, and Joyce Selden, the two having met by chance at the oil city of Sandhole. Selden is the leading spirit in the enterprise. To conceal their operations it is given out that they are building a summer hotel, and with great success they succeed in eluding the scouts who are always on the alert to learn of a new well in order to take advantage of its effect upon the market. The well proves to be a "gusher"—that is, it yields a good flow of oil—and the two partners become rich. Meanwhile Ogden has fallen in with Mrs. Brace, ostensibly a widow, and her lovely daughter, Petrice. Startling complications ensue. The story of Mrs. Brace's antecedents comes to light, and a cultivated hermit is found to be an important personage. There is a double love entanglement which drags to an inconsequential ending. The value of the book is in its emphatic, highly-colored, but evidently truthful pictures of the oil regions; in its equally vivid portrayal of typical characters, from Major Dibbs, the oily-tongued editor of the *Sandhole Spouter*, to Tickly-Bender, the "torpedoer" of failing wells. Mr. Philips gives us the whole picture and his strokes are bold and true. The business of striking oil, a storm on the Devil's Hat, a battle with scouts, a ball in aid of the widows of "torpedoers," a fire among the storage tanks, the petroleum exchange at Oil City—these are noteworthy elements in Mr. Philips's narrative. The style of the book is unequal and at times deplorable—but *The Devil's Hat* is a novel worth reading.

The Confessions of Claud. A Romance. By Edgar Fawcett. [Ticknor & Co. \$1.50.] This romance is romantic only in motive, and that motive is psychological. Otho Clauss is the son of a German peasant and a Breton bourgeoisie. The father, of a jealous and vindictive temperament, wrongfully suspects his wife of infidelity, becomes insane, stabs her to death in the street, and is hanged. Otho, represented as a remarkably handsome lad, is adopted by a woman of wealth, who introduces him to the world as Otho Claud. Early in life the boy realizes that he has inherited from his mother a distinct set of good impulses, from his father dark and cruel tendencies which at times get the mastery. When he has won the love of Ada Gramerney and is about to marry her, Foulke Dorian confronts him with the story of his origin and the threat to reveal it to Ada if Otho will not surrender his claim to her hand. Otho strangles Dorian in obedience to a hereditary impulse, and Ada,

when she learns of the deed, condones it and urges her betrothed to use all his power to escape legal penalty for his crime. He does so, is acquitted, marries Ada, and the two live in retirement, the remorse of the criminal softened by the "angelic devotion" of his wife. The novel is written with no small degree of power, but we regard it as unworthy of Mr. Fawcett's talent, which is more at its ease in tracing the idiosyncrasies of metropolitan social cliques than in exploiting the weird and romantic. The characters in *The Confessions of Claud* move in a melodramatic atmosphere, and in many of their actions are little better than travesties of the humanity they malign.

Cracker Joe. No Name Series. [Roberts Bros. \$1.00.] The author of *Cracker Joe* is manifestly an accomplished hand at the writing of novels, and in this dramatic, original, tensely-wrought story has had the good luck to fall upon material not hitherto utilized to any great extent by novelists. The scene is Florida, somewhere down toward the central part of the sunny peninsula, as we read aright; the time the present; the characters a diversified assemblage of cultivated northerners, "crackers," "low-down whites," negroes, "moonshiners," with a handsome recluse and a young Georgian in leading parts. Cracker Joe, as Joseph Carew is known in the hamlet of Wild Rose, has risen from the lowest level to be the owner of one of the best tilled and most productive farms in all Florida. He is a king in a small way and is worthy of his position; but he must not be taken as a representative of his class, who in general are a far different sort from this wide-awake, go-ahead planter. The characters are, every one, carefully individualized, and in the case of the negroes and the old Squire supply the humorous element in abundance. The author seems to understand the colored people thoroughly; Aunt Prunty and Canty are masterpieces in their way, and nothing could be more comical than the scenes in which they take part, especially during the earthquake, when all the negroes fall on their knees and confess "sins enough to hang them." The story of Derintha's fate is perhaps overwrought a little; its intense pathos needed no artistic touches to render it effective. The midnight interview between George Barron and Cracker Joe is intensely dramatic and leads to an unexpected climax. The novel is sure to attract attention for its many fine qualities, as well as for its picturesque if rather fanciful portrayal of Florida life.

Woodland Tales. By Julius Stinde. [Thomas Whittaker. \$1.00.] There are six quiet stories by the author of *The Buchholz Family* in this volume, which has been written in excellent English by Ellis Wright. Dr. Stinde here shows himself to have the imagination of a poet; the romantic element which runs through the whole volume is made distinctly prominent; and the treatment is always delicate and discerning. In "Aunt Juliana" we have unfolded before us the heart history of a gentlewoman who is loved by the Count, although he marries another, and who, loving him in return although she pities his weakness, "found her happiness in making the happiness of others." "His Stupid Wife" is the story of a marital misunderstanding and how it was remedied; "Brother Johannis" relates the fate of a monk falsely suspected of crime and sustained by the affection of a woman who strives to save him by declaring herself guilty;

"Three Times Ten Years" is the story of an artist fallen from his youthful ideals by pride and thirst for wealth, but won back to the road of truth through love; in "Bello" is depicted the life of a noble mind outlawed by conventional prejudices and driven to destruction; and "Princess Goldenhair" is a dainty idyl of youth and youthful dreams.

7 to 12. *A Detective Story*. By Anna Katherine Green. [G. P. Putnam's Sons. 25c.] From the author of *The Leavenworth Case* we expected something better even in the way of a trifle than this extremely diaphanous story of baffled crime. Any quick-witted reader will discover from the tenor of the first chapter what is up and how it is coming out, or if he does not he will have no great interest in following the narrative to the end. "One Hour More," a story of an amnestied communist, bound up in the same volume, is vastly better told and is better worth the telling.

Miss Bayle's Romance. [Henry Holt & Co. 30c.] *Miss Bayle's Romance* lacks only "the little more" to make it an unusually clever story. The heroine, a Chicago girl, daughter of a railway king, conquers the fashionable world of London by her beauty, freshness, and frankly audacious personality. She says "guess" and "real nice" and "you don't say," and pronounces things "perfectly elegant," and generally disarranges conventional forms of speech, but all this does not prevent her from being right-minded and well-read, honest and bright, or from becoming the reigning American beauty of the season. In fact the story leaves her a marchioness. There is something incongruous to the comprehension of an educated American in this, and yet Miss Bayle is a good study of character. She is as innocently frank as Daisy Miller, but her instincts and observation are far in advance of that remarkable young lady. She has a power of success, inherited from her keen-witted father—her crudities are but superficial. It is easy to imagine that a few years of well-bred surroundings would make of her an elegant woman, whereas a life-time would have been too short for such a transformation in the case of poor Daisy Miller. Mr. Bayle is another good character sketch—and so is Mr. Rupert Wentworth with his underlying sense of failure—but in all there is just a something lacking. Can it be what M. Taine calls that "last accent, which is life"?

The Epicurean. By Thomas Moore. [Henry Holt & Co. 30c.] Moore's *Epicurean* had its day of popularity, and in spite of *She* and other modern rivals, it holds its own as a work of imagination. In style it more than holds its own. Compare its polished periods with the jerky and awkward sentences of Mr. Rider Haggard, and the least trained ear must mark the difference.

Worth Winning. A Novel. By Mrs. H. Lovett Cameron. [J. B. Lippincott Co. 50c.] An English novelist, in *Worth Winning*, brings a new contribution to the mass of demoralizing and debilitating fiction. Her theme is the favorite one with certain mediocre English writers—that of the young heir entangled in a love affair with the daughter of one of his father's laborers, and at the same time seeking in marriage another girl whose wealth will pay his debts and help keep up his impoverished estate. There are a few chapters, after the young spendthrift meets the heiress, which seem to promise something

of interest, but the author immediately falls into the melodramatic, and ends with disgusting us. The hero is the person whom she considers "worth winning," but the reader will reverse the verdict both in his case and that of the lady.

The Silent Workman. A Story. By Clinton Ross. [G. P. Putnam's Sons. 75c.] *The Silent Workman* is a short story which might almost be called a monograph, the *motif* of which is to show that punishment is born at the same time with sin; "whoever expects punishment already suffers it, and whoever suffers it expects it." It is the study of one man, Eb Randall, a workman in the steel mills of Middlewood; of magnificent physique, and of so much will and determination that he makes a strong impression on the master, Philip Twickenham, at the time when five thousand of the men strike. Philip refuses to comply with their demands, and Eb, made desperate by the troubles and by the death of the poor seamstress whom he loved, shoots Philip; and, supposing that he is killed, runs on and on nearly all night to flee from the deed he has done. Tortured by remorse and memories of his boyish innocence, he goes back after several weeks to give himself up, but meets Philip on the very spot of the crime, which so overpowers him that he becomes mad, and is placed in an asylum, where he stays five years and is then discharged sane. He cannot, however, remain in a world so changed to him, and is sent to an isolated farm, and there he works in silence, making friends of dumb creatures. It is a psychological study of much power and pathos.

My Lodger's Legacy; or, The History of a Recluse. Written by Himself. Compiled and Arranged by Robert W. Hume. [Funk & Wagnalls.] A singular and not wholesome narrative is told in *My Lodger's Legacy*, which purports to be a sort of autobiography left in manuscript to the keeper of a New York boarding-house by one of her lodgers, an Englishman, who remained under her roof twenty years,—a man of peculiar ideas, who had taken a wife from a class below him, in the face of her protest against the violation of caste instincts. The marriage, however, was one of great mutual happiness until both were long past middle life, when on his return from a sojourn in London, where he had been engaged on newspaper work in connection with a woman of lax views on the social relations, he found his wife on suspiciously intimate terms with the steward, and both husband and wife admitted their unfaithfulness. The steward soon came to his death under circumstances that implicated the husband, who was tried for murder. As the evidence was not satisfactory, he was acquitted; but existence in the same house with his wife (who suspected him, and not without cause) became intolerable and he exiled himself to America. This story, which is also in the line of psychological study, is of singular candor and not without interest, but interest of a morbid kind, and no good comes of putting it into print.

Wee Wife. A Novel. By Rosa Nouchette Carey. [J. B. Lippincott Co. 50c.] The author of *Wee Wife* has seen fit to carefully revise this production of her earlier years, but it still retains evidence of immaturity. A favorite theme with Miss Carey is that of making a hero marry a woman he does not care for because he cannot have the one his heart is set upon. It is not al-

ways, however, that she proves so manageable as poor little Fay, or that the other is so noble as Margaret. As for Sir Hugh, let us hope that there are not many men so brutally cruel as he was to the inoffensive mother of his child.

Uncle Max. By Rosa Nouchette Carey. [J. B. Lippincott Co. 50c.] In *Uncle Max* Miss Carey shows a great advance. This is autobiographic in form. A young girl, Ursula Garston, gives the story of her life in the parish of her uncle, where she devotes herself to taking care of the sick and needy. Her experience is charmingly told and is of use as an example for others. She is somewhat after the Jane Eyre pattern, and, like Jane, is rather officious at times, but is an exceedingly helpful and comforting body and comes to deserved happiness. The jarrings and misunderstandings in the Hamilton family and the complex character of the cousin, Miss Darrell, are treated in a way that shows intimate knowledge of human nature. The books of this author have a domestic atmosphere, and are written in a graceful and refined way.

Geoffrey Stirling. A Novel. By Mrs. Leith Adams (Miss Laffan). [J. B. Lippincott Co. 50c.] The chief merit of *Geoffrey Stirling* consists in the fidelity to life shown in the scenes where the humble class of English village folk act and gossip and give their opinions—those worthies who met at the Safe Retreat and discussed the bank robbery, the terrible illness of Squire Stirling, the walking of the ghost and the loss of the young heir. It is a somber story of a great wrong, of life-long remorse, of a stricken man and an avenging woman. These two in their half-maddened state are overdrawn; but the two children, Ralph and Hilda, are as true as they are sweet and loving. The scenery, the willow-bordered dikes, the two great houses and the village are so faithfully described as to give the air of being real places.

In One Town. A Novel. By Edmund Downey. [D. Appleton & Co. 25c.] The scene of *In One Town* is Sloughford, an old seaport in the south of Ireland, and several chapters are devoted to the talk of the skippers in their gatherings at the "Bold Dragoon"—each man of them a character. The story is that of a girl, Susan, who pledged herself to Dick Salton on the eve of his sailing on a long voyage, but was forced by her mother into a marriage with Captain McCormick. While the latter is absent the old lover returns, and then begins her struggle between love and duty, made desperate by the rumor that her husband's vessel has gone down, but when further word comes that it is not true, she thanks God that she can meet him with the consciousness that she has "sinned only in thought." However, the worthy captain is really lost at sea, and in the end the lovers are married. Many threads of other lives are made to cross the chief story, and the every-day events in the old seaport are made to go right along as they would outside of a book (which is certainly complimentary to the author's ability); besides, there is all the trouble at the ship broker's, the history of the singular experience of Butler, and the episode in which the American, Nixon, played a part.

The Hornet's Nest. A Story of Love and War. By Edward P. Roe. [Dodd, Mead & Co. 25c.] In *The Hornet's Nest* is told a story of daring exploits during the Revolutionary War, in the region roundabout the county

town of Charlotte, North Carolina, which probably received its name from Colonel Tarleton, who said to Lord Cornwallis on his retreat from the place, "I think you've got into a hornet's nest."

MINOR NOTICES.

Mrs. Siddons. By Nina A. Kennard. Famous Women Series. [Roberts Brothers. \$1.00.] We follow in this work, with a bright, chatty, and sympathetic guide, the relations of the artist Sarah Kemble, afterwards Mrs. Siddons, with the other members of her family, her occasional meeting with various people of distinction in England, flourishing at the close of the last and beginning of the present century, and the steps by which she gradually won her way to the eminence of a great queen of tragedy. In a biography of a person long before the public it is necessary, in the judgment of Mrs. Kennard, "to divest the character as much as possible of the legendary traditions adhering to it, and bring it down into the regions of ordinary life." With this end, free citation is made of private letters, and from these and other sources evidence is given of Mrs. Siddons's affectionate fidelity in the private relations of wife, mother, and friend. Yet the work is not one of indiscriminating praise, the biographer having aimed to be always fair, and giving us on the whole a vivid picture of the life and times of her subject.

Outlines of International Law. By George B. Davis, U.S.A. [Harper & Bros. \$2.50.] The assistant professor of law at the West Point Military Academy has prepared this volume for use as a text-book in that institution and elsewhere. Considered as such, it is a success, being comprehensive, clear, and compact in its style, and well adapted for use in the class-room. The great number of topics considered in its four hundred pages of large type puts consecutive reading out of the question; but as a class-room introduction to international law it should find acceptance. Prof. Davis begins with quite a full sketch of the origin, sources and historical development of the science. Each chapter closes with a careful bibliography of the subject to facilitate more detailed study. The appendix contains Prof. Lieber's instructions for the government of armies of the United States in the field, the Geneva convention for the amelioration of the condition of sick and wounded soldiers, the Declarations of Paris and St. Petersburg, and the laws of war on land recommended for adoption by the Institute of International Law at the session in Oxford in 1880. The volume, it will be seen, is largely concerned with war, but it treats of the laws which are not silent in the midst of arms.

The Mystery of God. By T. Vincent Tymms. [A. D. F. Randolph & Co. \$2.50.] In this second edition of his thoughtful "consideration of some intellectual hindrances to Faith," Mr. Tymms has made but one change of importance from the first edition. This is an addition of some five pages on the subject of animal suffering. Turning to these pages, to note what must be the author's ripest thought, we do not feel that his method of treatment is such as is likely to satisfy the skeptics whom he has in mind. Mr. Tymms is no bigot; he surrenders the verbal infallibility of the Bible without pain; but when he brings forward as the scriptural proof of the

unity of all nature the vision of Ezekiel, he commits a fault, common with him, of reading too much of recent thought into the Bible. He will even have St. Paul to be a sympathizer with the sufferings of the animal world—Paul who wrote "Doth God take care for oxen?" He holds, when treating of Christ, to the strict Messianic construction of Isaiah liii, which later critics are referring with increasing unanimity to the Jewish people. Mr. Tymms begins with materialism and ends with the resurrection of Christ. On grounds where exact scholarship is not needed, and where a mystical tendency is a help in the interpretation of truth, we find him a more satisfactory guide than in questions of criticism.

Tolerance. By Phillips Brooks. [E. P. Dutton & Co. 75c.] "My friends, be more afraid of the littleness than of the largeness of life." These words, at the end of these two lectures, which have been delivered to several of the divinity schools of the Protestant Episcopal Church, will express the spirit of all that precedes them. "Tolerance," says Dr. Brooks, "has two elements—positive conviction, and sympathy with men whose convictions differ from our own." Eclecticism is a failure; positive conviction we can never have too much of; but if we take the pains to enlarge our minds we shall inevitably respect the convictions of others and practice a tolerance which is not an insult. Error is never guilt, but

insincerity, cant, selfishness, deception of one's self or of other people, cruelty, prejudice—these are the things with which the church ought to be a great deal more angry than she is. The anger which she is ready to expend upon the misbeliever ought to be poured out on these. . . . May you count yourselves the keepers of truth; but may you count yourselves still more the keepers of truthfulness!

Philadelphia, 1681-1887. A History of Municipal Development. By E. P. Allinson, A.M., and Boies Penrose, A.B. [Publication Agency of the Johns Hopkins University, Baltimore. \$3.00.] In the Johns Hopkins University series of Studies in Historical and Political Science, of which Prof. H. B. Adams is the editor, this handsome volume is the second extra issue. It contains a more full and detailed account than the other recent numbers of the series in pamphlet form could give of the history of an American city. The government of our cities, or their misgovernment, one should say, is the chief political problem of the day. It is evident that some modification of the too democratic system hitherto prevailing, a system which inevitably issues in a spoils-aristocracy of the unfittest, must be had. Experience in other cities goes to prove that a reversal of this direction is what we need, by giving the municipal government an apparently aristocratic form which shall issue in a real democracy, *i. e.*, in a clean and economical administration. The authors of this elaborate work have thoroughly studied the two-hundred-years-long story of Philadelphia down to its last charter, and have faithfully and clearly presented the results of their patient investigation to arrive at this conclusion, that

the tendency of the recent theories of municipal government may thus be briefly summarized: All executive power is concentrated in one head, responsible directly for the whole administration to the people who elect him; a few subordinate heads of departments are appointed by and responsible to this head; a complete separation is made between the executive and legislative

branches of government; and a stringent limitation is placed on the power to accumulate indebtedness, while careful regulations are framed for the financial system and methods.

Courses and Methods. A Handbook for Teachers of Primary, Grammar, and Ungraded Schools. By John T. Prince. [Ginn & Co.] The larger part of this little work answers well to its title, and will be a help to any teacher of children; more especially to those teachers who have not had a normal school training, and who have not mastered higher books like Rosenkranz's Pedagogics. Mr. Prince gives the teacher plain directions for all sorts of every-day operations in the school-room, evidently suggested to him by his experience in the oversight of schools taught by young and untrained teachers. Parts of the book, relating to the building and planning of school-houses, are wise and well stated, but are addressed rather to committees of superintendence than to the unfortunate teachers and pupils who suffer in ill-arranged houses.

Elementary Treatise on Determinants. By W. G. Peck. [A. S. Barnes & Co.] The mathematics have been so rapidly and wonderfully enlarged within the last forty years, that only those especially devoted to their pursuit have been able to keep pace with their progress. The mathematics have always been peculiarly dependent upon notation—the secret of their power has consisted largely in the perfection of their language; and it is largely through perfected novelties in notation that the great successes of these four decades have been won. One of the first great steps was taken in 1841 by Jacobi's Treatise on Determinants. The student who would become able to use modern methods in his mathematical inquiries cannot afford to neglect that subject, nor can he, we are persuaded, find any clearer and simpler introduction to the matter than is found in this admirable little volume of Professor Peck.

Correspondence Between Goethe and Carlyle. Edited by Charles Eliot Norton. [Macmillan & Co. \$2.00.] Prof. Norton has conferred what without exaggeration may be designated as a lasting benefit to mankind in collecting and editing the *Correspondence Between Goethe and Carlyle*. The correspondence began in 1824, when Carlyle, at the age of 30, had completed his translation of *Wilhelm Meister* and sent a copy of it to Goethe with a reverent note of thanks for the benefits derived from the original. Goethe, then 75, replied courteously, and up to within a few months of Goethe's death the correspondence was continued, accompanied by a pleasant exchange of gifts, in which Mrs. Carlyle and Otilie von Goethe had a part. Carlyle's letters are those of a disciple to a master and reveal much of his intellectual life. Goethe writes always with the utmost friendliness, and at an early date takes occasion to formulate his views with regard to the world-literature or universal exchange of ideas which was his ideal. He looked upon Carlyle as an important aid in the realization of this project, and in furthering a knowledge of German thought in England gave earnest and friendly aid. The book, admirably edited, is one that should be read by all serious-minded persons, for it gives the history of one of the most attractive episodes in the friendships of great authors.

Letters of Horatio Greenough. Edited by Frances Boott Greenough. [Ticknor & Co.

\$1.25.] These letters of Horatio Greenough, written to his brother Henry from 1825 to 1852, possess a certain amount of interest as indications of the character of the author—a self-contained, affectionate, patriotic, liberal-minded man, and an artist of the highest aims and the broadest sympathies. He saw a great deal of social life at Paris, Florence, Boston, and Washington, but his letters contain only brief references to the people he met and the work he accomplished. They tell us nothing of his methods and very little of his friendships. Yet now and then we come upon passages which are suggestive of keen observation and profound thought. In France in 1825 he found too much "cant of freedom." He was with Cooper in Paris, but says almost nothing of their relations. He made the Atlantic voyage on the "Great Western" in 1843, and was "convinced of the superiority of steamers to sailing ships during the summer months at least." The letters in which he relates his efforts to secure the appropriation of Congress for his statue of Washington are models of patience and hopefulness. The editor has done her work well.

A Summer in England with Henry Ward Beecher. Edited by James B. Pond. [Fords, Howard & Hulbert. \$2.00.] Major Pond has made an acceptable volume upon Mr. Beecher's English visit last summer, his account of the tour being fortified by extracts from newspapers, reports of addresses, and letters, which show that the great preacher's reception was throughout the three months of his stay a continued expression of cordiality and admiration from all classes. That Mr. Beecher appreciated this kindly welcome is evident from two of his private letters here printed. After all the darkness and trials of his life he felt that his vindication was completed. The volume, aside from the narrative by Major Pond, an amiable and enthusiastic courier, contains the eight addresses delivered by Mr. Beecher in England; four of his lectures, those, namely, on "The Reign of the Common People," "The Wastes and Burdens of Society," "Conscience," and "Evolution and Religion;" seventeen of his sermons; and a number of his prayers. A fac-simile of his notes for an address on preaching to theological students in London shows something of his method of intellectual work. The portrait of Mr. Beecher, an artotype, is in every way excellent, an admirable expression of his remarkable countenance. One of the best of the sayings of Mr. Beecher reported by Major Pond is that in which the British government is defined as "a suppressed democracy."

Two Royal Lives. Gleanings at Berlin and from the lives of their Imperial Highnesses, the Crown Prince and Princess of Germany. By Dorothea Roberts. With portraits and illustrations. [Scribner & Welford. \$2.25.] The author of *Two Royal Lives* has not assimilated her material very well or made half the use of it she might have done; with her facilities, and the advantage of two visits to Berlin, she should have been able to prepare a choice little monograph instead of the present rather sketchy and discursive volume. However, as she requests, her earnestness must atone "for lack of literary skill and experience," and we are glad to have even this presentation of two such honored and admirable personages as the Crown Prince and his worthy and lovely consort. The facts of their

lives are given, with a good deal of matter about the English and German royal families, followed by an account of the philanthropic and educational work which the Crown Princess originated and has under her patronage—hospitals growing out of the sad necessities of the war, in which her sympathies were keenly wrought upon, the lyceum for the higher culture of women, sanitary associations, kindergärten, and other institutions and ways for the benefit of the people. It augurs well for the Germans that in their next sovereign they will have such a man as Frederick William with such a wife as Victoria. There are twelve illustrations, including several fine photographs, noticeably the three-quarter length portraits of the Crown Prince and Crown Princess, which were taken last autumn, and those of their eldest son and his wife.

PERIODICALS.

With the June number *Scribner's Magazine* makes a brilliant closing of a first volume which for variety and interest has hardly been equaled in popular periodical literature. The Thackeray letters continue and lose nothing of their fascination. John C. Ropes has an agreeable commentary on the portraits of Napoleon, illustrated from copies in the author's fine collection. F. J. Stimson under the title of "The Ethics of Democracy" makes a comparative generalization upon legislative tendencies in this country, his conclusion being that the movement up to the present time has been toward absolute socialism and may terminate there. W. T. Brigham writes of Guatemala as a picturesque, uncommercial republic, soon to be reduced to the level of commonplace prosperity. The fiction of the number, including a faithful story of rural life by Miss Jewett, is strong and voluminous; and the verse is of noteworthy quality.

Harper's Magazine for June has a rich store of text and illustrations. Madame Jane Dieulafoy describes the excavations at Susa in 1884-5 with the zeal of a born *savante*. The engravings accompanying the article are many and valuable. Mr. Warner writes pleasantly of Coatepec as a Mexican province worth knowing for its salubrious climate and remarkable resources. John Mason Brown contributes a paper on the Kentucky pioneers, which is admirably written and historically important. Prof. Ely shows how the growth of corporations is likely to end in coöperation, and Prof. Hadley praises the interstate commerce law as an honest advance in railroad legislation. Mr. Bowker's review of the paper-making industry is crammed with facts. The fiction of the number includes an idyllic chapter in Mr. Howells's "April Hopes," who, by the way, discourses rather savagely of critics and criticism in the "Editor's Study."

The June *Atlantic* opens with a story dealing with the study of occult phenomena, "A Crucial Experiment," by J. P. Quincy. The transcendental photography of spiritual forms is the object of the experiment, which is artfully related. A. Lawrence Lowell sketches historically the theory of the social compact. There is a capital account, half story, half description, of the recent earthquake in the Riviera. Dr. Holmes's chronicle of his hundred days gossips pleasantly of a visit to Stratford-on-Avon. John Fiske reviews the completed work of the Federal Convention. Horace E. Scudder advocates with sound sense

the use of nursery classics in school as a sure foundation for steady progress in the appreciation of imaginative literature. Altogether a readable and instructive number.

The *Century* for June has a most interesting report of an interview with Count Leo Tolstói by George Kennan, who visited the famous novelist at his country estate in Tula last summer. Count Tolstói is represented as carrying out the principles advocated in *My Religion*, working in the fields and passing the evenings in making shoes. The description of his massive, virile, sympathetic personality as made by Mr. Kennan is very fascinating. One cannot help thinking that here is an elemental force in the growth of humanity toward the ideal good. A striking portrait accompanies the article. Julian Hawthorne discusses college boat-racing and is not too severe on the betting evil. Prof. Atwater continues his useful remarks on food and nutrition. Dr. Munger offers several thoughtful ideas regarding education and social progress as influenced by the specializing tendencies of the times. "Jack," the story of the life of a Gloucester fisherman by Elizabeth Stuart Phelps, is surcharged with a pathos that is irresistible; it is to be classed with the most effective work Miss Phelps has ever penned.

Prof. Francis L. Patton points out in the June *Forum* what he considers Romanizing tendencies in the Andover doctrine of future probation, since it bases salvation on works rather than on faith! Andrew Lang argues that in one sense there are no books which do not help a man, and in another that it may be doubted whether any books help a man at all. His special sympathies are for Scott, Thackeray, Homer, Thucydides, Molière, Tennyson, Pascal, Montaigne, Plato, Aristotle, Marcus Aurelius, and Matthew Arnold's poems. Prof. G. J. Romanes defines the object of life as "to love and to think." John Fulton says the revised version has failed because it attempts to represent the broad outlines of the sacred pictures with the cunning work of microscopic engravers. Dr. J. M. Buckley argues against the abolition of capital punishment. I. T. Brooks inveighs against the evil of railway passes. Commander H. C. Taylor says that the control of the Pacific depends on a Nicaraguan canal. The *Forum* leaves no live topic of the day untouched, and is always vigorous and suggestive.

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

O'Connor's "Index to the Works of Shakspeare." The plan of this book just published by the Appletons [\$2.00] is so good, and so well carried out in some respects, that one cannot help regretting the faults and defects by which it is marred. The compiler has aimed to combine in one compact volume a sort of phrase-book, a dictionary of obscure words and allusions, an outline history of the plays, and a list of all the characters that appear in them. She has done the work carefully and faithfully in the main, but seems to lack that thorough acquaintance with Shakespearian literature which is necessary for the judicious handling of some of her materials. The book will be a useful one in its way, and worth its price to readers and students, but it might easily have been made a good deal better.

The editor says that it was her intention to "refer to every passage of importance under the word that best expresses its subject"; but under many words (or subjects) she gives only one or two out of perhaps a dozen passages, and it is difficult to see on what principle the selection is made. Under *Amusement*, for example, we find only "*The Tempest*, i. 2; *Hamlet*, iii. 4." There is a cross reference to *Astonishment*, where three other passages are given; but the five by no means include what we should regard as all the passages "of importance" that properly come under these heads. Under the noun *Annoy*, of which there are eight examples in Shakespeare, we find merely "*Annoy*, farewell to, 3 *Henry VI.* v. 7"—perhaps the slightest and least interesting of them all. Of the many apt references to *April*, we have only the "spongy April" of *Temp.* iv. 1, and the comparison of love to "an April day" in *T. G. of V.* i. 3. It is unfortunate, by the way, that the line-numbers of the references are not given.

As a dictionary of obscure words and phrases the book is far from complete. Opening it at random, our eye falls on "*Picture*, of we three, *Twelfth Night*, ii. 3." Here the allusion is explained; but on turning to "*Nobody*, picture of, *Tempest*, iii. 2"—of which the other reminds us—we find no explanation, though the phrase needs it quite as much as the other. Such unfamiliar words as *pricket* and *sorel* (as applied to deer) do not occur at all, not even under "Hunting terms and allusions." *Mere*, in the emphatic sense of absolute—a word which has led learned editors to alter the text of Bacon, to make it conform to the modern meaning—is likewise missing; as is *element* (= air or sky), *old* intensive), as in "old swearing," etc.), *censure* (judge, and judgment), *conscience* (consciousness), and the like. *Tuition* has "of God" added, with a reference to *Much Ado*, i. 1, but no hint of its peculiar sense of protection. *Spet* is called the "old past of spit," a blunder which we believe Grant White had made before, forgetful of Milton's "spets her thickest gloom" (*Comus*, 132) and other examples of the form as a present. The past tense is of course like the present, as in *spit*.

Of these outright blunders we have noted only a few in a hurried glance at the pages. *Bias* is correctly explained, but with the additional statement: "Anything that ran against it was a rub." Perhaps the lady meant to write "that it ran against." Under *rub* we have only Hamlet's "There's the rub." *Henry V.* ii. 2. 188 ("But every rub is smoothed on our way") and similar passages should have made it clear to her that a *rub* was any inequality or obstacle on the surface over which the bowl is rolled. Under *Book-knowledge* we are told that it is "ridiculed in *Armado* in *Love's Labour's Lost*;" where *Holofernes* was probably meant. The "Barbary hen" of a *Henry IV.* ii. 4. 108, does not appear under *Barbary*, but under the separate heading of *Barbury* (which we do not understand, as no explanation is appended), and the "Barbary cock-pigeon" of *A. Y. L.* iv. i. 151 is not mentioned at all. The note on *Crispian* (*Henry V.* iv. 3) confounds *Crispin* and *Crispian*; rolling the two shoemaker-saints mentioned into one.

Foreign words and phrases are translated, but without informing the reader whether they are Latin, French, Italian, or Spanish. Here we meet with some misprints, as *core* for *cuore* (p.

73), etc.; and so also in some proper names, as *Mecenas* for *Mæcenas*, *Battista Spagnolus* (p. 216) for *Spagnuoli* or *Spagnoli* (if the Italian form of his name is intended, as the *Battista* indicates), *Goularb* (p. 69) for *Goulart*, etc.

The sketches of the history of the plays are generally accurate, but worthless conjectures are sometimes introduced; as, for instance, that "possibly some other dramatist assisted Shakspeare in the scenes between the lovers" in the *M. N. D.* Under *Pericles*, it is said that some critics believe that "the first three acts" are not Shakespeare's; but nobody, so far as we are aware, ever had any doubts about the *third* act; and the shipwreck scene referred to farther on as "in Shakspeare's best manner" is in that act.

Most of these slips, and many others like them to which lack of space does not permit us to refer, may be set right in a second edition; but the omissions in words and phrases cannot be so easily supplied, unless in an appendix. But, as we have said, the book, even in its present condition, is likely to be of service to students, especially to those who have not Schmidt's *Lexicon* and other costly reference books.

Massinger in the "Mermaid Series." The second volume of the cheap and useful "Mermaid Series" is devoted to *Massinger* and edited by Mr. Arthur Symons. It includes *The Duke of Milan*, *A New Way to Pay Old Debts*, *The Great Duke of Florence*, *The Maid of Honour*, and *The City Madam*—a selection with which few will quarrel. The introduction is excellent, as Mr. Symons's work on Browning had led us to expect. The notes are fewer and briefer than in the *Marlowe*, but perhaps sufficient. An etched portrait of Massinger forms the frontispiece to the volume, which altogether confirms the good opinion we expressed of the series after examining its predecessor. Messrs. Scribner & Welford of New York are the American agents for this series, and under their direction it is sure to have a large sale in this country.

The Shakespeare Memorial Library at Stratford. Since the last number of the *World* was printed we have received a letter from Mr. Frederick Hawley, the librarian at the Memorial, in which he expresses the hope that committees will be formed in this country—at least in New York, Philadelphia, and Boston—"composed of influential gentlemen who take an interest in Shakespearian matters, and who will make an effort to collect and send to the library every edition of Shakespeare and every Shakespearian work that has been published in the United States, with contributions of general dramatic literature, etc." The suggestion is a good one, and we hope that it may lead to some concerted action among the friends of the enterprise on this side of the ocean.

The English and Americans in Paris forming the Stanley Club have determined to establish a committee there to secure by gift or purchase French Shakespearian and dramatic works for presentation to the Stratford library. Their example should be followed in all the leading cities here.

A Prophet is not without Honor, etc. Mr. Henry Irving, in his speech at the London meeting in behalf of the Stratford library, told this good story:

I remember being at Stratford-on-Avon one Sunday evening with a friend of mine, and we came across a gentleman who was enjoying himself very leisurely. He was leaning against a wall, looking at the blue sky overhead, and smoking a very comfortable pipe. He seemed so familiarly comfortable with the whole place that we thought he would be a rather useful man to get a few particulars from. So we asked him one or two questions—where this Shakespeare lived, and whether he knew him. "No," he didn't know him, but he pointed "over there." He was not very communicative, but we asked was he dead, and how long had he been dead. "Yes," said the man, "he was dead; he had been dead some years, but how many he did not know." We asked him whether he had been to his house very often. "No," he "never went there. Some people did." When we inquired if he could tell us anything of his occupation in life, he said he did not know what he had been. We suggested various things—a baker, butcher, tailor, or may be an author. No, he didn't exactly know; he thought he was "an author, for he writes for summat." At last, on being hard pressed, we got out what he did write for; he "thought he whur an author, and he writ for 't Bible." Now that seems an odd story, but that occurred to myself and my friend, Mr. Toole, at Stratford-on-Avon.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

823. A History Burned. What historian spent sixteen years in writing a history and then burned it, and why? W. C. L.

Providence, R. I.

824. Authors and References Wanted:

- (a.) . . . the many-twinkling smile of Ocean
And [Or] with pleased ear bewildered watch
His chime of restless motion.
- (b.) The friend who holds a mirror to my face,
And, hiding none, is not afraid to trace
My faults, my blemishes within,
Who friendly warns, reproves me, if I sin,
Although it seems not so, he is my friend.
- (c.) She was—but works would fail to tell the *what*:
Think what a woman should be, and she was *that*.
- (d.) Death mistook his virtues for his years.
- (e.) All things come to him who waits.
- (f.) God could not be everywhere, therefore
he made mothers.

Where in William Penn's writings appears this passage:

(g.) The good, the pious and devout souls
are everywhere of one religion, and when death
takes off the mask they shall know one another,
though the divers liveries they wear in this life
make them strangers.

Waterbury, Conn.

A. D. R.

(a.) Keble's *Christian Year* (second Sunday after Trinity).

825. Author Wanted. Where can the following dedicatory lines be found:

Wise, noble, loved and loving wife,
These heart-born songs, a gift, I bring
To thee, whose deeds, thy muses, sing
The poem of a perfect life.

Jacksonville, Ill.

J. H. W.

826. Jean Ingelow. Can you refer me to a list of Jean Ingelow's works? Are they republished in America, and by whom? Has her *Life* been written, and by whom? Can you refer me to any review or magazine containing

biographical or critical articles about this poetess?
Port Hope, Ontario. J. D. B.

Jean Ingelow's writings are published in this country by Roberts Bros., Boston, in whose catalogue a full list of her works appears. We know of no biography. See *Harper's Magazine*, XXVII, 276; *Scribner's Magazine* (old series), VI, 379; *Eclectic*, LXXXII, 385, XCIV, 63.

ENGLISH OPINIONS.

In the *Earthly Paradise* Mr. Morris knew better, and the consequence was that his Chaucerian words seemed appropriate enough in his Chaucerian metres. Now that he has, quite rightly, selected a non-Chaucerian metre, he should have changed his vocabulary to suit it. His omission to do so will, we greatly fear, leave his translation of the *Odyssey*, with many great merits, a curiosity for the *dilettante*, instead of what it might have been, a real revelation of Homer to people who are capable of appreciating him, but need that "one interpret."—*The Athenæum*.

The fact that Cowley's prose attracts sufficient attention to receive a place in an educational series is one of some interest and presumably also of some promise. It is indeed a scandal that boys should still be taught laboriously to produce the cracked clink of feeble Latin hexameters while they remain uninstructed in the literature of their own tongue, that literature furnishing precisely the means by which the very highest ends in education may be reached; and when one thinks of the stark inefficiency of our English secondary education, one rejoices to see any effort, however mildly tentative, that may impart to it a greater elasticity and range of movement. We require to have that secondary system totally metamorphosed; but meanwhile we must be glad to find English literature being seriously considered at all.—*The Academy*.

NEWS AND NOTES.

—Dr. Oliver Wendell Holmes has written the opening article for the *Beecher Memorial* now being prepared for Mrs. Beecher and her family, by Mr. Edward W. Bok of Brooklyn, N. Y., to which Mr. Gladstone, President Cleveland, the Duke of Argyll and some seventy-five other distinguished Americans and foreigners have also contributed articles. Only one hundred copies of the "Memorial" are intended for the public.

—We are sorry to record the death at Ashburnham, Mass., on May 30, of Prof. James E. Vose, principal of Cushing Academy. In spite of serious physical disabilities, Prof. Vose held a very high position as an educator and he was a writer of noteworthy ability, a critic of unusual acumen, and the author of a text-book on English grammar which is justly prized. Prof. Vose was for some time connected with the *Literary World*, and his contributions to this periodical, largely relating to biography and educational topics, have been of great interest and value.

—D. C. Heath & Co. of Boston have been made the American agents for the London *Journal of Education*, a monthly record and review.

—Laughton, Macdonald & Co. have in press, and will shortly issue, a new book for young people, by S. B. Alexander, entitled *Ten of Us*.

—The July number of *Lippincott's Magazine* will be largely a Southern one, with such names as Julia Magruder, Thomas Nelson Page, Robert Burns Wilson, Amélie Rives, etc., among its contributors. The prize essay on "Social Life at the University of Virginia" is contributed by John B. Minor, Jr., an undergraduate.

—Armstrong & Son, New York, have in

press *The Story of the Life of Queen Victoria*, "told for boys and girls all over the world," by W. W. Tulloch, son of the late Principal Tulloch, private chaplain to the Queen. The volume, we are assured, has been revised by the Queen's own hand.

—Commenting on our note of a fortnight ago concerning the exigencies of newspaper reviewing, the *Beacon* says:

It is odd that publishers in reprinting newspaper notices of their publications should prefer abject and fulsome praise to real summaries and fair accounts. The book buyer does not care so much for the praise of a book as for an account of its contents and character.

—Mr. Julian Hawthorne and Inspector Thomas Brynes, chief of the New York Detective Bureau, have been putting their heads together, and the result is to be a series of books which Cassell & Co. are to publish. The first installment of this projected library of detective literature is called *A Tragic Mystery*, and will soon appear.

—An illustrated article on "Literary Life in Philadelphia," by Moses P. Handy, with sketches of leading celebrities, will be a feature of *The American Magazine* for July.

—The London *Academy* says that Prof. Knight of St. Andrews, in the course of his researches into fresh material for the Life of Wordsworth, has discovered at Coleorton Hall, in Leicestershire, a large number of letters addressed to Sir George Beaumont, the painter baronet, not only by Wordsworth, but also by Coleridge, Southey, Scott, and others. The Coleridge letters are specially important, as they throw light upon the obscure period of his residence in Malta. This literary *trouvaille*, sufficiently large to fill two volumes, will be published in the course of the present year.

—The preliminary announcement of subjects and instructors at the coming session (the fourteenth) at Chautauqua includes a number of new features of special interest, including a course in the Scandinavian languages, by Profs. Edward Olson and A. H. Edgren; instruction in Assyrian, by Prof. D. C. Lyon of Harvard; a course in Egyptian and a series of lectures on Egypt, by an accomplished scholar, Prof. Lysander Dickerman; and a course in social science, by Prof. Richard T. Ely. The session opens on July 9.

—The \$494,600 which Mrs. Grant has received from the sale of her husband's work represents 70 per cent of the gross profits on the publication, which have thus amounted to about \$706,600. The gross receipts from the sale of the work have amounted to not far from \$3,000,000. There have been sold 312,000 sets at an average of probably \$9 a set, which foots up \$2,808,000 as a fair estimate of what the public has paid for this work. The skins of 7,000 goats and 20,000 sheep have been used for the covers of these volumes.

—Mr. and Mrs. S. J. Barrows have written a book called *The Shaybacks in Camp; or, Ten Summers Under Canvass*, to be published by Houghton, Mifflin & Co.

—*A Yachtsman's Scrap-Book*, by J. F. Loubat, practically a history of American yachting, is announced by Brentano Bros., New York.

—Roberts Bros. are to publish *A Lad's Love*, a story of Campobello, by Arlo Bates.

—It is not often that a library comes into market possessing so much interest as belongs to the bibliographical collection of Mr. Henry Pene

du Bois, which is to be sold by Leavitt & Co. of New York next week. The library, of which a sumptuous catalogue has been issued, is particularly rich in the French classics and examples of early typography, and the bindings are choice specimens of French, English, and American art. The catalogue (the first auction bibliography issued in America with page illustrations) is truly a fine work, and of itself a treasure which collectors will cherish. It enumerates about 2,500 numbers, of which 35 are illuminated manuscripts of almost priceless value. Unique copies, limited editions, *éditions de luxe*, extra-illustrated volumes, abound, and one cannot open the list at any page without lighting upon some treasure. The sale, which is to last for ten days, is likely to attract more attention than any book sale held in this country for many years.

—The J. B. Lippincott Company have arranged to publish the "Report of the Commission Appointed by the University of Pennsylvania to Investigate Modern Spiritualism, in accordance with the Request of the late Henry Seybert." The same firm announce *Bellona's Husband*, a novel by Hudor Genone, author of *Inquirendo Island*.

—The *Dial* of Chicago says that Mr. J. G. Speed of Kentucky, the editor of an elegant edition of the works of Keats published in New York a few years ago, has in his possession the original MSS. of most of the poet's works, including "Endymion" and the "Diary Letters," and intends to present his collection to the British Museum. Mr. Speed is a grandson of Keats's younger brother George, who settled in America.

—The *Bookbuyer* for June has a portrait of Mr. Rider Haggard, who is represented as a smooth-faced, earnest appearing man of thirty years or so.

—Ginn & Co. will publish during the summer a thoroughly revised edition of Siever's *Grammar of Old-English*, translated and edited by Albert S. Cook, Ph.D., of the University of California. This new edition embodies the latest conclusions of the best authorities, and brings the whole subject really up to date.

—Hon. David A. Wells will contribute to the July *Popular Science Monthly* the first of an important series of papers on "The Economic Disturbances Since 1873." Mr. Wells proposes to review the history of these disturbances, and to point out agencies to which such wide-reaching commercial depression may be properly attributed.

INDEX TO THE PERIODICALS.

June.		
Classics, Nursery, in School.	H. E. Scudder.	Atlantic.
Coleridge's "Ode to Wordsworth."	Alfred Ainger.	Macmillan's.
Criticism.	W. D. Howells.	Harper's.
Education and Social Progress.	T. T. Munger.	Century.
Folk-Lore, The Magic Flight in.	H. E. Warner.	Scribner's.
Language, The Universal.	Richmond Walker.	American Magazine.
Leopardi.	H. F. Brown.	Macmillan's.
Marston (Philip Bourke), Some Records of.	Margaret J. Preston.	Lippincott's.
"Odyssey," Mr. Morris's.	Oxford in the Middle Ages.	George C. Brodrick.
Publisher and Author.	G. W. Curtis.	Macmillan's.
Thackeray, Unpublished Letters of.	III.	Scribner's.
Tolstol, A Visit to Count.	George Kennan.	Century.

PUBLICATIONS RECEIVED.

Biography.

THE LIFE OF REV. GEORGE C. HADDOCK.	By Frank C. Haddock.	Funk & Wagnalls.	\$2.00
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LIFE OF HENRY CLAY. By Carl Schurz. Two vols. Houghton, Mifflin & Co. \$2.50
LIFE OF HENRY WARD BEECHER. Editor, Lecturer, Preacher, Novelist, and Philosopher. Rand, McNally & Co. 25c.

Educational Manuals.

PRINCIPLES OF EDUCATION PRACTICALLY APPLIED. By J. M. Greenwood, A.M. D. Appleton & Co.
THE NEW EDUCATION. Three Papers. By George Herbert Palmer. Little, Brown & Co.
THE RULING PRINCIPLE OF METHOD APPLIED TO EDUCATION. By Antonio Rosmini Serbati. Translated by Mrs. William Grey. D. C. Heath & Co.
HINTS ON EDUCATION AND NURSERY DISCIPLINE. Funk & Wagnalls. 60c.

Fiction.

NEXT OF KIN—WANTED. By Miss M. Betham-Edwards. Franklin Square Library. Harper & Bros. 20c.
MARRYING AND GIVING IN MARRIAGE. By Mrs. Molesworth. Franklin Square Library. Harper & Bros. 15c.
THE ALKALIST; OR, THE HOUSE OF CLAES. By Honoré de Balzac. Roberts Bros. \$1.50
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A WEEK AWAY FROM TIME. Roberts Bros. \$1.25
THE SHAVING OF SHAGPAT: AN ARABIAN ENTERTAINMENT; AND FARINA. By George Meredith. Roberts Bros. \$2.00
THE CRUISE OF A WOMAN HATER. By G. de Montauban. Ticknor & Co. 50c.
DANIELE CORTIS. Translated from the Italian of Antonio Fogazzaro. By Mrs. I. R. Tilton. Henry Holt & Co. 30c.
TO CALL HER MINE. By Walter Besant. Franklin Square Library. Harper & Bros. 20c.
ENVIRONMENT. A Story of Modern Society. By Florence Thayer McCray. Funk & Wagnalls. \$1.25
HOW TO MAKE A SAINT; OR, THE PROCESS OF CANONIZATION IN THE CHURCH OF ENGLAND. By the Prig. Henry Holt & Co. \$1.00
A REVEREND IDOL. Fifteenth edition. Ticknor & Co. 50c.
THE RUSSIAN REFUGEE. A Tale of the Blue Ridge. By Henry R. Wilson. Thomas R. Knox & Co.
IN OLD VIRGINIA; OR, MARSE CHAN AND OTHER STORIES. By Thomas Nelson Page. Charles Scribner's Sons. \$1.25
THACKERAY'S WORKS. Handy Edition. Esmond. Hoggarty Diamond. Yellowplush Papers. Each 75c.
DICK'S WANDERINGS. By Julian Sturgis. D. Appleton & Co. 50c.
THE GREAT HESPER. By Frank Barrett. D. Appleton & Co. 25c.

General Literature.

WAS SHAKESPEARE SHAPLEIGH? A Correspondence in Two Entanglements. Edited by Justin Winsor. Houghton, Mifflin & Co. 75c.
THE SUNNY SIDE OF SHADOW: REVERIES OF A CONVALESCENT. By Fannie Nichols Benjamin. Ticknor & Co. \$1.00
MURDER AS A FINE ART. THE ENGLISH MAIL COACH. By Thomas De Quincey. Cassell's National Library. Cassell & Co. 10c.
RENAISSANCE IN ITALY. The Catholic Reaction. By John Addington Symonds. Two vols. Henry Holt & Co. \$7.00
SAPPHO. Memoir, Text, Selected Renderings, and a Literal Translation. By Henry Thornton Wharton. Second edition. A. C. McClurg & Co. \$1.75
CORRESPONDENCE BETWEEN GOETHE AND CARLYLE. Edited by Charles Eliot Norton. Macmillan & Co. \$2.00
OBITER DICTA. Second Series. By Augustine Birrell. Charles Scribner's Sons. \$1.00

Poetry.

COLONIAL BALLADS, SONNETS, AND OTHER VERSE. By Margaret J. Preston. Houghton, Mifflin & Co. \$1.25
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BUMBLEBEE BOGO'S BUDGET. By a Retired Judge. Macmillan & Co. \$2.00

Theology and Religion.

THE APPEAL TO LIFE. By Theodore T. Munger. Houghton, Mifflin & Co. \$1.50
ENCYCLOPEDIA OF LIVING DIVINES AND CHRISTIAN WORKERS. A Supplement to Schaff-Herzog Encyclopedia of Religious Knowledge. Edited by Rev. Philip Schaff and Rev. Samuel Macauley Jackson. Funk & Wagnalls. \$3.00
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IN completion of his stately and magnificent review of the renaissance period in Italy, Mr. Symonds has come at length to the epoch of Catholic revival, which, like a mighty dam set across a great river, hemmed back the waters of the new learning and turned them aside into unworn and tortuous channels. To the study of this epoch Mr. Symonds brings a wonderfully rich store of knowledge, clear artistic perceptions, and a philosophical grasp of cause and effect forcing varied and complex tendencies into one definite focus. The thread of a well-determined purpose is kept always in view in the course of the resplendent narrative,

* *Renaissance in Italy. The Catholic Reaction*. By John Addington Symonds. Two vols. Henry Holt & Co. \$7.00.

which with all its adornments of an exuberant imagination is never vague or elusive. From the beginning to the end of these two large volumes one follows the story of national development and decadence with unfaltering attention. The many-colored panorama reveals alternately elements of healthfulness and decay, and terminates in a majestic outlook wherein "the student of the splendid and the bitter past may pause and bow his gratitude to heaven, and swear that, after all, all things are well."

The first volume clears the ground and opens the way to an adequate treatment of the intellectual forces which manifested themselves during the Catholic revival in the domains of literature, music, and art. The influence of Spain in Italian affairs is clearly explained; the conduct, character, and power of the Tridentine Council are analyzed and illustrated; the work of the Holy Office is laid bare; and the organization of the Company of Jesus is minutely studied. With regard to Jesuitry, Mr. Symonds takes the ground that it never, properly speaking, deflected from the spirit and intention of Ignatius, but remained throughout the seventeenth century a logical and necessary development on the lines laid down by its founder. Ignatius he compares to Machiavelli, "endeavoring to save a corrupt state by utilizing corruption for ends acknowledged sound." "Monopolists of Brummagem manufactures" is the severest epithet Mr. Symonds has for the Jesuits, in whose ranks he finds few eminences even of the second order. Yet when sound learning had been killed down by the Inquisition, the Index, Spain, and the Papacy, Jesuitry acted like a forcing-frame and brought forth "a rank growth of unwholesome culture." The Catholic revival was, therefore, a direct check upon the natural tide of Italian energy; its influence upon the national temperament was necessarily unhealthy. "We have a right to expect, what in fact we find, the advent of hypocrisy and ceremonial observances, but little actual amendment in manners."

In illustration of this view Mr. Symonds narrates a few of the most remarkable of the domestic tragedies occurring in Italy during the second half of the sixteenth century, selecting by preference those which rest upon authentic documentary evidence and which throw vivid light upon the general social condition of the country. It was a period of the almost universal gratification of lawless passions by means of an almost unparalleled facility of bloodshed, and this portion of the book is anything but savory reading, although the author attempts only to present facts. He reduces, as he himself says, the poetry of the legend of the Cenci "to comparatively squalid prose," while at the end admitting that there is room for belief in the popular opinion of Beatrice's wrongs. He gives a number of *causes celf-*

bres, traces the history of the Medici family, summarizes the confessions of two memorable murderers, and describes the moral condition of the peasantry, the power of superstition, and the prevalence of witchcraft.

In the midst of all these adverse and corrupt influences strong individual forces were at work in the line of creative genius, and to the consideration of these Mr. Symonds devotes his second volume. Tasso and the *Gerusalemme Liberata* are the themes of two valuable chapters; Tasso is regarded, not without due cognizance of the fate of Bruno, not only as the representative poet, but as the representative martyr of his age, his life of irresolute misery being rightly estimated as containing more of the elements of martyrdom than Bruno's triumphal death. Of the importance of Bruno as a philosopher Mr. Symonds can hardly say enough. His system was golden, divine, a rapturous vision worth the pangs of death at the stake. But a study of Bruno as the great precursor of modern thought in its more poetical and widely synthetic speculation is left for a separate essay. A chapter on Sarpi follows, he being celebrated as "the Christian stoic;" then comes an essay on the minor poets, Guarino, Marino, and the rest; then a study of Palestrina as "the Saviour of music;" another on the Bolognese school of painters and the "pseudo-grand style;" a concluding chapter in which the trend of general European history during the period of the Renaissance is outlined, the identity of Renaissance and Reformation emphasized, and Italy's present and future set forth in words of glowing eulogy and faith; and, finally, a consideration of the ephemeral persistence of humanity on earth, of the futility in believing, "while the infant founts of knowledge are still murmuring in our ears," that any form of faith or science is permanent, and the conclusion that it is "our truest, as it is our humblest, wisdom to live by faith and love."

AROUND THE WORLD ON A BICYCLE.*

EVERYBODY knows how in the spring of 1884 Thomas Stevens began at the boundaries of the Golden Gate his ride *Around the World on a Bicycle*, and has heard now and then *ad interim* echoes of the adventures he has met with in foreign lands and of the triumphal ending of his undertaking last year. Here, in this closely filled volume teeming with illustrations and prefaced by a striking lithograph portrait, we have the first part of the greatest of modern Odysseys. The book is distinctly unliterary and is for that reason all the more entrancing. Mr. Stevens writes as he rode, straight ahead, daring all obstacles, suffering now and then a "header," but up and on

again, intent only on his purpose of "getting there." And Mr. Stevens has a genius for "getting there." Mounted on his airy wheel, carrying the scantiest of luggage, he glides along over the deserts of Nevada, pushes across the Rockies, crosses the continent, and once beyond the Atlantic, begins the most exciting portion of his globe-encircling tour through Germany, Austria, and Hungary, through the Slavonic provinces into Turkey, and thence eastward traversing the wild roads and difficult passes of Asia Minor, entering the Shah's dominions, and finding a convenient resting-place at Teheran.

Everywhere and in all situations Mr. Stevens is the Yankee Odysseus — observant, courageous, keen-witted, fertile in resources, abounding in tact. It is not so much as a display of physical energy that this journey is memorable, but as a triumph of skill and daring told in a narrative of modest eloquence. Of the many peoples that he saw Mr. Stevens writes with clear perception and ready sympathy. He was most of the time after leaving western Europe off beaten tracks, and he saw much that was new and interesting. He was often in peril, and the accounts he gives of experiences with Oriental highwaymen are sufficiently thrilling to stir the blood. Yet in the main the very nature of his bold undertaking made him an object of hospitable curiosity, and there is not a little humor in his descriptions of life among the Turks and Persians. As a book of travels, pure and simple, the volume is better worth reading than many a more pretentious work from a more experienced pen. It is honest, straightforward, full of original observation, and of course spiced with abundance of adventure. Those who think that romance is dead, and that with the advance of science the world has become disenchanted, will find in Mr. Stevens's narrative a source of mental enjoyment comparable only to the youthful pleasure with which they followed the marvels of the *Thousand and One Nights*.

THE GREAT ENGLISH DICTIONARY.*

WE will assume that our readers are sufficiently familiar with the history of the plan which has thus far resulted in 1,040 pages of *A New English Dictionary on Historical Principles*; these pages, however, reaching only to the word "Bozzom," though they are one inch longer and one quarter of an inch broader than the pages of Webster's Unabridged, and contain smaller type, with no space occupied by illustration.

Letting go all preliminaries, we wish to set down in the clearest manner what this great word-book is and is to be. To do this we will first transcribe its entire treatment of one word, "Alway":

Alway (phonetic re-spelling) *adv.* Forms: 1-2 *alne weg* (W. S. *ealne weg*), 3-4 *alne way*, 4-5 *alle wey*, *al wey*, 5-6 *allewey*, *allwey*, *alwey*, 5- *alway*. [orig. two words *ALL* and *WAY*, in the accusative of space or distance, = *all the way*, *The whole way*, probably at first in reference to space traversed, but already in the oldest Eng. transferred to an extent of time, *all along*, *all the time*, *continually*. Afterwards confused with the genitive form, *ALWAYS*, which has superseded it in prose, *alway* surviving only in poetry or as an archai-m.]

1. All along, all the time, perpetually, throughout all time.

c 885 K. *ÆLFRED Boeth.* xxxviii. § 5, & *thæt ealne weg* siofodest *thæt hi ealne weg* naeron on wite, & *ie the saede ealne weg* *thæt hi naefre ne biōth buton wite.* 1340 *Aeneid*, 136. *The wel couaytouse wreche thet alne way heth thet eye to the guodes thet othre habbeth and doth alne way and maketh alne way semberlith thet he ne heth nayt.* c 1374 CHAUCER *Anel. & Arc.* 236. *For to love him Alwey* [v. r. *alwey*, *alway*] never the lease. 1398 *TRIVISA Barth De P.* R. v. xx. (1495) 126. *Yf lyfe duryd a thousande yere alwey shold grow teeth more and more.* 1611 *BIBLE Matt.* xxviii. 20. *And Loe, I am with you alway*, even unto the end of the world. 1845 *NEALE Hymns for Sick* 36, *Whoso receiveth them, receiveth Thee, With them alway.* a 1858 *MUHLENBERG Hymn*, *I would not live alway, I ask not to*

2. = ALWAYS 1; every time, at all times, on all occasions. Opposed to *sometimes*, *occasionally*.

c 1410 *Sir Cleges* 221, *Wethyr wee have les or more, Allwey thanke we God therefore.* 1473 *WARKW. Chron.* 4, *Alwey he promysed he would do.* 1513, *MORR. Edw. v* (1641) 7. *Not alway for ill will, but oftener for ambition.* 1535 *COVERDAL 2 Sam.* xv. 2, *Abesalom gad him up allwey early in the mornynge, and stode in the waye by the porte.* 1611 *BIBLE John* vii. 6, *My time is not yet come: but your time is alway ready.* 1851 *TRENCH Poems* 46, *And boldly use the children's prayer alway.* 1868 *MISS J. E. BROWN Lights thro' Lattice* 56, *For he [the foe] doth mark each open door alway.*

† 3. In any case, after all, still. = ALWAYS 3. Obs.:

a 1400 in *Hallam Mid. Ages* (1872) iii. 91, *Savyng alwey to our liege lord his real prerogatif.* 1413 *LYDG. Pilgr.* *Soule* iv. 30 (1483) 67, *He a disciple is, thou arte a lord, Thou al away art greter than he is.* 1475 *Bk. Noblesse* 34, *Notwithstanding so oft tymes treves and alliances taken and made . . . alle waye whan the Frenshe partie coude have and fynde any avantage or coloure . . . they did make new werre.*

We have not space to give a complete list of the abbreviations employed, but remark that under "Forms," given above, "1, 2," etc., mean "to A.D. 1100, 1200," etc. The date of the earliest citation is 885. The range of time, then, is a full thousand years. The student of English literature need not ask whether he can follow a word now used back to the times of Wycliffe and Chaucer, and, further, to Robert of Gloucester and Ormin and Layamon. He can go back to five centuries earlier than Layamon, and renew the speech of King Alfred, and some stammering accents of a hundred years before him.

It is not, however, an English Dictionary with an Anglo-Saxon Dictionary prefixed or intermingled. This would be true of it so far as words now used are concerned. These can all be traced to their first appearance in our literature, whether the time be the eighth century or the nineteenth. The distinction between Anglo-Saxon — or, better, Old English — and English is completely ignored. The vocabulary of the great Saxon king stands side by side with that of Tennyson and Mrs. Stowe. The large Anglo-Saxon Dictionary of Bosworth and Toller, so far as issued, is surpassed by the present work in its own field in regard to words not now obsolete. In Bosworth-Toller the conjunc-

* *Around the World on a Bicycle*. Vol. I. From San Francisco to Teheran. By Thomas Stevens. Charles Scribner's Sons. \$4.00.

* *A New English Dictionary on Historical Principles*. Edited by James A. H. Murray, LL.D. Parts I—II—III. A—Bos. Macmillan & Co. Each \$3.25.

tion "and" has but one meaning, and occupies, with all its examples, less than four lines. The meanings of "also" and "both—and" (found in A. S. John xiii: 32, xii: 28) are omitted, though mentioned in the Murray Dictionary. Still the present is not an Anglo-Saxon word-book, because it does not contain Anglo-Saxon words that had become obsolete in A.D. 1150! No one will complain of this as too exclusive. Thus the word "arm," poor (same as the German), is included, and has seven citations, the latest being 1250.

The most striking feature of the new Dictionary is the wealth of citation which marks every page; and this cannot be separated from the careful analysis of meanings, each of the forty-one meanings, *e.g.*, of the preposition "at," being supported by from six to twelve citations. Is not this overdone? Possibly. Under "andiron" we have twenty-one citations, beginning with A.D. 1300, and ending at 1878, with Mrs. Stowe's *Poganuc People*. Perhaps ten or a dozen of these would never be missed. Perhaps the mere fact of having accumulated toilsomely a mass of examples tends to blunt the critical faculty about admitting them; but we are unwilling to find fault with the riches laid under our eyes. If any were cut off it would probably be the later ones, and how long will it be before those will begin to seem distant?

The etymological work in the Dictionary deserves high praise. Though coming after Skeat, the editor does not simply compile and abridge, but shows both judgment and acuteness. Witness his discussion of the doubtful word "bachelor."

To show the position of the work in lexicography, one must compare it, not with an etymological dictionary like Skeat's, which of course allows fuller discussion of derivation, but with the great historical dictionaries of Littré and the brothers Grimm. Littré's work, which has furnished the model for the page, is far outstripped in typography, in the development of meanings, the fullness of citations, and their chronological presentation. We hesitate to claim superiority in essentials over the Grimm *Wörterbuch*. The dating of forms and citations in the English work is certainly better, as also the type, but on the whole it is enough to say that the two deserve to stand, or rather go on, side by side.

Is the work before us, then, perfect? But a perfect dictionary means, in the highest sense, human infallibility. A dictionary-maker would be the last man to make such a claim. If Dr. Murray should make it in regard to the word "always," we should dispute it somewhat, in this wise: Why should not the first meaning be simply local, *all the way*? Not only were the two words used *probably* at first in reference to space traversed, but, in the familiar narrative by King Alfred of the voyages of Othere and

Wulfstan, the words, five times over, seem to us unmistakably to refer to place. The passages are as follows, partly translated:

"Then fared he due north along the land, leaving the waste land all the way [ealne weg] on his star-board." "But the waste land was all the way [ealne weg] on his star-board." "And all the way [ealne weg] on the larboard is Norway." "The ship was all the way [ealne weg] running under sail." "Wendland was all the way [ealne weg] on our star-board." Orosius I. i. 13, 18, 20.

If any evidence is needed that "all the way" here does not mean "all the while," we have it in a clause close by one just quoted: "And all the while [ealle tha hwile] he must sail near land." (18) When the writer wished to refer to time he could easily and distinctly do so.

We are not sure, also, but room should be made under "always" for that noteworthy literal meaning found in Acts xxiv: 3 (1611): "We accept it *always* (rev. ver. in all ways) and in all places."

We will not criticise further, but simply rejoice and give thanks for such a work as this promises to be, and already is. The thousand pages now complete will, we compute, grow to nearly ten thousand. May we enjoy the last page with the readers of the *Literary World*!

THE STORY OF ALEXANDER'S EMPIRE.*

THE story which Prof. Mahaffy has related in this captivating volume is of great complexity, and, in weaker hands, would almost inevitably have been a tale of perplexing confusion. But Prof. Mahaffy has a firm grasp of his complicated subject, and succeeds in his purpose of sifting "the wheat of important events from the chaff of raids and campaigns," and, from beginning to end of the book, keeps his main object clearly in view. The account of the conquests of Alexander is rapidly summarized, and then, with a clear understanding of his achievements in war, we come at once to the chief intention of Prof. Mahaffy, which is to recount the history of the different portions of the empire, as they rapidly gained and lost their independence and finally were absorbed into the dominions of Rome. This paragraph from the author's preface is fully justified:

As we thread our way through the labyrinth of bloody wars and assassinations, we find our attention happily distracted by studying the influence, which is perceptible in them all, of the ideas that Alexander impressed upon the peoples that he conquered. It is one of the purposes of this volume to present this complex truth distinctly to the reader, and to show also how considerably Rome was influenced by the ideas of conquered Greece, as well as to indicate the manner in which Hellenistic influences modified the characteristics of the dominant people.

The portrayal of the rise and progress of

Hellenistic culture gives unity to the whole narrative; and Prof. Mahaffy brings to his task breadth of scholarship, a remarkable capacity for synthesis, and a lucid and graceful style. The book is throughout, notwithstanding the perplexities of homonymous towns, the recurrence of the same names for different personages, and the intricate chronology of the Diadochi, as readable as any historical romance, and it is in its way a contribution to historical literature of very decided significance.

Nothing could be better than the first ten chapters of the volume, describing briefly but clearly the momentous victories of Alexander, his methods of warfare, his wild schemes for mastering the world, his organization of his dominions, his revels in camp, the portents that preceded and the terror and confusion that followed his death, the division of the empire, and the internecine struggles of half a century that followed among the satraps and their successors, the invasion of the Celts—with its welding influence upon the feelings and interest of the Hellenistic world—the career of Phyrus, the Epirot, and the advent of the golden age of Hellenism, the relations of the three great kingdoms of Macedonia, Egypt, and Syria, the condition of the lesser powers, and the characteristics of Hellenistic city life. An effective page records the doom of the posthumous son of Alexander:

Nothing in history is more tragic than the fate of this child of thirteen, for whom all the world waited in anxious expectation; born with no father to protect him, and carried about even as an infant from camp to camp, from province to province, the watchword of parties, the cloak for ambitions, the excuse for murders, in charge of two homicidal princesses, his mother and grandmother. Then he was gradually neglected, confined, imprisoned, and while titular lord of all the Eastern world, was the captive of a cruel and relentless despot. At last he disappears like the English princes in the Tower, with a fate like that of Louis XVII and of the Roi de Rome, but without leaving us a trace of his person or of his character. He gives the date and authority to coins; he is named in pompous hieroglyphics as the King Alexander, the Great Lord, Blessed, that liveth forever. To us, as to the men that made the inscription, the imperial child is but a name, and yet so tragic from its very fortune that few of the greatest sufferers, whose heroic sorrows are known to us all, can claim a higher place in the hierarchy of human martyrdom.

Prof. Mahaffy goes on to trace (always with brevity, but definitely and persuasively) the development of philosophy under the Diadochi, the possible influence of Buddhism on the Hellenistic world, and the condition of science and letters at Alexandria in the days of Philadelphus. Prof. Mahaffy attaches much importance to the translation of the Septuagint, which shows us

what sort of Greek was spoken in Hellenistic capitals—very coarse and rude as compared with Attic refinement, interlarded with local words, which would differ according to the province and its older tongue, but a practical and hardy common language, such as Latin was in the Europe of the Middle Ages, and such as we hope English will one day become, when we make our spelling as simple as our grammar,

* The Story of Alexander's Empire. By Professor John Pentland Mahaffy, D.D. With the Collaboration of Arthur Gilman, M.A. G. P. Putnam's Sons. \$1.50.

and give up the absurd fashion of writing one sound and speaking another.

Prof. Mahaffy devotes two chapters to Pergamum and Rhodes and exalts their peacefulness, prosperity, and culture, until they show forth as oases of self-restraint in the midst of the wars, tumults, and private murders going on in the neighboring dominions. The rise of the Archæan League and the spread of federations are carefully considered, and then, after chapters on the reign of Demetrius II, the struggles of Cleomenes and Antigonos, the campaigns of Antiochus "the Great," and the career of Philip of Macedon, comes the story of the gradual assertion of Roman supremacy, till Popilius Lænas drew his famous circle about the fourth Antiochus, and

the empire of Alexander, founded by a single genius, broken up by ambitious generals, held together in spirit and in culture by unity of language, of interests, of commerce, sank into dependence upon Rome, and ceases to have any other than a spiritual history.

In a closing chapter is given in outline a picture of the influence of Hellenism on Rome, of how beneath the surface scum of the prevailing Græcomania the purest and best of the Romans were learning from the Greeks the knowledge of philosophy, history, poetry, the plastic arts, and finally architecture, and ultimately spread them over the world in Roman form. The conquerors were conquered. The spirit of the empire of Alexander never died, but "after centuries of foreign life in the heart of Rome, came back to adorn the distant regions where it had made its earliest and perhaps its greatest conquests."

It is a magnificent era in history thus depicted, and Prof. Mahaffy in his masterly epitome of its events and tendencies has left nothing to be desired. The accurate maps, and the many fine illustrations of coins, statues, and other works of art, are distinct aids to comprehension and are exceedingly creditable to the publishers.

OBITER DICTA.*

IT is pleasant to have another batch of *Obiter Dicta* with the author's name upon the title-page. Mr. Birrell is a graceful and amusing essayist, and he has the art of saying a great deal in an attractive way. He has scholarship without a shadow of pedantry; he has ideas of his own and does not hesitate to utter them, however unconventional they may be; he has human sympathies; he holds to the old-fashioned theory that literature ought to please, and he is earnest in expressing his pleasure. To read this book, or its predecessor with the same title, is like listening to a wise and witty companion who has the masterpieces of English prose and poetry stored in his

memory, and in dressing-gown, with feet on fender, chats at ease.

Mr. Birrell, in formulating his literary creed, asserts three fundamental principles: that it is the first duty of authors to write agreeably; that reading is not a duty and therefore should not be made disagreeable; and that nobody is under any obligation to read any other man's book. One of the best essays in the volume is on Samuel Johnson, a glowing but not extravagant tribute to the personal and intellectual qualities of the great lexicographer. Incidentally there are some comparisons between Johnson and Carlyle, and the biographies of the two men are effectually contrasted. "Boswell's book," writes Mr. Birrell, "is an arc of triumph, through which, as we read, we see his hero passing into eternal fame. . . . Froude's book is a tomb over which the lovers of Carlyle's genius will never cease to shed tender but regretful tears." After reading in the *Reminiscences* Carlyle's outcries against dyspepsia and sleeplessness, Mr. Birrell quotes with "thankfulness and reverence" the letter in which Johnson told Mrs. Thrale how he endured an attack of paralysis. No attempt is made to disparage Carlyle to the glory of Johnson, but the suggestion is made that "it would be better for a man's reputation to be knocked down by Dr. Johnson than picked up by Mr. Froude."

Another excellent essay is that on Milton, which opens the volume. Mr. Birrell does away with the popular idea that Milton was a person of prominence in the government of the Commonwealth. He was simply a clerk to the council and had nothing to do with shaping the foreign policy under Cromwell, and there is no reason to suppose that Cromwell and Milton ever exchanged words. Milton, it is well to remember, is not mentioned in Clarendon's history; Thurloe speaks of him as a blind man who wrote Latin letters; and Richard Baxter in his autobiography does not speak of Milton at all. There can be no doubt that owing to the controversy with Salmasius, Milton's reputation on the continent was much greater during his lifetime than at home. Mr. Birrell is bold enough openly to admire *Paradise Lost*:

The story of the Fall of Man, as recorded in the Semitic legend, is to me more attractive as a story than the Tale of Troy, and I find the rebellion of Satan and his dire revenge more to my mind than the circles of Dante. Eve is, I think, more interesting than "Heaven-born Helen, Sparta's queen"—I mean in herself and as a woman to write poetry about.

Of course a man who admires *Paradise Lost* finds Pope to be a poet, particularly as his "lines not infrequently scan and almost always rhyme." Mr. Birrell thinks too that Pope's *Iliad* is the best "after Homer's," in spite of the fact that Pope did not know Greek. "Had he done so he probably would not have translated Homer, though

he might have lectured on how not to do it." On the whole, Mr. Birrell discovers in Pope a great deal worthy of praise, and finally commends him to members of Parliament who would keep alive the scholarly traditions of the past. "Think how, at all events, the labor members would applaud, not with a 'sad civility,' but with downright cheers, a quotation they actually understood." Charles Lamb, as may be supposed, is another favorite of the author of *Obiter Dicta*:

Lamb's letters from first to last are full of the philosophy of life; he was as sensible a man as Dr. Johnson. One grows sick of the expressions, "poor Charles Lamb," "gentle Charles Lamb," as if he were one of those grown-up children of the Leigh Hunt type, who are perpetually begging and borrowing through the round of every man's acquaintance. Charles Lamb earned his own living, paid his own way; was the helper, not the helped; a man who was beholden to no one, who always came with gifts in his hand, a shrewd man capable of advice, strong in council. Poor Lamb, indeed! Poor Coleridge, robbed of his will; poor Wordsworth, devoured by his own *ego*; poor Southey, writing his tomes and deeming himself a classic; poor Carlyle, with his nine volumes of memoirs, where he

Lies like a hedgehog rolled up the wrong way,
Tormenting himself with his prickles—

call these men poor, if you feel it decent to do so, but not Lamb, who was rich in all that makes life valuable or memory sweet.

We have probably indicated sufficiently well the point of view taken by Mr. Birrell. He does not find much to please him in Emerson, of whom the complaint is put forward that he "makes no terms with his readers" and that his utterances are too often "thin and vague." Of "intellectual Boston," as described in Dr. Holmes's memoir of Emerson, Mr. Birrell says:

It does not seem to have been a very strong place. We lack performance. It is of small avail to write, as Dr. Holmes does, about "brilliant circles" and "literary luminaries," and then to pass on, and leave the circles circulating and the luminaries shining *in vacuo*. We want to know how they were brilliant and what they illuminated.

Other attractive essays in this volume are in defense of the epic element in history, on the persistence of human types, and on the fascinations of book-buying.

JOHN SEVIER: COMMONWEALTH-BUILDER.*

MR. GILMORE in this romantic narrative takes up a little-known chapter in American history and reveals to us in the person of John Sevier a character deserving of unflinching memory and honor, one of the primal forces in the founding of the great commonwealths which grew immediately out of the original thirteen colonies. To him the State of Tennessee owes its existence, and the period of paternal rule during which he administered the affairs of its first citizens is in benignity and power almost unparalleled in the annals of popular sovereignty.

* John Sevier as a Commonwealth-Builder; a Sequel to the Rear-Guard of the Revolution. By James R. Gilmore. D. Appleton & Co. \$1.50.

* *Obiter Dicta*. Second Series. By Augustine Birrell. Charles Scribner's Sons. \$1.00.

Mr. Gilmore has been a faithful student of the life of Sevier, and in a previous book, *The Rear-Guard of the Revolution*, told the story of his services up to the heroic attack at King's Mountain, when, with a force of 950 men, he was instrumental in defeating the left wing of Cornwallis's army and thereby struck a sturdy blow, which was followed at Yorktown by the achievement of American independence. In the book now before us Mr. Gilmore continues the narrative of Sevier's career, beginning with the formation of the State of Franklin. Mr. Gilmore has depended largely on traditions for his materials, but these traditions were gathered by systematic inquiry from descendants of the pioneers and from those who knew the chief actors in the events recorded. The accounts thus obtained, carefully compared with one another and verified as far as possible by documentary evidence, form the substance of a narrative which in all chief points is undoubtedly authentic, and which in freshness, originality, and incident, has many of the attractions of wholesome romance.

The opening chapter brings out clearly the radical difference between the trans-Alleghany settlers who formed the Commonwealth of Tennessee and the intervening colonists of North Carolina. Both classes went out from Virginia, but they were of very dissimilar character. The first, more adventurous, and although penetrating into the heart of the wilderness, more prosperous, were for the most part men of cultivation and inherited ability.

They were so generally educated that in 1776 only two in about two hundred were found unable to write their names in good, legible English. No body of men ever had clearer ideas of civil polity or more highly valued the blessings of good government. Order-loving and God-fearing, they lived together for twelve years without so much as one capital crime among them. Shut out by wide forests and high mountain barriers from civilized law, they made their own laws, and framed for themselves a government which was, with the sole exception of the "Fundamental Agreement," entered into by the "free planters" of New Haven on June 4, 1639, the first absolutely "free and independent" constitution that existed in this country.

With such a company the exploits of John Sevier are not surprising. He found them a handful of thirty holding their own against twenty thousand armed savages; in five years they numbered two hundred riflemen, and then for six years they kept the gateways of the Alleghanies and beat back with fearful slaughter the savages that, enlisted on the side of the British, would have carried desolation into Eastern Carolina. Then when peace came and the exactions of the mother colony were unbearable, these brave "over-mountain men" set up a government for themselves under Quaker auspices. The State of Franklin was an abortive failure, but it paved the way for the formation of Tennessee, of which Sevier was six times unanimously chosen Governor, and which he represented through three suc-

cessive elections in Congress till the day of his death.

Sevier, as Mr. Gilmore depicts him, is a fascinating personality. He was of honorable lineage, a born leader of men, one who "knew how to achieve great results with slender means." His remarkable strength of purpose and surety of action were combined with delicacy of manner and kindness of heart. He had enemies, two of whom, Joseph Martin and John Tipton, Mr. Gilmore, contrary to received opinion, shows in an unfavorable light, the one as a traitor, the other as a demagogue. But Sevier was without doubt the idol of his people. They revered his wishes, and though, as a class, impatient of restraint, abstained to a remarkable degree from crime, and in cases of controversy the Governor was the authority of universal appeal. Mr. Gilmore draws an effective picture of the patriarchal sway of this great and good man. It was said that he could call every man and woman in the State by name even when they numbered more than a hundred thousand, and to all he was like an affectionate, unassuming brother, assisting those in distress until he impoverished himself for the good of others. "I have called him," says Mr. Gilmore in concluding, "a hero, a soldier, and a statesman;" but he was more than all these: he was a civilizer, a great organizer, a nation-builder. He found Tennessee a little cluster of log houses, and he left it a great State, with happy homesteads, and smiling villages, and populous cities, in which were palatial dwellings and magnificent temples and a population of nearly four hundred thousand souls. To this day Tennessee has left him without a monument; and it may be said that no monument can so well proclaim his greatness as the great State which he built.

A HISTORY OF ENGLAND FOR BEGINNERS.*

WITHOUT attempting to enter into a comparative judgment of the various elementary histories of England now before the public, we may as well say at the outset of this notice that we regard Mrs. Fisher's *History of England for Beginners* as a work of exceptionally high merit, a decided acquisition to the list of authoritative text-books on the subject, and a volume that even those who are familiar with the details of English history may read with not a little pleasure.

Mrs. Fisher has a sure command of essential facts. Her knowledge of obscure periods is exact and thorough. She is, as far as we have examined her text, absolutely impartial. The arrangement of her material is unquestionably scientific. She holds firmly to her intention of depicting "the rise and development of England," of presenting the record of events in such a way as to show the achievements of the English people and the growth of laws, constitution, trade, and colonies. Her account of the mingling of race elements in early Britain and Old England is the clearest and altogether the most

satisfactory of any brief outline with which we are acquainted. Her style is charmingly simple, because conveying definite ideas. She is not afraid of big words where they are necessary, but uses them with unflinching discrimination. She never attempts to write down to uncultivated intelligences, yet leaves no sentence vague or obscure. The knowledge is sure, the thought direct, the phrasing in harmony with the thought. We do not mean to say that Mrs. Fisher's book is perfect; it probably contains some errors; but it comes as near to perfection as any reasonable critic has a right to demand. As an example of Mrs. Fisher's style we quote the paragraph relating to the American civil war:

The Northern States did not allow slavery, but the Southern States still had slaves, and they were very sore when in 1850 the new State of California adopted laws forbidding slavery. Still up to 1860 the Presidents of the United States had been chiefly on the side of the South. In that year the Abolitionists succeeded in electing Abraham Lincoln, a just and moderate man, who would not have favored the slave owners, though he would have respected their laws. Upon this the Southern States wished to secede and form a confederacy of their own, and a war broke out which lasted four years. Now as the raw cotton used by English manufacturers came chiefly from the Southern States, whose ports were soon blockaded by the North, thousands of men and women in the cotton factories of Lancashire were thrown out of work and almost starved before cotton could be got from Egypt and India. In spite of all the funds which were raised for them, they suffered terribly, but they bore it most patiently, and even sympathized with the war, because they thought that no men ought to be slaves. The higher classes of England were not so wise. They sympathized chiefly with the South, and many vessels, among which was the famous *Alabama*, were built in English shipyards and allowed to go to the Southerners to be used in the war. At last in 1865 the North conquered, and slavery was abolished, though noble Abraham Lincoln was shot by an assassin. The Americans had now time to complain to the English government for having allowed ships to be built for the rebels, and in the end England had to pay three million pounds in compensation for the mischief which the *Alabama* had done.

The *History* is brought up to the Victorian "jubilee," and in regard to recent events has a proper respect for the doctrine of relative values. The account of "Irish obstruction" is wholly just; the difficulties of the present outlook are calmly stated; and the intellectual and material advances of the last fifty years are happily summarized. All the wars in which England has taken part since the Indian mutiny are enumerated and characterized in the space of half a page. The comment on the war in the Soudan "to support the Khedive against the Arabs" is that then "for the first time in history, a European army ascended the Nile in boats. It was in this war that the hero, Charles George Gordon, lost his life in Khartoum."

Mrs. Fisher provides a table of contents which is at the same time a running abstract of each chapter, and by the aid of marginal dates, a chronological table. Dates are used sparingly in the text, but are printed at the head of the pages and in the marginal index. The tables of genealogies are exceptionally good; and the maps, though few in number, are models of taste and skill.

* History of England for Beginners. By Arabella B. Buckley (Mrs. Fisher). Macmillan & Co. \$1.00.

The Literary World.

BOSTON, JUNE 25, 1887.

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SOUTHERN LITERATURE.

WE hear a great deal about Southern literature nowadays, and no doubt the novelty and excellence of the literary productions now coming from the South justify careful attention. But it is a question whether the universal outburst of eulogy which has arisen may not work harm to the interesting coterie of young writers, upon whom the continuance of the literary revival depends. Time was when a novelist wrought long and faithfully to win the public applause. Many volumes were needed to build up the fame of Dickens and Thackeray, of Cooper and Hawthorne, of (to descend the scale with a rapid *diminuendo*) Mr. Howells and Mr. Henry James. But here are several youths and maidens sailing into the harbor of renown by the aid of no other argosy than a short story or a bit of *vers de société*! Honor to whom honor is due. If the story and the poem are good, let us say so, warmly, loudly, three times over. But let us not cast our laurel wreaths about with too lavish a hand. These valiant competitors have hardly begun the race, and behold, we crown them in advance as victors, and enshrine their portraits and the record of their achievements in that convenient modern substitute for the temple of fame—the monthly magazine! Surely this is not wise. If we pitch our ideals so low, will there be any to rise above them?

If it be once thoroughly understood that the loftiest Northern conception of Southern literature is a short tale of plantation life told in negro dialect, or a more or less successfully rhymed description of Southern scenery, shall we be likely to get anything better? Is it not true in literature as in other departments of productive labor, that the supply is proportioned to the demand? No man will bring the golden apples of the Hesperides to market if people will pay more for common fruit.

Already we think we discover traces of degeneration in the work of the Southern writer. He is inclined to repeat himself. He utilizes themes he has already made familiar and seeks to give them renewed popularity by giving them new forms. We have had the negro served up as the *pièce de résistance* in various garbs, and in spite of our sincere recognition of his humanity we confess that we are finding him a little tiresome. Are all negroes as jolly, as humorous, as innocently sinful as they are represented to be by the contemporary writer of successful short stories? We have our doubts. There are other sides to negro life, to Southern life generally, which have never yet got into literature. We have had the negro in various guises; we have had the creole; and we have had, in spite of Miss Murfree's mannerisms, the mountaineer. Aside from these three types no other figure, identified with the South, has been clearly and definitely depicted. Southern heroines are still for the most part impossible creations; Southern planters as they appear in the literature of the South are, as artistic portrayals, monotonous failures; South-

ern scenes and Southern customs are invested with a glamour of pseudo-romance as offensive as it is unreal.

And yet what a field there is in the South for the exercise of the novelist's capabilities! From the early colonial days on through the development of the planter caste, with all its old-time glory and old-time shame; on through the more complicated social system that immediately preceded the war; on through the war with its infinite variety of influence upon Southern character; on through the era of reconstruction with so much in the background that the North has never fully known; on into the superb modern period of commercial and intellectual awakening, involving the intrusion of foreign forces and the assimilation of new ideas—what a magnificent panorama of history and romance is there lying ready for the master hand to touch it into life!

And this is the unexampled heritage of the Southern writer. Since the English renaissance of the sixteenth century there has been no such accumulation of human experience left unrecorded by human pen. The Southern writer of today has within his grasp all this wonderful wealth of material, and he contents himself with tales of plantation negroes and with facile imitations of French balladists or English cockney rhymesters of society verse! It may be that the very superfluity of riches at command is an embarrassment, and that the new Southern writers prefer to cull the wayside blossoms of fancy rather than to penetrate the dense wilds where imagination loves to wander. Still we cannot help believing that the pitiful optimism of Northern criticism has had much to do with this state of things. It is so easy to praise indiscriminately, so easy to lose all sense of relative values, so difficult to be wholly and entirely just.

But we hope that the Southern writers who are adding so much to the pleasure of Northern readers will not be enervated by the torrid wave of praise that has been pouring upon them from this portion of the universe. Let them select for themselves a high standard of criticism and maintain it; let them be stimulated by an acquaintance with the masterpieces of fiction from other lands; and let them not pattern their methods after those of the narrow-minded, unreal "realists" who have brought American literature into disrepute. Something more than a magnifying lens and a quiet corner is needed to supply the inspiration of the genuine artist. There must be, beside microscopic knowledge, a constant, undeviating exercise of the synthetic power, by means of which all forms that come within the field of the artist's observation are vivified, associated, put in motion, and are made to illustrate in brightness and shadow the complex meanings of all the varied aspects of life.

A LETTER FROM GERMANY.

BERLIN, June 3, 1887.

THE Goethe community have been in a state of great excitement this last fortnight; and this time for much better reason than many a time before, when it was a question of trifles of a biographical or critical description. It is no matter of "hair-splitting as a fine art" about which I am speaking, but one of real importance to literary history. Dr. Erich Schmidt, past director of the Goethe Archives at Weimar, has discovered the identical MS. of the first wording

of *Faust*. This discovery throws much new light on various points connected with our knowledge of Goethe's doings, and with the history of that celebrated play itself. Some of the current *Faust* theories are being upset, others confirmed. The second annual meeting of the Goethe Society, which took place at Weimar exactly a fortnight ago, and extended over three days, scarcely dealt with anything else but the *Urfaust* (i. e., the original drama) which had been found out at Dresden by a mere chance; the MS. was read and commented upon, the story of its detection told, and the promise given to print it in time for publication in the coming autumn. It is the very MS. which Goethe brought with him to Weimar in 1785; thus the famous fragment of 1790 loses its title, hitherto held, to being the first draft of *Faust*. The Goethe Society, by the way, now numbers nearly 2,700 members, exclusive of its English branch, which has reached the figure of 200. I must not omit to mention the exceedingly fine and worthy address on "Goethe and Herder," read at the Weimar meeting by Dr. Suphan, the renowned editor of *Herder's Complete Works*.

There is a wide gulf between the stage play *Faust* and the Berlin stage; permit me to jump over it. A remarkable theatrical movement is preparing here. Before the last Franco-German war Vienna was considered the foremost stage town in German-speaking lands, and the Berliners made merry over the "pleasure loving" Viennese, who were pronounced to be "theater mad." What a change has taken place within the last fourteen years or so! Ever since the overwhelming financial crisis of 1873, the Vienna theaters, eight in number, went from bad to worse. Two of the biggest burned down (1881 and 1884) and three others have to fight a hard struggle in order to keep up a very precarious existence; three only are fairly prosperous. The pretendedly "pleasure-loving, theater-mad, Phaeakian" Viennese, a million of people, positively refuse to fill their playhouses, excellent though they be (and they are rather famous). And Berlin? Here nearly two dozen theaters contrive to nourish their proprietors and managers, and, with few exceptions, they succeed in doing so to a very great extent. The pretendedly "critical, scornful, squeamish" Berliners throng the playhouses, and so much so that many pieces are performed a hundred, two hundred, and even three hundred times without interruption. (Such has never been the case in Vienna, not even in its halcyon days.) There are two opera houses, two stages exclusively for operettas, four for the higher orders of dramatic literature, etc., etc. And it seems there are not enough of them yet, for several new ones are planned just now, quite apart from great changes and migrations in some of the existing ones.

Four or five years ago a renowned actor and playwright, L'Arronge, founded the "German Theatre," so called by him because of his intention to promote and foster German dramatic literature. It has, no doubt, become the best stage in Berlin, but as to being mother-nurse to the German drama, nothing has come of it. It performs a great many French as well as Shakespearean plays, and among its German *répertoire* Schiller and Lessing, and other classics not having any copyright in their works, take the lead. Modern, and more especially living, authors get only a comparatively small share of perform-

ances. And as regards the larger public, the masses, the prices at Herr L'Arronge's "house" are much too high not to be exclusive. Thus Herr Barnay, one of the greatest of our actors, has decided on creating a "People's Playhouse," which is to offer high-class acting of all sorts of good plays; he has already succeeded in tempting away several of the leading members of the "German Theatre," although his reign shall not begin before September, 1888. Herr Barnay had scarcely made known his idea when Dr. Oskar Blumenthal, a well-known stage critic and playwright, whose latest pieces you have mentioned in your last annual review of German literature, came forward about a fortnight ago with a public statement to the effect that he is about to establish a "Theatre of the Living" sometime next year. By "living" he means the living authors who, in his opinion and their own, are not sufficiently valued and performed by contemporary stage managers. This being so, he intends to pay exclusive attention to the productions of our own time. If any one else were to issue such a programme it would be all right, but in Dr. Blumenthal's mouth it sounds half ridiculous, half impudent, for in his capacity as a critic he has always done his utmost to decry and discourage almost every contemporary playwright (for many years he was called "Bloody Oscar"); probably he is going to perform mostly his own plays and those of his friends. Besides, he is much too inexperienced in technical stage matters. He is a talented writer, but his name and fame are to a great extent due to his puffing himself up systematically in the great daily paper whose stage critic he is.

LEOPOLD KATSCHER.

CORRESPONDENCE.

"The Modern Proteus."

To the Editor of the Literary World:

The Legend of Thomas Didymus, the Jewish Skeptic. By James Freeman Clarke. Boston: Lee & Shepard. 1881.

Life and Times of Jesus, as Related by Thomas Didymus. By James Freeman Clarke. Boston: Lee & Shepard. [n. d.]

When Mr. Whitney issued his "Modern Proteus" it was thought he had rendered a valuable service to the cause of good literature and good morals. But the evil which he so well exposed has not been cured, and public attention must continue to be called to it. The titles given above furnish an aggravated example of this evil, perpetrated by those from whom better things might have been expected.

The two titles cover one book, printed from the same plates, with slight alterations that serve to some extent to hide the identity. As first issued the book bore the date on the title-page and at the end of the preface. The second issue has no date on the title-page, and the date has been omitted from the preface, and the reader is left to infer that the book has just been written. And the book has every appearance of being sent forth with the distinct purpose of deceiving the public into the belief that it is a new book. Is it possible that the Rev. Dr. Clarke is a party to this gross deception? Or has he been entrapped by the publisher? The author owes it to himself to ward off an imputation that will be likely to attach to him.

JOHN EDMANDS.

Philadelphia, June 14, 1887.

RECENT POETRY.

Even the most ardent believer in the efficacy of modern poetry must come to an array of newly published volumes of verse with doubts and forebodings. We all know the power of the highest poetry to inspire, to strengthen, and to heal, but who can find inspiration, strength, or healing in the productions that in spite of the dearth of popular approval are constantly poured forth from the press? The volumes now before us are, almost without exception, crude and aimless expressions of mediocre thoughts, vague in style, imperfect in technical form, lawless yet half cultivated, like a wild rose brought into the garden plot, and losing all its charm because of its incongruous conditions. The tradition that youthful emotions must find an outlet in rhyme is too firmly rooted to die out without a protest, and it continues to send up sickly shoots in spite of the fact that the world has grown wiser, and would gladly have none of it. Sensible men and women nowadays have other and better things to do, and can find no time to cherish the frail exotics of sickly imaginations which spring up along their paths. Unless human egotism has reached an incomprehensible limit, ninety-nine out of a hundred, yea, nine hundred and ninety-nine out of a thousand of these pseudo-poets must know that they can add nothing to the sum total of human pleasure with their detestable attempts at saying in verse what they themselves know to be the dreariest commonplace in prose. Commonplace ideas are none the less common because chopped into lines of measured length and decked out with tawdry bits of rhetoric. Every healthy-minded person must feel that it is more honorable to hoe a row of corn, or measure cloth behind a counter, or sweep a room, or make a loaf of bread, than to spend time over the petty word-mongering which passes current in these days for poetry. To be a nuisance to respectable publishers, to be regarded by the public with stony indifference, and to be detested by the reviewers, who are the only people that ever read their productions at all, would seem to be an unenviable destiny, and yet scores of youths and maidens are every day choosing it as the one object of desire. All this display of "intellectual" activity must, of course, mean something; we think it means an urgent necessity for the establishment of a thorough system of industrial education in our public schools. Boys and girls who learn to do something useful in the world do not grow up to write silly verses, or, if they do, they have the wisdom not to publish them.

Here is Miss Lillian Blanche Fearing, for instance, who in *The Sleeping World, and Other Poems* (A. C. McClurg & Co.) sets forth her emotions on contemplating the moon, the sun, the stars, and the impenetrable mysteries of interstellar space. Her titles cover a wide range, yet hardly one of her pieces is without several astronomical metaphors. The opening poem on "The Sleeping World" is of the N. P. Willis order. The two best things in the book are "The Heart's Bitterness" and "My Angel and I." Miss Fearing believes in God, and faith, and love, and says so with a good deal of fervor, but she evidently believes that she is superior to the rest of humanity, because she feels more akin to the moon and stars than to common mortals (p. 21). Perhaps a short service in a

training-school for nurses would make her sympathies a little more definite. At any rate she ought to study etymology and natural history before she writes any more poetry. "Frore" and "terrene" are not substantives, as she seems to think (pp. 30, 55); "lachrymals" will not do for tears, although it sounds well to speak of the sun's heart dripping "In lachrymals of glory down" (p. 62); the "aspic" does not suck the heart blood, in spite of Miss Fearing's supposition to the contrary (p. 16); and it would be impossible for "Life" to "gasp" from one wound, to say nothing of a hundred (p. 16); moreover we do not understand how "white deeds" can "drift like snow" and at the same time "lift the soul" (p. 63). But perhaps we are too matter-of-fact.

In *Civitas: The Romance of Our Nation's Life* (G. P. Putnam's Sons), Walter L. Campbell takes some 3,500 rhymed decasyllabics to relate how young Civitas, surnamed America, having passed the barrier of tyranny, fought the battle of the world, lay an unfriended, prostrate victor upon the field his valor won, and was there wooed by Anarchia and Monarchia, and by Philosophia through the medium of her son Democrates. He would have none of them, but went a-wooing on his own account, and gained the hand of Libertas, and with her aid pursued the founding of a state. He was, however, nearly seduced by the wiles of Anarchia, who, later on, appears with her son Plutocrat, who claims (falsely it seems) Civitas as his father. Plutocrat threatens to "reveal all" to Libertas unless Civitas will give him control of the new nation's commerce. Civitas accedes, and Plutocrat—

His web of steel and wire a spider spun,
And o'er the land his meshes threads were run.
He in his parlor put a tempting bait,
And on the Nation dined; supped on a State.

Associations, corners, unions, pools,
Or simply corporations make the rules
Which run the markets and prescribe the price
We pay for food, for furniture, for ice;
For everything we eat, or drink, or wear;
For berth in sleeper or for railroad fare;
For coffins, cradles—everything we use,
From grandma's night-cap to the baby's shoes.
We do an errand, telegram despatch,
Express a package, or but strike a match;
We ring a telephone, our lamp we light,
Whatever we do by day or e'en by night—
Some combination, somewhere, tribute takes,
And what we pay is just the price it makes.

Finally Plutocrat is brought to trial, confesses the fraud by which he attained his power, and then the mob rises up and does its work, and "proud Plutocrat was slain." Anarchia is thus rendered powerless, and Civitas, united once more with Libertas, resumes his sovereignty. To Mr. Campbell we can only say:

Deluded man, with good thoughts to rehearse,
Seeks but the medium of machine-made verse;
Thus hides the wisdom that he would make plain,
Obscures his mission and instructs in vain.

Henry Hamilton gives us a whole book in *The Poet's Praise* (G. P. Putnam's Sons). He cannot, he says, define poetry, but he is sure that

The poet's eye, far-glancing, catches view
Of what eludes the sight of all, save few,
And sees high thought and love, where others find
Material objects and no trace of mind.

When the poet's eye does that, none is more eager than we to welcome the resulting vision. Mr. Hamilton's visual range, we say it with regret, is not beyond that of the majority of human beings, although his fine devotion to poetic ideals is, in many instances, felicitously expressed. His book is the result of genuine

thought and emotion, and is to be ranked far above the outpourings of the rhyming brood of jingling verse-makers.

There is excellent society verse in *Hallo, My Fancy!* by Charles Henry Lüders and S. D. S., Jr. (David McKay) — excellent, that is of its kind. Like the society verse of the contemporary London school, it glides gracefully in the footsteps of Villon and Marot, is delicate in form, and is overwrought with a glittering fretwork of bewildering affectations. Mr. Lüders shows more depth of thought than does his merry collaborator and is less exuberant in his fancies. One must go back to the days of Euphues to find anything so deliciously nonsensical as "Love and a Compass" by S. D. S.:

Due north of the dimples that hide in her chin,
Two lips conceal music behind them;
And when a smile plays on them, Cupids begin
To break from the bonds that confine them.

Just south of her chin stands a full rounded throat,
Whose whiteness than marble is whiter;
Southeast and southwest of it shoulders I note —
No curves are more graceful, or lighter.

Prof. George Lansing Raymond's *Ballads of the Revolution* (G. P. Putnam's Sons) are built upon a solid foundation of historical foot-notes. Unfortunately they are not ballads that any one would willingly read; nor do the miscellaneous poems in the volume call for special comment. The dramatic composition, "Haydn," we have found very tedious. Prof. Raymond has done much better work than this. — Mr. George Martin says in the preface to his *Marguerite and Other Poems* (Montreal: Dawson Bros.) that they "have been inspired by the history and scenery of Canada, and in collecting them . . . the author hopes to put in permanent literary form some of the natural and social aspects which are peculiar to this country." And yet they are entirely devoid of local color, and none of the "natural and social aspects" of Canada or any other country are to be found in them. — The refinement of imagination in *The Dream of Holy Alsace*, by Charles Rufus Lathrop (Belford, Clarke & Co.) is noticeable, but the author seems to be indefinite of purpose and somewhat uncertain in his method. — Mr. John Howell in his *Songs and Sonnets* (Louisville, Ky.: John P. Morton & Co.) contents himself for the most part with enumerating the aspects of nature in this wise:

The land is quite dreary, the ocean is worse,
The vessels are tossed on a dangerous coast,
Their beacon lights beckon so gently to me
As I watch them intently far out at sea.

The Rev. Thomas J. MacMurray in *The Legend of Delaware Valley* (Toronto: William Briggs) rhymes about a "lovely maid" of "dusky race," a "valiant knight," a "proud chieftain," and a "fatal dart," although he knows that all these phrases have been worn threadbare by an innumerable host of poetasters. Elsewhere he offers this brilliant and original advice concerning "The Road to Success":

If you want to succeed in this life,
You must have an abundance of pluck;
There is no one can win in the strife
By relying on what is termed "luck."
Temptations must be bravely withstood;
Even poverty must be o'erthrown;
And, with purposes lofty and good,
You must struggle and suffer alone.

Of *Between the Centuries, and Other Poems*, by Jane Maria Read (Henry A. Young & Co.), we can say that they are musical in form, even if the music is in a very familiar strain, for the author is attentive to her meter and her rhymes

are usually unimpeachable. One knows of course what to expect in the way of poetry from such titles as "Deeds Die Not," "Baby Asleep," "Rain-Drops," and "Looking Heavenward."

It is a relief to turn to *Bumblebee Bogo's Budget*, by "A Retired Judge" (Macmillan & Co.), a dainty little volume which has some claim to be styled the modern *Mother Goose*. The Judge writes delightful nonsense rhymes of of the sort that children like and his budget is sure to be a favorite in nursery circles. — In the same category, although having a more valid interest for older people, is Hallam Tennyson's *Jack and the Bean-Stalk* in English hexameters (Macmillan & Co.), with illustrations from sketches by Randolph Caldecott, which were among the last work executed by that lamented artist.

There is more poetry of thought than poetry of expression in the *Sonnets* of Mrs. Emily Pfeiffer (Scribner & Welford). Mrs. Pfeiffer has the sibyl's power of introspection and she formulates her ideas with a certain grandeur of utterance that carries the impress of power. Each sonnet, taken as a whole, is a masterpiece of condensed meaning, and yet there is not one memorable line in the entire series. The sustained nobility of tone compensates to a certain degree for this lack, and in thoughtful mood one reads Mrs. Pfeiffer's sonnets with deep pleasure. They grapple firmly with great problems, and they hold always to the higher truths as opposed to the philosophy of mere materialism.

When Mr. David Skaats Foster undertakes to philosophize in rhyme he perpetrates something like this, which we select from a poem on "The Unknowable" in *The Romance of the Unexpected* (G. P. Putnam's Sons):

A problem strange is matter, for resolve it o'er and o'er
Into its simplest forms, we are no further than before;
For then, a tiny grain, a germ invisible we hold,
Which still can be divided, though divided time's untold —
A grain which may become the air, the water, or have power
To grow into a giant tree, or to a slender flower.

All of which is as true as the multiplication table, but what a bore we should think the man who undertook to say it in prose! and is a man any the less a bore for putting such stuff into the form of verse? Mr. Foster, in some of his other pieces, has a not unpleasant vein of sentiment, and sometimes, as in "The Game of Chess," he hits it off very well — but the interest aroused by his book is fitful and languid.

Mrs. Whitney's *Daffodils* (Houghton, Mifflin & Co.) offer themselves as simple wayside flowers, and in their simplicity is their charm. Mrs. Whitney has the grace not to write poetry of malice prepense; her verses evidently come to her as the spontaneous expression of reverence, faith, and love, and she writes them down without any pretense to the artifices of the phrase-makers, but casts them into a natural form well suited to their meaning.

Mr. Frank Dempster Sherman is a sprightly rhymester who can "do" his *Madrigals and Catches* (White, Stokes & Allen) after the manner of Locker and Praed, and his ballades and rondeaux after the manner of Dobson and Gosse, with a good deal of facility. Mr. Sherman has the familiar stock-in-trade of the imitative versifier, the red roses, and pretty girls, and April breezes, and bright eyes which have done such excellent service in other combinations, and which he sets forth in the old, familiar way. A half-dozen sonnets in the middle of the volume (a dainty

volume it is) show that Mr. Sherman is capable of something better. Perhaps, however, he thinks it too serious to be original.

The Rev. O. C. Auringer in *Scythe and Sword* (D. Lothrop Co.) has an earnest regard for nature as she appears to the wanderer in fields and woods; an unyielding faith in the divinity of song; a broad and liberal religious creed; a noble ideal of the coming preacher; a fine understanding of certain great men of recent times such as Emerson, Gordon, Darwin, and Carlyle. On all these themes he discourses in excellent verse, showing a manly sympathy, a scholarly appreciation of the uses and powers of language, and a determination to say what he has to say without any sort of affectation. One finds in the poet who writes thus the embodiment of his own verses:

A soul serene, that hath its dreams apart;
A mind unmoved by blind Ambition's call;
A noble, calm capacity of heart;
A faithful vision glorifying all.

In his *Sonnets in Shadow* (Roberts Bros.) Arlo Bates has sought to express the thoughts and emotions of one under the cloud of bereavement. The sonnets follow one another in well devised sequence; they voice the alternate fears, doubts, forebodings, and questionings that torment the sensitive mind oppressed by sense of loss. The sonnets do not utter any very profound or ennobling ideas. They are in the minor key, and their melody is for the most part of a lugubrious sort, although there is a clinging hope that somewhere, somehow, the beloved sees with tender passion the soul struggles of its earthly mate. Taken as an expression of individual sorrow the volume will doubtless appeal to many who have loved and lost, but it voices not at all that universal monody of human passion which renders the world's great elegies forever memorable.

MINOR FICTION.

The Lilies of Florence, and Other Stories and Legends. By Mme. George Sand. Translated from the Original Manuscripts by Lew Vanderpoole. [John W. Lovell Co. 20c.] Mr. Lew Vanderpoole, the literary executor of George Sand, has selected from the one hundred and twenty-seven manuscripts comprising the posthumous literary remains of that writer, the sixteen stories and legends now brought together in this volume. None of them has ever been published in French, but all have appeared in English through the medium of newspaper syndicates in this country and Great Britain. They are all of the most romantic character and are without exception masterpieces of narration. The first tale, *The Lilies of Florence*, fills about seventy-five pages, and is wonderful in its highly-wrought intensity of mystery and passion; but even this is outdone by the condensed tragedy of some of the shorter stories — "Lamia," "My Queen, Brunhilde," "Three and One," "A Cry in the Night," and "An Etruscan Palace." The imaginative range of Mme. Sand, her incomparable intensity of expression, her masterful grasp of motives, are well illustrated in these stories, of which every line seems to have been written with a pen of fire. The pages burn themselves into the memory and will not be forgotten. We may declare the themes and treatment to be wildly impossible, but the art with which they

are put into words is something whose magic sway we cannot escape; thrills of sympathy, terror, admiration, and loathing are as inevitable in reading this book as they are in witnessing a fine performance of *Lear* or *Macbeth*. There can be no doubt that this little volume, which Mr. Vanderpoole has translated with admirable skill, will do much to revive interest in Mme Sand's romances. It is, we suppose, by a happy stroke of satire that the book is dedicated "To William Dean Howells." Surely between *The Minister's Charge* and *The Lilies of Florence* there is a great gap fixed!

The Great Hesper. By Frank Barrett. [D. Appleton & Co. 25c.] *The Great Hesper* is one of the best stories of incident that we have read for many a day. In the opening chapter a motley crew land at Southampton, England, from the "Southern Cross," just arrived from Cape Town. They are Joseph Brace, better known as the "Judge," and late of the California gold regions; Bernard Thorne, or "Gentleman Thorne," as he is called by his associates; Israel Van Hoeck, a blind Dutch Jew; and Lola Brace, familiarly known as the "Kid." It soon appears that this strange company have in their possession a white diamond of 820 carats, four times as large as the great Koh-i-noor! The stone has been discovered through the sagacity of Van Hoeck, and the three have signed an agreement providing that in case of the death of one or both of the partners the survivors or survivor shall profit thereby to the exclusion of all other claimants. They make their way to the residence of a wealthy connoisseur, Sir Edmund Lascelles, are hospitably welcomed by him, and then a series of tragic occurrences begins, resulting in the loss of the "Great Hesper" and a profound mystery as to its whereabouts. Brace and Lola go away under suspicion; Van Hoeck remains; and Bernard, surrendering his claim to the hand of Sir Edmund's beautiful daughter, enters upon the career of a fruit farmer in Southern California. There he falls in once more with the "Judge" and the "Kid," and with them undertakes an expedition in search of the "Great Hesper." How the diamond was found and what became of it we leave the reader to find out. There are two capital chapters in the book, describing the midnight struggle with the thief at Monken Abbey, and the descent of the "divide" in the Sierra Nevada.

The Cruise of a Woman Hater. By G. de Montauban. [Ticknor & Co. 50c.] The woman hater is Bernard Jarves, a rich and idle young fellow, without ambition, but possessed of a certain restlessness which led him to undertake adventures. He has been disappointed in two love affairs and has acquired a cynical dislike for the opposite sex which he believes nothing can overcome. At the invitation of an old friend, Captain Bluson, he starts on a voyage to China with the understanding that the Captain's wife and children are to be the only passengers. Just as the ship is sailing out of sight of Sandy Hook a tug approaches, and Mrs. Helen Bates, a young widow, puts in an appearance to accept the invitation which she had previously rejected. She is taken on board, and what follows may readily be imagined, although some 250 pages are employed in getting to the dénouement. The story is fairly well told, although somewhat crude at times and bearing the marks of an amateur in fiction.

Environment. A Story of Modern Society. By Florine Thayer McCray. [Funk & Wagnalls. \$1.25.] It is impossible not to recognize the earnest purpose which has actuated the author of *Environment*, although we may accept perhaps with a grain of salt the assertion made in a circular sent out with the book by the publishers, regarding "the fearful evils of the drinking customs which are stealthily creeping into fashionable life among ladies of wealth and high social standing." However, in New York social circles as Mrs. McCray describes them, women carry to concert and opera vinaigrettes filled with whiskey to refresh themselves during the performances, and the favorite modiste is a Madame Couture, who keeps in connection with her establishment a luxurious apartment where "ladies in various comfortable attitudes upon sofas and easy chairs" pass the time in drinking brandy and smoking cigarettes. Mrs. McCray describes the effects of these influences upon a beautiful and refined woman who becomes a victim to alcohol because her physician prescribes it as necessary to facilitate recovery from an acute disease. She falls very low, but is won back by the efforts of her stepdaughter. There is a great deal in the book that is trivial in the way of conversations, and on the other hand some of the characters are drawn with skill. The tone of the book is, we think, somewhat affected; we are of the opinion that the author has the capability for more natural, and therefore better, work.

Taken by Siege. [J. B. Lippincott Co. \$1.25.] When Rush Hurlstone was twenty years old he went to New York and sought to make a career for himself as a journalist. He began as reporter on the *Dawn*, and after working up some clever detective business rose rapidly, until at thirty he was managing editor of that enterprising sheet at an annual salary of ten thousand dollars. Meanwhile, he has almost on his first arrival fallen in love with an American opera singer, Helen Knowlton, who is some years his senior. His love is not returned, and with genuine manliness he keeps it to himself till he can speak to the purpose. Then he declares his unflinching devotion, and after some hesitation Miss Knowlton consents to become his wife. It is a pleasantly written, wholesome story, with several striking pictures of metropolitan life in it, and there are suggestions that make one think that it was founded on fact.

A Humble Romance, and Other Stories. By Mary E. Wilkins. [Harper & Bros. \$1.25.] These stories of New England country people are written with a power of characterization that is unusually effective. The author has seized upon a number of well-defined types—the poor girl who has "lived out" all her life and finally runs away with the peddler; the old woman who pieces quilts for a living, and by mixing up the pieces, fearing she has defrauded her employers, rips them up and does her work all over again; the girl who promised her dying father to pay the mortgage, and does it, going without adornments and losing her betrothed; two old women taken from their poor dwelling by well-meaning friends to the "Old Ladies' Home," and languishing in homesickness there till they finally desert their luxurious quarters by stealth and make their way back to their previous abode; the little old maid devoted to her cat, and doubting the existence of a beneficent Providence when he is lost—these are a few of the themes

upon which Miss Wilkins employs her talent; and simple as they are, she casts them into forms that impress us by their faithfulness, their careful reproduction of rustic traits, their careful recognition of the human attributes of love, devotion, forbearance, patience, and honesty, which underlie the scant, pitiful, narrow lives whose experiences and conditions she describes so well. Miss Wilkins has a realistic touch that is singularly effective, and at the same time her comprehension of inner motives is inspired by the revelations of a refined imagination. The simplicity, purity, and quaintness of her stories set them apart from the outpouring of current fiction in a niche of distinction where they have no rivals.

In Ole Virginia; or, Marse Chan and Other Stories. By Thomas Nelson Page. [Charles Scribner's Sons. \$1.25.] Mr. Page has for some time been recognized through his contributions to the magazines as one of the most promising of the young writers of the South, who have achieved fame by means of a short story. In this prettily bound volume we have his collected works—"Marse Chan," a vivid and dramatic tale of Virginia during the war time; "Unc' Edinburg's Drowndin'," a plantation echo; "Meh Lady," another story of the war, very effective in its pathos; "Ole 'Stracted," touching on the pitiful fate of a freedman; "No Haid Pawn," a story of evil deeds and the superstitions that sprang from them; and "Polly," a fresh and piquant love episode. Of these, "Marse Chan" and "Meh Lady" are by far the best. The narrative in each instance is related in the words of a negro, and the admirable management of the dialect, the quaint turns of expression, and the incidental revelations of character undoubtedly heighten the charm. But the motives are genuine, and in them elements of humor, pathos, and tragedy are intermingled. Mr. Page does not strain after highly-colored effects. He does not go very deep below the surface of life, but what he gives us we know to be true to the laws of universal nature. It is not the whole South by any means, or any great part of its complex characteristics, that is depicted by Mr. Page. He knows a few types, and he has employed them with the skill of a real artist. His material is slight, but he has made the most of it. He has dared to be faithful to simple impressions, and therein lie his strength and his limitation.

MINOR NOTICES.

The Phillips Exeter Lectures. 1885-1886. By Presidents McCosh, Walker, Bartlett, Robinson, Porter, and Carter, and Rev. Drs. Hale and Brooks. [Houghton, Mifflin & Co. \$1.50.] Young men especially will derive sound benefit from these lectures, which are addressed to serious minds and are enriched with the fruits of long and noteworthy experience. Dr. Hale opens the series with a wise exposition of the inter-relations of physical, mental, and spiritual training, which he says to preserve health must receive an equal share of attention, the whole secret of right living being reduced to the formula of acceptable service. Dr. Hale does not, however, content himself with uttering theories; he explains how the theories are to be carried out. President McCosh speaks of habit and its influence in school, President Walker of socialism, and President Porter of the ideal scholar:

all seek to inspire forethought, discrimination, and the necessity of noble purposes. Dr. Brooks's discourse on biography is truly charming, for it directs young readers (some who are old may take the hint) to biographies as constituting the literature of life and supplying the elements of inspiration. What is the New Testament but a biography held in the heart of the world forever? And Dr. Brooks goes on to point out many of the great biographies accessible in English, placing Lockhart's Scott by the side of Boswell's Johnson as the two best in the language. "Happy the boy who very early gets at these two books, and feels and feeds upon the broad and rich humanity of the two men whom they keep ever picturesque and living." Many others are mentioned from the memoirs of Grant to *The Story of Ida*, and of each Dr. Brooks has some enlightened comment.

How to Make a Saint; or, The Process of Canonization in the Church of England. By the Prig. [Henry Holt & Co. \$1.00.] Whether the reader does or does not enjoy the Prig's lively "skit" will depend a good deal on his theological predilections. It relates how the Rev. Kentigern Maniple is impressed by the anomaly that every saint in the Prayer-Book was a Roman Catholic, and that the Roman Church has gone on enriching her calendar with saints who lived in modern times, while the English Church has never canonized a saint since the Reformation. So he organizes the Society for the Promotion of Anglican Saints and sets about supplying the deficiency. There is considerable wit in the account of the trial that followed Mr. Maniple's attempt at canonization, and in the decision of the Judicial Committee of the Privy Council, to whom the question finally came for settlement, that while the term "saint" was inadmissible as a posthumous title, the term "poor" was entirely proper. So it was ordered that from the statutes of the subjects for canonization the word "poor" should be substituted for "saint"—"Poor Richard Hooker, Poor William Laud, Poor Samuel Johnson, and Poor Hannah More," because "members of the Church of England had been in the habit of speaking of their departed friends as 'poor So-and-so' with impunity from time immemorial." But the Prig might be in better business.

Manners and Social Usages. By Mrs. John Sherwood. [Harper & Bros.] No one can doubt Mrs. Sherwood's qualifications for speaking on the usages of good society, and this new, revised, and enlarged edition of her readable manual will be very welcome to those who are not constantly "in the swim." Indeed, Mrs. Sherwood comments so sensibly upon all debatable points of etiquette that even leaders of fashion might derive benefit from her observations. Mrs. Sherwood is not a slavish adherent to old-world manners, whether English or French. She believes that Americans have a right to social customs of their own, and in general she advocates a code which adapts itself to circumstances. On all details concerning the etiquette of visits, weddings, dinners, afternoon teas, and so on, Mrs. Sherwood is sufficiently explicit, and she adds chapters on "How to Treat English People" and on table d'hôte and casino life abroad. Mrs. Sherwood would like to see the English custom of sending cards by post adopted in this country. "It is in every sense as complimentary to send a letter by the post

as by the dirty fingers of a hired messenger." On the proper use of the words "gentleman" and "lady" Mrs. Sherwood is almost casuistical. "No women talk to men about 'gentlemen,' and no men talk to women about 'ladies,'" is a good rule which, like all good rules, has exceptions; but they are rare.

Scribner's Magazine. Vol. I. January-June. [Charles Scribner's Sons. \$3.00.] A handsome book is made of the first volume of *Scribner's Magazine* with neat, tasteful, durable cover of English buckram, with simple ornamental stamping of gilt; its exquisite typography and broad margins. It is a strong volume in literary quality. One is surprised to note the number of really important articles on great topics, now that they are brought together, and in fiction and verse the showing of significant merit. Of course the Thackeray letters compose the *pièce de résistance*; but we cannot complain of the other contributions, all of which are fully up to the highest standard of current periodical literature—a standard whose demands only magazine editors clearly appreciate!

Maternity, Infancy, Childhood. By John M. Keating, M.D. [J. B. Lippincott Co. \$1.00.] Dr. Keating intends his book to meet the wants of mothers and those who undertake the care of infants and children, in health as well as in disease. He is sure that the enormous mortality of children under three years of age can be largely reduced by attention to hygienic rules, and these he formulates with noticeable freedom from technical phraseology. The object of the work, then, is "simply to state as clearly as possible . . . all that is of interest to a mother, and it must be, of course, limited to those suggestions which will be of service in ordinary cases." He therefore does not attempt to lay down stringent rules, but offers hints and suggestions easily comprehended and to be readily followed. Dr. Keating gives a careful chapter on pregnancy; describes the proper care of children up to and through the first period of dentition; and in part second of his useful and meritorious manual prescribes the treatment to be observed in the customary sicknesses of childhood, not omitting whooping cough, scarlet fever, and measles. On all these topics Dr. Keating is a wise counsellor, and his injunctions ought to be familiar to every mother.

Outlines for the Management of Diet. By Edward Tunis Bruen. [J. B. Lippincott Co. \$1.00.] Dr. Bruen is a Philadelphia physician of repute and a person well qualified to give instruction on the subject of diet, which, as he justly says, holds the first place in the influences promoting cheerfulness and good digestion. The substance of the book was delivered in the form of lectures to nurses in hospital training schools, and is adapted to all intelligent people. Dr. Bruen explains the physiology of digestion with simplicity and exactness; considers the adaptation of food to the requirements of health at different periods of life; tells how to reduce and how to increase flesh; and provides four chapters on diet in special diseases, such as dyspepsia, rheumatism, fevers, consumption, and neurasthenia. Dr. Bruen lays great stress upon the importance of milk as an article of diet in all forms of deficient nutrition. With regard to alcohol he says, "It is of infinite value in certain acute diseases attended with cardiac failure, and in nearly all instances of cardiac weakness."

His table of the digestibility of alimentary substances (p. 20) is, like all tables of the sort, open to criticism. It enumerates, for instance, grouse, asparagus, cauliflower, and black tea among articles "easy of digestion," but a great many do not find them so. In the main, Dr. Bruen's book is admirably qualified to meet the needs of those for whom it is designed.

The Rothschilds: The Financial Rulers of Nations. By John Reeves. [A. C. McClurg & Co. \$1.50.] Mr. Reeves has an interesting subject in the history of the Rothschilds and he has made the most of it, although his narrative has no special literary attraction. The first of the men of financial genius who have built up the glory of this house was Mayer Anselm Rothschild, born in the Judengasse of Frankfurt in the house of the red shield (hence the family name) in 1743. His father was a peddler of curiosities and old coins. Mayer Anselm was educated with a view to his becoming a rabbi, but his talent for commercial pursuits manifested itself at an early age, and after an apprenticeship with the bankers Oppenheim in Hanover, he set up in business for himself at his father's house in the Judengasse. It was Mayer Anselm who became custodian of the fortune of the Landgrave of Hesse, although Mr. Reeves explodes the familiar legend of the way in which the Landgrave's fortune came into the Rothschilds' care. For details concerning the early history of the family Mr. Reeves complains that he has been obliged to depend largely upon tradition; and he thinks it hard that the living representatives of the name should treat all inquiries as impertinent. Mr. Reeves follows the career of each of Mayer Anselm's five sons with a good degree of definiteness. Naturally considerable space is given to Nathan Rothschild, and there is a readable account of how he got to London after the battle of Waterloo before the news reached the stock exchange, and by taking advantage of the market made a profit of nearly a million sterling. Mr. Reeves is enthusiastic in praise of the benevolence of the Rothschilds, and he gives many anecdotes illustrating their various characters. Such a book as this undoubtedly gratifies a public demand, and it is pleasant to find that it has been produced with excellent taste.

Willem Usselinx, Founder of the Dutch and Swedish West India Companies. By J. Franklin Jameson, Ph.D. Papers of the American Historical Association. Vol. II. No. 3. [G. P. Putnam's Sons. \$1.00.] Willem Usselinx, born at Antwerp in 1567, lived contemporaneously with the eighty years' struggle of the Netherlands for independence. He came of a trading family and was educated to a business career. He was for a time in Spain and then served as a factor in the Azores, which were then on the highway of East and West Indian trade, and derived great wealth by dealings with the richly laden argosies that came to their harbors laden with gold, silver, pearls, silks and spices. Here Usselinx conceived his idea of founding a great West India Company, and to this scheme and the formation of the Swedish South Company he devoted nearly half a century of unremitting labor. Prof. Jameson calls him "the Lesseps of the seventeenth century," and by means of laborious research has gathered the material for writing this monograph on the career of one who is little known to the English-reading public,

although he has for Americans an especial interest, since he was "though not directly the founder, at any rate the originator, of two of our colonies—that upon the Hudson and that upon the Delaware." Prof. Jameson has left no source of information unexplored, and can vouch for the fact that of the last three fifths of his narrative nearly all is new. Usselinx is shown advancing his plans with unfaltering vigor before the courts and legislative assemblies of the Netherlands, Denmark, Sweden, and Prussia, always poor, always devoted to the public good. Prof. Jameson tells the story in a sympathetic way and fortifies his assertions with the fruits of abundant knowledge. He gives a full bibliography of Usselinx's printed and unprinted works, the former comprising twenty-seven numbers, the latter enumerating ninety-five manuscripts. The quotations from Usselinx are of much interest and show him to have been a vigorous and keen-witted writer. Prof. Jameson's monograph is highly creditable to American scholarship.

The Poets and Poetry of America. A Satire. By Lavante. With an Introductory Argument to Prove that "Lavante" was Edgar Allan Poe. [Benjamin & Bell.] This satire, written in heroic couplets, was published at Philadelphia in 1847. It bore no author's name upon the title-page, but at the end was signed "Lavante." Some anonymous investigator has now revived it with an introductory argument aiming to prove that the thing was the work of Poe. The argument is ingenious, but not convincing; some of it is merely fanciful. The satire itself is not a remarkable production. It agrees with Poe's known views on the subject of American poetry; it attacks the enemies of Poe and glorifies his friends; and Poe's name or work is not mentioned. The satire is, however, strained, and we must confess that we have found the production exceedingly dull reading. If it was written by Poe, it is not strange that he neglected to claim the authorship.

The Sunny Side of Shadow: Reveries of a Convalescent. By Fannie Nichols Benjamin. [Ticknor & Co. \$1.00.] The world would be a brighter place and better worth living in, if it numbered among its human freightage more convalescents who take the same hopeful, truth-and-beauty-seeing views of life that have animated the author of this gracious little book. The thoughts she has written down are of a loving and womanly order, dealing with commonplace themes, but treating them in a way that preserves a very attractive element of personality. The "Convalescent" has considered the problems arising out of diversities of character, the attributes of love and friendship, the necessity of faith in noble ideals, the requirements of imaginative natures, the religion whose attitude is a divine submission, and on all these themes she has something to say not profound and inspiring, but full of sympathy and comprehension and therefore to be welcomed by those who appreciate such qualities. We are of the opinion that most women will like this book, particularly those of thoughtful, questioning natures, and that they will derive benefit from its perusal.

We have at hand a number of new books, demanding notice, which we must dismiss briefly. Mr. H. T. Wharton has prepared a second edition of his *Sappho*, with some additions, photo-

graphic reproductions of two Sapphic fragments from the Fayoum papyri, and with the text printed from a new font of Greek type of great beauty. The whole forms an exquisite piece of book-making. [A. C. McClurg & Co. \$1.75.]—*Hints on Early Education* was first published in London sixty years ago and has been attributed to a sister of Elizabeth Fry. It is an enchainment of moral counsel, wise, discriminating, and humane, and its sweet piety insures beneficence to all who come within its influence. [Funk & Wagnalls. 60c.]—*A Few Thoughts for a Young Man*, read by Horace Mann before the Boston Mercantile Library Association thirty-seven years ago, has been many times reprinted and we hope still retains the popularity it deserves. [Lee & Shepard. 50c.]—Prof. W. G. Hale's pamphlet on *The Art of Reading Latin* aims to teach the student how to read that language "with speed and relish," and accomplishes the aim. Every teacher of language ought to be familiar with Prof. Hale's method, which is very simple and very effectual. [Ginn & Co. 30c.]—In their "Series of Select Novels" the J. B. Lippincott Co. publish an edition of Alice King Hamilton's novel of military life in Florida, *One of the Duans*. [25c.]—Ticknor's handsome series of summer fiction now includes *A Reverend Idol* and *A Nameless Nobleman*. [Each 50c.]—In their "Globe Library," with its sickening yellow and maroon covers, Rand, McNally & Co. publish a hastily compiled but not despicable *Life of Henry Ward Beecher*, and Wilkie Collins's recent novel, *The Evil Genius*. [Each 25c.]—There is nothing about *The Life and Times of Jesus*, except the sub-title "As Related by Thomas Didymus," to indicate that this book by James Freeman Clarke is not a new work. It was first published six years ago under a different title. [Lee & Shepard. \$1.50.]—The "Pocket Edition" of Thackeray's works has received three additions: *The Yellowplush Papers*, *The History of Samuel Titmarsh*, and *Esmond*. We again take occasion to praise the good workmanship shown in getting up these volumes—and to lament the smallness of the type. [J. B. Lippincott Co. Each 50c.]—Messrs. Wentworth and Hill in sending forth the first of their *Exercise Manuals* on Arithmetic offer it as a supplement to the text-books by supplying a great number and variety of examples. [Ginn & Co. 35c.]—Mr. J. H. Stickney's *Third Reader* shows a considerable advance over the usual reader of that grade by its greater range and decided literary quality, the selections being largely chosen from American authors of repute. [Ginn & Co. 55c.]—Students of the Spanish language will be glad to avail themselves, we should think, of the ten thousand or so *Spanish Idioms with their English Equivalents*, collected by Sarah Cary Becker and Frederico Mora. There is an index to the Spanish idioms, but why not one also to the English equivalents? [Ginn & Co. \$2.00.]—*The Franklin Square Song Collection No. 4* has all the merits pertaining to the three preceding issues in this standard compilation of vocal music for the home and school. [Harper & Bros. 50c.]—*The Annual American Catalogue* for 1886 is compiled from the files of the *Publishers' Weekly*, and offers not a complete record of all books published in the United States during the year named, but "probably covers 99 per cent of books generally sold and read." It enumerates 4,676 works and

gives the names of 517 publishers; but "the list of live American publishers scarcely reaches 200." [Office of the Publishers' Weekly.]

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

May Meeting of the New York Shakespeare Society. The eighteenth regular meeting of the Society was held in Hamilton Hall, May 26th, 1887, Mr. Jas. E. Reynolds in the chair. The meeting was devoted to the disposition of accumulated arrears of business. Among other matters the By-Laws of the Society were amended so as to provide as follows: that any society, club, or other organization devoted to or organized for the purpose of reading, studying, or otherwise investigating the works of William Shakespeare or the Shakespearean or Elizabethan Drama may become a perpetual member of the Shakespeare Society of New York upon the same terms that are at present made to individuals becoming life-members, viz.: upon payment of the sum of fifty dollars at one payment, such payment to entitle such society, club, or other organization to receive one copy each of the publications of the New York Shakespeare Society (except the Bankside Edition) as issued; said payment further entitling any and all members of the admitted society to the privileges of the floor of the New York Shakespeare Society for debate, reading of papers, etc., except the privilege of voting for officers. But such admitted society may designate one of its officers or members, residing in the State of New York, to cast one vote for such officers the same as if an individual member of the New York Shakespeare Society. Dr. Horace Howard Furness, of Philadelphia, was on motion duly elected a member. The Society then adjourned to the last Thursday in November.

Good Old English Reading at "Dime Novel" Rates. Some months ago we referred to the admirable selections from Elizabethan and other old writers which Messrs. Cassell & Co. are furnishing at ten cents a volume in their "National Library." Among the numbers issued more recently are the *Voyages and Travels* of Marco Polo, Sir Thomas Browne's *Religio Medici*, Hakluyt's *Voyages in Search of a Northwest Passage*, Bunyan's *Grace Abounding*, Shakespeare's *As You Like It* and *Tempest*, Lodge's *Rosalind*, Raleigh's *Discovery of Guiana*, Barrow's *Sermons on Evil Speaking*, etc. Many of these would work into school courses of reading very well, and their cheapness may render them available where the cost of other editions would be objected to. Seventy volumes have now been issued in the series, and the selection from more modern literature is equally commendable in its way.

ENGLISH OPINIONS.

In her vindication of her heroine Miss Devey has overshot the mark. She relies implicitly on Lady Lytton's own evidence as given in her diaries, letters, or an autobiographical and unpublished MS. called "Nemesis." No impartial person can fail to see that much of this evidence is extremely high-colored. Even in her calmer moments Lady Lytton could not refrain from caricature, and when her passions are vio-

lently agitated she is not, to say the least, a trustworthy witness. It is incredible that Lord Lytton was the infamous, unmitigated scoundrel, devoid of all scruple, honor, or humanity, that he is here represented to have been. A more sober statement would have served Lady Lytton's cause more effectively, and would, we believe, have approximated more closely to the truth.—*The Athenaeum*.

There is a little literature the importance of which it is impossible to overrate; but we habitually overrate the importance of literature in the mass, and especially its kindling effect. Action is contagious as well as thought, and the hero makes heroes as quickly as any poetry of heroism. Tyrtaeus was a great poet, but Leonidas made Sparta. No thinker could do more to raise the standard of duty than General Gordon's example; and it is in the statesmanship of great statesmen, rather than in their thoughts, that the lesser statesmen seek guidance. Even in theology, where thought would seem to be all, it is the teacher's life that compels conviction, at least as much as his words—unless, indeed, those words are accepted, like Mahommed's, as directly divine. That the pleasure of the world is sadly diminished when men of literature take to politics, is often true; but the other results of that course may, and frequently do, outweigh any benefit to be derived from intellectual pleasure. The admirers of incisive writing lost much when Lord Salisbury took to statesmanship; but then, a great party gained a leader, and England a Premier whose guidance may far outweigh in value for his people tons of the most acridly clever of "contributions." It is, we fear, when men of literature fail in action, and then only, that the world has reason to regret their divergence from their first career.—*The Spectator*.

Modern history is actually a subject which Dr. Freeman is bound by his principles not to study. And he appears to remain strictly loyal to his principles. . . . He is never tired of asking, "What is 'modern history'? Is not history one thing? On what principle can it be divided into sections? And above all, where can the line be drawn?" It strikes us that no one knows better than Dr. Freeman that practically history must be divided. To draw a firm line may not be possible, but after reading this volume [*Chief Periods of European History*] we are more than ever convinced that there really is such a thing as modern history. We would propose to define it as that part of history which Dr. Freeman does not know.—*The Athenaeum*.

NEWS AND NOTES.

—In the current issue of *The Independent*, Thomas Wentworth Higginson makes a comparison between England and America as to their annual production of book literature. Having presented tables and copious statistics he draws this conclusion:

If these figures are anything like a fair approximation to the truth, and if the tendencies they represent are permanent, it is evident that in another fifty years—or perhaps in a much shorter period—the United States must replace England as the great publishing center for the English-speaking world.

—The "Clarendon Press Edition" of Boswell's *Life of Samuel Johnson*, which Macmillan & Co. are to publish, is to contain a concordance to Johnson's sayings and an unusually elaborate index. The editor has had the use of some unpublished letters of Johnson and has been able to clear up obscure points in his history.

—Some glimpses of social life in New England and New York at the beginning of the present century will be given in a series of selections from the letters of Eliza Southgate Bowne, which will be published in *Scribner's Magazine* for July and August, under the title "A Girl's Life Eighty Years Ago."

—The Rev. J. O. S. Huntington ("Father Huntington"), who is devoting his life to doing the work of an apostle in the most "congested" district of New York, has an article in the *Forum* for July, on "Tenement House Morality."

—General Sherman has written a paper on "The Grand Strategy of the War," which *The Century* will print. In the July number George Bancroft contributes a short paper on "An Incident in the Life of John Adams," and Gen. O. O. Howard writes on "The Struggle for Atlanta."

—Macmillan & Co. will publish immediately a new novel entitled *Ismy's Children*, by Mrs. Noel Hartley, formerly known to her friends as Miss Laffan, and to the public only as the anonymous author of "Hogan, M.P.," and several other brilliant stories.

—J. B. Lippincott Co. announce that they have nearly ready an examination of the subject of Spiritualism by "John Darby," understood to be Dr. James E. Garretson, surgical teacher and author. The work is entitled *Nineteenth Century Sense: The Paradox of Spiritualism*.

—It would seem as if Chicago had at last got a periodical worthy of its claims as a literary center. In *the Swim* the new journal is called, and it is edited by Alanson S. Appleton, the enterprising person who manages the "Bureau of Writers." In his salutatory the editor declares his paper to be "a very modest effort to assist in a practical way the 'Literary Movement in Chicago.'" "We cannot but note," he says,

A sort of flowing together in Chicago of influences from all quarters of the earth, tending to make of Chicago the biggest city in the shortest time in the history of the world; and—as literature is but a record of the thoughts, deeds, and feelings of its time—we may expect for Chicago a literature of no mean merit or proportion.

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With these domestic and terrestrial limitations, *In the Swim* will do its best to advance the literary repute of Chicago.

—Mr. H. C. Bunner has written a Fourth of July poem for *Harper's Young People*. It is called "Grandfather Watts's Private Fourth."

—Benjamin & Bell announce for immediate publication *Society Verse by American Writers*, selected by Ernest De Lancey Pierson, about eighty poems, some by well-known authors, and some by contributors who will appear for the first time in this volume. The book will be printed by the De Vinne Press. The same house will issue a novel by Edgar Saltus, to be entitled *Mr. Incoul's Misadventure*; *Shakespeare in Fact and Fiction*, by Appleton Morgan, President of the New York Shakespeare Society; and a fourth edition of *The Book-Lover's Enchiridion*, by Alexander Ireland.

—In the "Library of Anglo-Saxon Poetry," Ginn & Co. will publish this summer Zupitza's *Eleni*, edited by permission of Prof. Zupitza, by Prof. Henry Johnson, Ph.D. (Berlin), of Bowdoin College. The same firm announce an "Ancient History for Colleges and High Schools." Part First, *The Eastern Nations*

and *Greece*, by P. V. N. Myers, President of Belmont College, to be issued this summer; and Part Second, *Rome*, by W. F. Allen, Professor of History in the University of Wisconsin, to appear next year.

—Mr. John Bartlett sends us specimen pages of *A New and Complete Concordance or Verbal Index to the Dramatic Works of Shakespeare*, which promises to be a boon to all Shakespearian students. The work is to fill about 1,600 quarto pages, passages being given with such fullness as to preclude the necessity of further reference. The text used is that of the "Globe" edition.

—We learn from the London *Athenaeum* that the Paris publishing house of Hachette has undertaken the issue of a series of literary biographies, somewhat after the pattern of the "English Men of Letters." The series is to be called "Les Grands Écrivains Français;" and, as will be seen from its sub-title—*études sur la vie, les œuvres, et l'influence des principaux auteurs de notre littérature*—special attention will be given to the influence of each author upon the historical development of the literature of France. The volumes, of which some eighteen have already been arranged for, will be published at two francs, and will each have a portrait reproduced by photogravure. The first two, to appear immediately, will be *Victor Cousin*, by M. Jules Simon, and *Mad. de Sévigné*, by M. Gaston Boissier. Among others of special interest we may mention *George Sand*, by M. Caro; *Turgot*, by Léon Say; *Montesquieu*, by M. Albert Sorel; *Villon*, by M. Gaston, Paris; *Rousseau*, by M. Cherbuliez; *Balzac*, by M. Paul Bourget; *Musset*, by M. Jules Lemaitre; *Sainte-Beuve*, by M. Taine; and *Guisot*, by M. Gabriel Monod.

—A volume of the prose work of the late Philip Bourke Marston is forthcoming under the title, *For a Song's Sake, and Other Stories*. It will contain eighteen short stories by Marston, with a portrait of him, and a memoir, filling some fifty pages, by William Sharp. The portrait represents a finely molded though massive head and face, bearing a slight resemblance to the present Earl of Lytton. No trace of the poet's infirmity of blindness appears in this portrait; he sits at a table, his head resting upon his hand and his eyes cast down. Roberts Brothers, who are to publish this book, will also issue an edition of *Ballads and Poems of Tragic Life*, by George Meredith, and a new low-priced edition of *The New History of Sandford and Merton*, by F. C. Burnand.

—*Penelope's Suitors*, a story of Old Colony days in Massachusetts, by E. L. Bynner; *Prose Pastorals*, by Herbert M. Sylvester; an edition in paper covers of *Dr. Breen's Practice*, by W. D. Howells; and new revised editions of their guide-books to New England, the White Mountains, and the Maritime Provinces, are issued this week by Ticknor & Co.

—Messrs. Macmillan & Co. have ready this week the new *Victoria Shakespeare*, which will be one of the most popular editions of the poet's writings ever issued. The text employed is that of the "Globe" edition, but it will be more readable, being printed from new type, larger than that used in the "Globe." It will be very convenient and handy, being issued in three volumes—*Comedies, Histories, and Tragedies*. The type used in the "Globe" edition is a little too small for any but young eyes, and the aim of the publishers is to make this new *Vic-*

loria Shakespeare the one most used in the household library. It is dedicated to her Majesty the Queen, and is printed by Messrs. R. & R. Clark of Edinburgh. A new *Glossary*, more complete than that in any other popular edition of Shakespeare, has been especially prepared for this edition by Mr. Aldis Wright.

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Blackwood's Magazine.—The Literature of the Last Fifty Years.—The Restorers of Florence. Lord Lamington—Joyce. Chaps. 5-8.—Bison-Stalking—Mar'se Dab After the War: A Virginian Reminiscence—Secondary Education in Scotland. Prof. G. G. Ramsay—Thomas. A True Story—The Progress of the Session.

The Fortnightly Review.—The Present Position of European Politics. VI. The United Kingdom—Victorian Literature. Prof. Dowden—The Progress of Science from 1836 to 1886. Grant Allen—The Progress of Thought in Our Time. J. Addington Symonds—English Music during the Queen's Reign. Francis Hueffer—The Material Growth of the United Kingdom from 1836 to 1886. (With Diagram.) Prof. Leone Levi—Fifty Years of Colonial Development. G. Baden Powell, M. P.—In Parliament. A Gladstonian M. P.

The National Review.—Our Indo-Chinese Frontier. Sir Richard Temple—Old and New Oxford. T. E. Kebbel—Queen's Plates—Horse Supply. Lord Ribblesdale—In the Heart of the Forest. Alfred Austin—The Byron Ladies. Rev. Henry Hayman, D.D.—Notes on New Zealand. E. Brodie Hoare—The Royal Academy and the Salon. William Sharp—State-Directed Colonization. Lord Brabazon—The Foreign Missions of the Church of England. Rev. F. Arnold—England in the Mediterranean. Harold A. Perry—Politics at Home and Abroad—Correspondence.

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WINDSOR CASTLE.*

HOW much this handsome and interesting book, whose publication is so timely at this moment of the Queen's Jubilee, would have been improved for American readers by a map of Windsor and its surroundings, a simple sketch-map even of a single page, which should show Windsor in its relations to London, with its adjuncts of Eton and Waltham, and Stoke, and Slough, and Burnham, and its other Berkshire and Buckinghamshire connections. Where such a map might have been there is instead a heliotype of a statue of Victoria, by Boehm, representing Her Majesty's entire figure, sitting, in robes of state, her crown upon her head, and her left hand reaching towards a faithful dog who lies dignifiedly at her feet, emblem of a true British subject, we suppose. This is only one of sixty-seven illustrations, the rest of which are on wood and scattered through the book, some of them full-page drawings, others vignettes inserted in the text, the series serving to place the characteristic features of both Windsor Town and Castle pleasantly before the eye. The Castle at a distance and the Castle near, the old

Windsor Church, the Cloisters and the Deanery, the Hundred Steps, the famous Round Tower without and within, gateways, cloisters, and corridors, prison-room, dining-room and drawing-room, library, staircase, and closet, St. George's Chapel and the Albert Memorial Chapel, these are a few examples out of the well executed drawings pertaining to Windsor itself; while among the accessories we have views of the sleepy little town of Datchet, of Eton College "towered and fair," of the venerable Burnham Beeches, and of Stoke Poges Church and Gray's Tomb. It is not often that so large a collection of as pretty engravings are found in a book of this character.

The accompanying text by Mr. Loftie is by no means subordinate in interest to the pictures, though we have attended to the latter first in this notice; but is a careful and exact historical and descriptive narrative, commencing with a comparison of the Castle to the Tower of London, uncovering its foundations, so to speak, tracing the various reconstructions and restorations by which it has been brought to its present estate, and visiting in succession all of its departments and apartments that are ever open to the public. Here and there indeed the curtain is cautiously lifted upon a more sacred corner. The castle is of Norman origin, has kept pace with the growth of the British state, and is described by Mr. Loftie as a fitting home for present royalty. Its situation is happy; its noble park is a delight to the Rambler. Of its early history in detail we know little. The hand of William the Conqueror was in it. It is the center of some of the most delightful landscapes in England. A happier hunting ground for artists than its vicinity it would be hard to name. Artistically the castle may be disappointing, but in picturesqueness certainly it is not lacking.

The tangible history of Windsor begins with the Henrys, each of whom left his mark upon it in a chapel, or a gate, or some added feature. In its great Round Tower tradition laid the Round Table and gathered the doughty knights about it. At Windsor Henry VIII and Jane Seymour were buried, and in 1648[9] the decapitated body of Charles I was laid in the same tomb. This famous tomb was opened by authority in 1813, and the remains of the two once illustrious monarchs were readily identified and examined. That of Henry VIII "was a mere skeleton, a little of the beard only remaining on the chin." The head of Charles was in a much better preserved condition.

Such grim topics as this, however, are not the staple of Mr. Loftie's pages, which pass from history to description, and from description to personal inspection, so that on closing the book one feels as if he had really paid a visit to Windsor, indeed had watched the growth of the ancient and diversified pile, ivies, associations, traditions, and all.

The pictures are plentiful enough and good enough to add greatly to the enjoyment of the volume.

A LAD'S LOVE.*

A FORMER novel by Mr. Bates we considered disagreeable and discreditable; this latest we pronounce a success and an honor. The bad taste left in our mouth by *The Pagans* is wholly taken away by *A Lad's Love*. It gives us pleasure to say this, and to commend the new story as ingenious, clever, interesting, amusing, and in every way delightful. The book is more than brilliant; it is thoughtful; there is wisdom in it, experience, and feeling; it is always bright and sometimes witty, and holds the attention closely from the first page to the last. The fame of the island of Campobello as a watering place receives by it a finishing touch; distinguished heretofore by having two of the finest hotels on the coast, one of them bearing the exotic name of Tyn-y-coed, it now has a romance to celebrate its charms and individualize its history.

The Tyn-y-coed itself is the scene of this pretty and pleasing story, about whose parlors and piazzas copies of the book may be expected shortly to be in great demand. The actors are a little group of summer guests, including chiefly Mr. and Mrs. Bode-win Ranger, Mrs. Wilson, Mrs. Crawford, Mrs. Kellogg and her daughter Clare, the Misses Hatherway and Mayho, Mrs. Van Orden and her daughter Phoebe, Mr. Gilbert Hampton, Burton West, and a few other young men, not too many in all. These people are drawn with great naturalness, without stiffness or affectation, the single exception being Mr. Sefton, the Baltimorean, the sketch of whom runs into caricature. Burt West is a Harvard student, conditioned on a German elective, who makes much fun for the party, and whose quips and jokes are generally fresh and good. A little of the dialogue that goes on in connection with a picnic at Head Harbor will give an idea of how high their spirits run:

"If you find an ant in your tea," asked Kate, "what do you do? Drink it?" "You consider its ways," answered Phoebe. "I've already considered its ways of getting in; now I'd like to have a chance to study the way to get it out. I haven't any spoon." "You might try Hampton," Burt West suggested under his breath. "Hush!" Kate retorted in the same tone. Then aloud she added, "I'm dreadfully tired of poor puns." This trivial piece of deception tickled Burt's fancy greatly, and he broke into a laugh full of glee. "Mr. West has to relieve his spirits in some way," Mr. Ranger observed, smiling in condescending tolerance of the frivolity of youth. "Yes," West retorted; "I overflow with spirits, like a lager-beer fountain. The truth is," he added, as if he had given the subject the deepest consideration, "I feel so vivacious that I am confident I was intended for twins." "It's such a pity you hadn't been," Manton called across the fire. "Oh, no," Hitty hastened to put in; "just think of having two of him!" "That would be horrible; I

* Windsor Castle. With a Description of the Park, Town, and Neighbourhood. By W. J. Loftie. London: Seelye & Co.

* A Lad's Love. By Arlo Bates. Roberts Bros. \$1.00.

was thinking we should only have to have half of him at a time." The dowagers ate and smiled good-naturedly at this foolish badinage. "How funny Mr. West is!" a Baltimore lady remarked to Mrs. Kellogg. "He is silly," was the uncompromising reply, "and in nine cases out of ten that answers every purpose."

As a mere picture of pleasant idle life at a summer resort *A Lad's Love* is truthfully and skillfully done.

But it is much more than a picture. The interest lies in its story of Gilbert Hampton's "calf-love" for Mrs. Van Orden, a vivacious and fascinating widow, old enough to be his mother, and of the adroit and happy way in which she extricates both herself and him from an unpleasant situation, and slips her daughter into her place. Mother and daughter, both with brilliant red hair, full brown eyes, and beautiful skin, are as alike as two peas, and it is funny to see how readily Gilbert, when he finds he has made a mistake in making love to the widow, takes up with Phœbe. This is the point of the book—the tendency of boys' hearts to hop, skip, and jump; but the point is brought out with such good nature, that we can neither blame Mrs. Van Orden for her perhaps thoughtless indulgence of Gilbert, nor despise him on the charge of fickleness. It all comes about so easily and naturally that the spectators have little or nothing but enjoyment over it, and give their best wishes to all concerned.

As a little comedy of American social life, Mr. Bates's story is extremely well conceived and written. Without anything morose or cynical or morbid, it has an undertone of serious meaning, and yet sparkles on the surface like a lakelet rippling in the sunshine. For some of the stock guests at the summer hotels it will serve as a mirror, good for them to look in. The scenery of lovely Campobello, of Passamaquoddy Bay, and of sleepy St. George is just prominent enough to furnish a distinct but not obtrusive background. Who has not been to just such picnics, taken just such horseback rides, fallen into just such quagmires, and participated in just such private theatricals as are described in these pages? Is not the serene old Mrs. Wilson doubtless at this very moment knitting away on a zephyr shawl on the broad piazza of the Tyn-y-coed? And will not Castle Cliffs furnish such scenes as the following not only over and over again this summer, but for all summers to come?

The cliffs have need to be impressive to form a fitting climax for the way which leads to them. The visitor stands as if lifted into the air above a chaos of jagged rock, amid which the sea surges and boils, heaping glittering, gem-like drops upon black ledges; crusting ragged boulders with evanescent frost-work of foam; drawing back as a tiger crouches his head down upon his paws, and then springing upon some impassive spur with a cat-like hiss. Before is the splendid reach of sea water, the islands dark and shadowy; and near at hand the bold and noble line of the shore stretching away toward Schooner Cove. On the left one looks far down into a sharp and sudden bay, where the shadows make the green water transparent and seamed with

cloudy bars slanting downward toward the pebbly bottom. The walls of rock rise sheer and precipitous, like the rust-stained walls of a sea fortress; and from their tops the moss-bearded trees, standing sentinel, peer shiveringly down at their tremulous reflection far below. Forever over all is that sense of silence which seems to underlie the incessant sounding of the waves and the sighing of the wind in forest branches; and the place is ruled by that spell of the sea so powerful that it hushed even this gay and trifling company into silence and pleasant sadness. They sat around, talking quietly of the view—even Burt West subdued into quiet for the time being. Gilbert threw himself at full length upon the short, dry grass, and looked out over the bay, at the pearly gulls, at the amethystine wall of Grand Menan, at the sky, soft and pale beside the sapphire of the sea. He made no attempt to place himself near Mrs. Van Orden. The approach he had made to a declaration had upon him for the moment all the effect of success, and had he been a formally accepted lover, he could hardly have felt a warmer glow of happiness in his bosom. He was so deeply moved that his bliss almost brought a sob to his throat, as he lay there idly and unconsciously knitting his fingers into the dry grass, warm and slippery, and feeling the presence of the woman he adored with all the passion of his fervid young heart enclose him like a blessed atmosphere.

THE KERNEL AND THE HUSK.*

"PHILOCHRISTUS" and "Onesimus" are two historico-imaginative romances intended to illustrate life in the early periods of Christianity. Their author is Dr. E. A. Abbott, a well-known London scholar. His present work is in a different vein, being not romance but criticism. Its object is to discriminate between the alleged miraculous and the actually supernatural in the Christian religion, and to displace the former by the latter. Dr. Abbott has got through with miracles, but still holds to the supernatural, saying:

There are some who feel drawn towards the worship of Christ by love and reverence, yet repelled by an apparently inextricable connection of the story of Christ with a miraculous element which, in their minds, throws a doubt over the whole of His acts, His doctrine, His character, and even His existence.

His aim therefore is like that of a builder who removes what he believes to be decayed and unsound timbers in the foundations of a house and lets it down upon something better. The book is written in the form of letters to a Christian believer of the orthodox school, who accepts miracles without a question, who is aghast at any suggestion of abandoning them, and who meets the author's arguments as he goes along with all sorts of objections and difficulties born of hereditary faith and spiritual alarm. These difficulties, however, Dr. Abbott brushes away as he advances, and comes out finally to this practical conclusion, put in the form of imaginary advice supposed to be addressed by a Bishop of the Church of England to a young man seeking ordination:

"If with all your heart you worship Christ as the Eternal Son of God, if you can honestly and

sincerely accept the Church services as excellent (though imperfect) expressions of congregational worship, and the Scriptures as super-excellent (though imperfect) expressions of spiritual fact; if you feel that you have a message of good news for the poor and simple as well as for the rich and educated, and that you can preach the spiritual truths which you and all of us recognize to be the essence of the Gospel, without attacking those material shapes in which, for many generations to come, all spiritual truths must find expression for the vast majority of Christians, then I can encourage you to come to the ministry of Christ. I myself am of the old school and believe in the miracles, or if not in all, at all events in most; but I recognize that this belief—though to me it seems safer and desirable—is not essential: come therefore to the ministry; with the miracles if you can, without them if you cannot."

The philosophical principles by which Dr. Abbott guides his argument may be found embodied in the following definitions:

Absolute reality cannot be comprehended by men, and can only be apprehended as God or in God by a combination of Desire and Imagination, to which we give the name of Faith.

Spirit, *i. e.* Breath or Wind, is a metaphorical name—implying subtleness, invisibility, ubiquitousness, and life-giving power—given to the ultimate Cause of Force in the Universe, *i. e.* God; sometimes to the Cause of Force in the human individual; more rarely to the Cause or Causes of maleficent Forces in the Universe.

The existence of Matter has never been proved; and it is nothing but a hypothesis.

Material, or Matter, is a name given to an unascertained and hypothetical "material," "matter," "substance," or "fundamental stuff," of which we commonly imagine all objects of sensation to be composed.

Law of Nature is a metaphorical name for a frequently observed sequence of phenomena (apart from human Will), implying, to some minds, regularity; to others absolute invariability.

Miracle means a supposed suspension of a Sequence, or Law, of Nature; Marvel, or Mighty Work, means a rare Sequence of Nature, in which great Effects are produced by Causes seemingly, but not really, inadequate.

Illusions are mental affirmations not harmonizing with immediate experience, but preparatory for absolute knowledge. Delusions are mental affirmations not harmonizing with experience, nor preparatory for absolute knowledge.

Accordingly Dr. Abbott believes that no real miracles are anywhere recorded in the Bible or anywhere attended on the origin of Christianity; that the manifest belief in miracles on the part of Biblical writers grew out of illusions honestly accepted; that all miracles are to be resolved into marvels or "mighty works;" and that the interests of spiritual Christianity do not suffer in the least by this shifting of the grounds on which it rests. He recommends a careful study of the *Encyclopædia Britannica* for the light its Old Testament articles throw on the subject. His explanations of Samson's slaying of hundreds with the jawbone of an ass and of the Battle of Beth Horon are curious instances of his rationalizing process. The literal bodily resurrection of Jesus he does not accept; it was a spiritual resurrection; and the witnessing of it by the disciples was illusory. The feeding of the multitudes, the withering of the fig tree, and other New Testament miracles are similarly explained. Christ's appearance to Saul of Tarsus on his way to Damascus was a vision. There

*The Kernel and the Husk. Letters on Spiritual Christianity. By the author of "Philochristus" and "Onesimus." Roberts Bros. \$1.50.

was no miraculous conception or birth of Jesus. And yet faith and prayer, a Divine Son and a Holy Spirit, regeneration and immortality, are all real to Dr. Abbott, and he stands as firmly by these interior essentials of the Christian religion as if he held the historic position. In a word:

What if miraculous Christianity is to natural Christianity as the Ptolemaic astronomy is to the Newtonian? Both of these astronomical systems were of practical utility; both could predict eclipses; both revealed God as a God of order. But the former imputed to the unmoving sun the terrestrial motion which the latter correctly imputed to the earth; the former explained by a number of arbitrary, non-natural, and quasi-miraculous suppositions—spheres, and spirals, and epicycles, and the like—phenomena which the latter more simply explained by one celestial curve traced out in accordance with one fixed law. I believe that in religion also we have made a similar mistake and are being prepared for a similar correction.

The single question by which to test any such hypothesis as this of the origin of Christianity is: Does it fit the facts of the case? To us it does not seem that it does; this impression is not the impression which we get from the natural and unforced reading of the records. But then if you go behind the records, as Dr. Abbott does, putting them aside as the mistaken statements of illusioned men, what are we to do?

We are glad for such books notwithstanding; they mark vividly the currents of present religious thought; they show how the best Biblical scholarship is widening the sweep of truth; and above all they illustrate the fact that even if Christianity does lose its anchorage in the miraculous it is not by any means thereby to drift into wreck and ruin. If obliged to we can give up the miraculous and yet save every stone in the spiritual temple. Dr. Abbott does this with reverence, fearlessness, and fervor. It is needless to say that he writes without passion or acrimony, in the sweetest and gentlest of tempers, in a spirit which is as thoroughly Christian as anything can be, and in almost faultless English. The book will disturb some minds, but it ought not to unsettle any.

One thing in it will comfort the elect and stay their trembling hearts: the author believes in a personal devil!

TWO MORE BALZAC NOVELS.

THESE two Balzac novels, the latest among Miss Catherine Wormeley's delightful translations, stand among the most perfect works that came from the hand of the great novelist. They represent different sides of Balzac's genius, and while it cannot justly be said that he who has read them both knows the range of Balzac in creative fiction, there can be no doubt that they afford a very profound and impressive insight to the resources of Balzac's imagination. In both, the motives are noticeably simple. A woman with two sons bestows all her love upon the scoundrel and only on

her death-bed recognizes the unselfish devotion of the other. A man of genius is possessed of a hobby, to which he sacrifices love, fortune, honor, life itself. These, briefly expressed, are the themes of *The Two Brothers*¹ and *The Alkahest*.² Noticeably simple they both are. How our modern chronicler of small beer or manufacturer of sensational literature would scorn the elementary view of humanity which was the basis of Balzac's power! Now, "the stories are all told," or else we must make them up like nursery legends, "out of our own heads"—and so instead of *The Two Brothers* and *The Alkahest* we have *The Minister's Charge* and *She*!

The Two Brothers (known to readers of French as *Un Menage de Garcon*) deals with a good many unpleasant situations, but deals with them in a way which proclaims the skill of a consummate master. The ancestry of the Bridaus is unfolded; we know whence they derived their dissimilar traits; and we follow their separate yet mutually related careers and see all the main-springs of action laid bare. Again and again we are astonished at Balzac's modernness. Philippe Bridau, handsome, jovial, energetic, yet wholly unprincipled and corrupt; Joseph Bridau, modest, gentle, devoted; Madame Bridau, weak, indulgent, well-meaning—these are not types of a bygone era or of a foreign land. They are with us here in America today, and Balzac shows us how we may discover them. *The Two Brothers* is, in fact, a lesson in righteousness which one who reads it never can forget. "Woe to those whose misdeeds lead to fortune!" is the message Balzac delivers here. Philippe Bridau, by intrigue and persistent crime, has all the world at his feet and falls like Lucifer, and those who have trusted in his promises and have been beguiled by his wealth are punished with him. The conclusion of *The Two Brothers* is like the end of a Sunday-school book. Virtue in the person of Joseph Bridau steps into possession of the honors and luxury won by the wicked Philippe. And yet how often in real life are selfishness and greed powerless before fidelity and goodness. Balzac is true to universal laws, and by him the commonplaces of duty are endowed with new and enduring meanings.

At the beginning of the story of *The Alkahest* (*La Recherche de l'Absolu*) Balzac takes occasion to utter his contempt for "certain ignorant and voracious readers who want emotions without undergoing the generating process," who demand the flower before the planting of the seed. Does not this saying admirably characterize the passion for results, the impatience of methods which we are wont to consider so modern?

¹ *The Two Brothers*. By Honoré de Balzac. Roberts Bros. \$1.50.

² *The Alkahest*; or, *The House of Claës*. By Honoré de Balzac. Roberts Bros. \$1.50.

To Balzac not only the events of human existence, but human existence itself is bound up with its environment, and he always insists on giving the whole picture. He describes the rise of the Claës family, the traits of its ancestry, the atmosphere of the town where it dwelt, the architecture and furnishing of the house which was its abode. Then the characters appear one after another—Balthazar Claës, inheriting the family tendency to hobbies; Madame Claës, one of the few successfully depicted good women among Balzac's *dramatis personæ*; Marguerite, with her mingled sweetness and self-reliance; Emmanuel, the naïf young student—and the relations of each to the other in the tragi-comedy that follows are at once made clear. And here once more the universality of Balzac's genius is strikingly evident. Wherever man is given over to an absorbing passion, it matters not whether it be the search for the philosopher's stone or the pursuit of wealth in Wall Street; wherever a woman devotes herself to the good of the man she loves and pities, there *The Alkahest* will be always and inevitably true.

The Alkahest, perhaps more than any other one work by Balzac, is distinguished by serenity of purpose, surety of touch, and magnitude of wisdom. The large utterances of a philosopher who had studied humanity to its depths and solved the problems of thought and deed are here to be found gleaming like jewels on every page. We have said once before that to read Balzac at his best and understandingly is a liberal education. With these two novels before us we may repeat the maxim. And we particularly commend the masterpieces of the "Comédie Humaine" to all who would comprehend the true range and purport of fiction, and who, in the perplexing vagaries and flat unprofitableness of current literature, would have in constant view a mountain range by which to take their bearings and guide their steps to the heights. We know of nothing more certain to disgust a thoughtful person with the pettiness of the great mass of contemporary fiction than a systematic course of Balzac.

PROSE PASTORALS.*

THERE are many imitators of Emerson, but none is like him. There are many seekers after the woods which Thoreau haunted, but few there be that find them. Some adventurous spirits have followed John Burroughs into the bird-world, and got lost therein. Mr. Sylvester marches in this train. Not that his ambition is Emersonian, or that his materials are wholly Thoreau-esque; but to open his book is to be reminded of greater because more natural explorations in the same field, and to read

* *Prose Pastorals*. By Herbert Milton Sylvester. Ticknor & Co.

him far is to feel that his book is not born but made, and made after a model, and inspired not by nature but by other books about nature. It is a book of a kind, and the kind is not unfamiliar. The water flows, but it is a pumped and not a running stream. There is a lack of spontaneity and an atmosphere of artificiality. But this is probably inevitable now in any book about woods, meadows, cows, rainy days, brooks, mists, and all growing and creeping things of the great out-doors. We have been there before—to this sanctuary, this holy place, and have worshiped. Yet shall we not return to it, though the high priest may have gone, and the flavor of stale incense linger a little in the air?

Mr. Sylvester is to be commended for his tastes, for his close observation, and for his power to describe, and lovers of Nature in her New England dress may spend snatches of these rich, juicy days of midsummer over such dreamy pages with a quiet sort of pleasure. There is no humanity in them, almost none, save the humanity of the author, who sallies forth into the meadows and thickets, with squirrels and birds for company, and leaves and flowers for books, and rivulets for music, and the fresh air for food by the way. He pays a visit to the maple grove at sugaring time. He studies the procession of cows winding their homeward way at milking time. Here is a representative sketch in this portfolio of homely scenes, familiar to us all, so familiar that many of us miss the humor, or the pathos, or the poetry in them, until we look at them under the hand of a sympathetic delineator:

I see a rosy-cheeked woman on the sloping lawn with a pan of wet corn-meal tucked under her arm. She stirs the meal with an energetic movement, and as she straightens up I see the perfect contour of her figure against the dark background of a wide-open porch-door. She has the pose of a Hebe, leaning slightly back as she does, and might well pass for one of Nature's divinities in her simple beauty and native grace. I hear the sharp staccato rat-tat-tat of her iron spoon against the flaring side of the tin pan, and a musical call, a bird-like note from the rustic beauty's throat of—"Biddy-biddy-biddy-bid-bid-bid"—beginning with an *adagio* movement which is accelerated in crescendo to a full, robust tone, to die away in melodious diminuendo away up the scale. A thirty-second note is nowhere. The flock comes from every direction. The hens answer with outspread wings and swift-shod feet; the chicks scarce seem to touch the ground in their hurry; the turkeys roll along like sailors on the land with all their sea toggery on; and last of all to come to breakfast is lordly Chanticleer. The rooster is Lord High Constable, and he wields his baton with dignity. He is half human in his attentions to the beauties of his harem. But the breakfast is soon over; and the flock, done with their flurry and scramble about their mistress' feet, scatter themselves among the nodding buttercups and clover of the orchard, or over the broad lawn bespattered with the bright yellow discs of the dandelions and sweet honey-suckle.

Among the chapters in Mr. Sylvester's book are a group of three detailing wanderings in the White Mountains, along the Peabody River, and on the Nineteen Mile Brook and its West Branch, in the course of

which he looks upon such landscapes as this:

The Presidential range presents a marked curve, forming the segment of a circle, with a broad valley between; and, standing on the northern shoulder of Mount Washington, this brook [West Branch] is seen far below in the tree-tops a tiny thread of silver. If the ascent is made to the Summit by the carriage road, after passing the Half-way House, a sharp turn to the left brings one to the rock-strewn plateau of the Ledge, which, treeless and bare of verdure, unless there may be a few scattered tufts of dull-gray feathery-topped grass to relieve its poverty of vegetation, juts out over a frightful precipice, that drops down, down, hundreds of feet into sheer nothingness, to where the giants of the forest have only the likeness of dwarf shrubs. To look down into the gulf below is terrifying to a person of weak nerves. The view from this point is one of uplifting grandeur and beauty. Down the valley are spread out the intervalles of Gorham, the villages of Milan and Berlin, with their curling smokes of mills and factories, the Peabody River and its tributaries, and the ever-narrowing pass of the Glen; and beyond all, a chain of lakes and rivers that look like burnished silver in the bright morning sunshine. Opposite are the symmetrical peaks of Madison, Adams, and Jefferson—a mighty sweep of wind-blown crags skirted by dark-green forests.

But Mr. Sylvester has a microscopic as well as telescopic eye, and can study a blackberry vine as enthusiastically as a range of mountains:

The blackberry is the last of all the wild berries to ripen; and what luscious fruitage lurks amid its low-trailing vines along the farm boundaries, over-running the cobble-stone half-wall, its half-rail fence oftentimes serving as a trellis against which it leans with a graceful abandon. The blackberry is a saunterer by the wayside margins and country roads, where you will meet it at almost every turn if you will but take the trouble to scrutinize the fences. The high-bush grows in the interstices of stake and rail, by some white-flowering thorn, or in the midst of a wild tangle of briar close to the edge of the wheel-rut, where every passing team gives it a swish with its loosely rattling spokes. It is a magnificent grower; like the wayside tramp it is, it has a wonderful reserve force in its roots; for break it down, plow it up, freeze the life out of it, when the tramp season opens, up comes our blackberry vine as stout and vigorous as ever; its bright purple stalks, virile and full-blooded, creep up day by day to overtop the tallest of the highway fences. What a vagabond, what a wayward wilding, this child of Nature is! Often I have searched for the plump, juicy fruit of this bramble when out with gun or rod, and one never knows in what secluded nook or sunny opening it waits for his coming in the closing days of August or in the earlier days of mild September. Very unexpectedly it reaches out across your path as you make some jaunt through the woods or over the hills, its brilliant leafage tinged with the richest dyes of crimson and purple, with top heavily bowed down under its dusky burden. In these black, glistening shapes, so much like an old-fashioned straw beehive in miniature, is concentrated the voluptuousness of summerhood; and in the graceful sweep and bending lines of these vines, thick with sharp, dangerous spines that prick and tear without mercy, the quality of sensuousness in Nature finds its perfect expression. Not infrequently it grows to the height of ten and twelve feet; and right royal is its blossoming in June, its tops making a mass of petals as white as the driven snow. A strange freak of Nature, is it not, that the blackberry flower should be so much after the pattern of the snowflake, while its fruit is of such a rich, dusky purple? Nature is full of quips and pranks and of precious secrets, which are well hidden within the mystery of her silences.

The poetry with which Mr. Sylvester pre-

faces and interlards his essays, though conscientious and sometimes creditable, could have been spared without loss to the book, likewise the opening chapter, "Outlooks," though it serves the purpose of an introduction. Some moralizing is indulged in, but not tediously, and the use of the personal pronoun is not more frequent than is to be expected in books of this class. Altogether it is an agreeable contribution to the stock of this summer's reading, and it is printed from that unique and elegant font of type which we first saw, and called attention to, in a New Jersey publication some months ago.

THE STORY OF METLAKAHTLA.*

METLAKAHTLA is the name of a settlement of Christian Indians in British Columbia, about thirty miles south of the Alaska line. The settlement, with its civilized, industrious, and moral population of more than a thousand souls, its schools, church, town hall, coöperative store, and other public buildings indicative of well-organized commercial life, is the fruit of the self-denying and truly apostolic missionary labors of Mr. William Duncan, an Englishman, who came to this distant corner of the earth some thirty years ago, actuated by the noble purpose of doing something for the elevation of the degraded tribes of the North Pacific. Planting himself first at Fort Simpson, on the Tsimshian Peninsula, he shut himself up for eight months in a stockade with a friendly Indian to learn the language. As soon as he was able to preach he began a round of visits to the Indian camps in the vicinity, carrying the Gospel story at the risk of his life. In this effort to get a foothold he spent five years of hardship, danger, and patient toil. At the end of the five years he found fifty of these once ignorant, vicious, savage Indians, born into a new nature, and so far under his influence that they were willing to follow him to a new home, under more favorable conditions, some seventeen miles distant from their heathen surroundings at Fort Simpson.

This was the beginning of Metlakahla. The colony grew. In the course of years the 50 became 1,000. A simple form of government was adopted. A church was built, the largest north of San Francisco. Industries were established. Commerce was inaugurated. A saw mill, a blacksmith's shop, a cooper shop, a sash shop, a planing mill, were added one after another to their equipment. Taxes were instituted, wells dug, roads opened, drains laid, a trading schooner bought, a savings bank founded, a fire brigade organized, and in a hundred ways Mr. Duncan educated and built up a model community around him. Nowhere in the world, not even in the Sandwich Islands,

* The Story of Metlakahla. By Henry S. Wellcome. London and New York: Saxon & Co. \$1.50.

do the annals of missionary enterprise furnish a better illustration of the converting and uplifting power of the principles of the Gospel of Jesus Christ when intelligently, lovingly, patiently applied.

All went well in the little Christian Indian colony of Metlakahtla until the arrival of an English Bishop, the Bishop of New Caledonia, claiming jurisdiction and undertaking to overturn Mr. Duncan's simple religious system in the interest of a more formal and showy ecclesiasticism. Mr. Duncan had entered on and prosecuted his work as a member of the Church of England and an agent of the Church Missionary Society, but felt, and as it seems to us felt wisely, that such a community as Metlakahtla was no place for the imposition of an elaborate and ornate churchly order. The simple teachings of the Bible and simple forms of worship and administration he judged to be best adapted to the minds and tastes of his simple people. Not so his Lordship, the Bishop of New Caledonia. Collisions of authority speedily ensued between him and Mr. Duncan. The trouble was reported back to the Church Missionary Society. The Church Missionary Society asked Mr. Duncan to resign. But his Indian wards would not hear of his resigning.

And now the Metlakahtlans are resolved to emigrate across the border into Alaska, and Mr. Duncan has been in Washington this last winter endeavoring to procure facilities for their removal. The British authorities deny their right to remove their buildings, claiming that by English law they have become part and parcel of the land, and thus the matter stands.

Such is the substance of Mr. Wellcome's narrative. It is illy written, with some matter that might have been omitted, and with a system of punctuation, in respect to the use of commas and semi-colons, the most extraordinary we have ever lighted upon. A good deal of the book is devoted to the unpleasant particulars of the quarrel between Mr. Duncan and the Bishop of New Caledonia, and to arguments and citations against ecclesiastical display, domination, and interference, and there are copious appendices containing documentary matters relating to the case. But as a picture of missionary achievement it has uncommon value apart from its controversial aspects, and when the interests of justice and peace shall have been served by its statements, we would wish that the extremely interesting facts which it embodies might be presented in a simpler and more readable form.

A poet who comes forward with a selection of his favorite effusions among his own poems is in the position of a beauty who blushing indicates to her admirer what she considers to be her own crowning charms. The position must be, though agreeable, embarrassing for the modesty of poets, which has always been proverbial. Perhaps this is why Mr. Swinburne refused so long and so obstinately to give to

the public what it has been so long and so obstinately asking for; and perhaps this is why Mr. Browning delegated (so it is said) the selection of his charms to a judicious friend. — *Athenæum*.

MINOR NOTICES.

Outlines of Logic and of Encyclopædia of Philosophy. [Ginn & Co. \$1.00.] This is the sixth and last volume of the "Philosophical Outlines of Hermann Lotze" which Prof. Ladd of Yale has done such an excellent service in translating. The portion on logic is not so peculiarly valuable as the later section on philosophy in theory and practice. Philosophy, says Lotze here, is not

a kind of luxury superfluous to our real life. The rather is it nothing else than the strenuous effort of the human spirit, by a coherent investigation to find a solution that is universally valid and free from contradiction, for those riddles by which our mind is oppressed in life, and about which we are perforce compelled to hold some view or other in order to be able really to live at all.

All these volumes of *Outlines* are intellectual pemmican, to be taken by the wise in small quantities; but the enterprise of the translator and the publishers deserves the reward of a large sale of the series.

A Hebrew Grammar. By the Rev. W. H. Lowe, M. A. [Thomas Whittaker. 75 cts.] *An Introduction to the Textual Criticism of the New Testament.* By the Rev. B. B. Warfield, D.D. [The same. 75 cts.] We noticed a few weeks ago the excellent little volume of Rev. Dr. Warfield, in the "Theological Educator" series, when sent in by the London publisher. We are glad to see that it is now issued by Mr. Whittaker in this country, together with Rev. Mr. Lowe's sketch of Hebrew grammar, which, he claims, "contains sufficient to enable the student to read the Hebrew Scriptures with the aid of it and of a dictionary." Even after the widespread labor of Prof. Harper, now of Yale, in popularizing the study of Hebrew among our clergy, we should suppose that there is room for such a brief and handy little text-book as Rev. Mr. Lowe's. Cotton Mather, we believe, was accustomed "to sweeten his mouth with a bit of Calvin" before he went to bed: perhaps our un-Calvinistic clergy of today may prefer a bit of Hebrew in this condensed form!

Whit Tuesday.

MY DEAR SIR: You hear a great deal nowadays of the worst nonsense ever uttered since men were born on earth. Best hundred of books! Have you ever yet read one good book well? For a Scotchman, next to his Bible, there is but one book, his native land; but one language, his native tongue—the sweetest, richest, subtlest, most musical of all the living dialects of Europe. Study your Burns, Scott, and Carlyle. Scott, in his Scottish novels only, and of those only the cheerful ones, with the *Heart of Midlothian*, but not the *Bride of Lammermoor*, nor the *Legend of Montrose*, nor the *Pirate*. Here is a right list: *Waverley*, *Guy Mannering*, *The Antiquary*, *Rob Roy*, *Old Mortality*, *The Monastery*, *The Abbot*, *Red Gauntlet*, *Heart of Midlothian*. Get any of them you can, in the old large print edition when you have a chance, and study every sentence in them. They are models of every virtue in their order of literature and exhaustive codes of Christian wisdom and ethics. Always faithfully yours,

JOHN RUSKIN.

ENGLISH OPINIONS.

Politicians and public writers in England should not overlook a high-class American magazine to which there is not quite an equivalent here. This is the *Political Science Quarterly*, which is edited by the Faculty of Political Science in Columbia College—the London publisher is Mr. Frowde, of the Oxford University Press—whose mission it is to give, in the form of signed articles, the results of scientific investigation in politics, economics, and public law. It is admirably edited and arranged, and although the writers have the political problems of the United States mainly in their thoughts, there is almost nothing that they say which ought not to be of interest here.—*The Spectator*.

In short, Mr. Gardiner does not encourage the dream that haunted the English mind through the first half of this century—the dream of a grand epic narrative, a sort of Iliad of English history, at the same time sublime and moral, of which Charles I, Strafford, Pym, Hampden, Falkland and Cromwell should be the heroes. It is evident that he entirely repudiates not only the party view of that period, but also the poetical view. He rejects alike the rhetoric of Macaulay and the poetry of Carlyle. He replaces their poetry by prose, and tells with scrupulous exactness a story which leaves us somewhat bewildered and rather saddened than animated. For Mr. Gardiner is serious.—*Prof. Seelye in the Academy*.

The two last-published volumes of Mr. Lecky's work are most valuable contributions to the recent history of our country. They cover the first nine years of Pitt's ministry. . . . Mr. Lecky has given independent study to this momentous period, and his narrative will be found to be superior to any of those which have preceded it. His method of writing is peculiar; there is an appearance of accident both in what he includes and in what he omits. The space allotted to each set of incidents is not very evenly proportioned, nor are they all treated with equal fullness of knowledge. But we must be thankful for what is given us. There is scarcely a page in the two bulky volumes which is not worth reading.—*The Athenæum*.

For this book [*The Western Avernus*, by Morley Roberts] is likely, unless we are mistaken, to take a high place in that characteristically English class of travels of which it is the latest specimen. At the head of these sits *Eothen—sedet æternumque sedebit*—with Warburton's *Crescent and Cross*, and other well-known wanderings as good seconds. The keynote of them all is to be found, we take it, in the picture of a highly educated and refined Englishman holding his own in surroundings however wild, and amongst all companies, from learned pundits to cow boys and Chinamen. The wanderer must show himself "able to hold up his end," as they phrase it in Manitoba, in a free fight or an argument on free-will; and he must do it quietly, and without swagger, and with some artistic and humorous appreciation of the strange conditions in which he finds himself. These granted, he is sure of wide appreciation by the reading public at home, which we look for confidently for Mr. Roberts.—*The Spectator*.

It is impossible to say honestly that Mrs. Simpson's *Madame Mohl* seems to be a different person from Miss O'Meara's. In point of eccentricity there is not much to choose between a lady who sits on the mantel-piece and a lady who, *teste* Mrs. Simpson, at the age of eighty-six was seen on the terrace at Bournemouth "dancing and curtsying and figuring away to the sound of a German band." We think we can see very much the same personage in each, though, as has been said, the one writer naturally gives the outside, and, at first sight, striking presentment, the other the *intus et in cute* analysis and description. That the present is by far the fullest and most authentic portrait is, of course, unquestionable, even if we put aside the letters with which the book is richly stored.—*The Athenæum*.

The Literary World.

BOSTON, JULY 9, 1887.

Returned at the Post Office at Boston, Mass., as second-class matter.

Sometimes I think it abominable, fanciful stuff, and then I think it's very good. I have lent it to a friend, and am quite quaking to hear what she says, and yet I'm such a goose that I put off sending for it because I know if she thinks it stuff I shall not have the power to write another line. It takes away one's animal spirits — did you never find that? I do nothing without my animal spirits. I can't get off my chair when I am bereaved of them, and I can't understand how some people live on in a sort of routine without seeming to like or dislike living.

— MADAME MOUL.

MRS. JACKSON'S GRAVE.

MISS WOOLSEY — there is but one Miss Woolsey, "Susan Coolidge" — has gone to Colorado Springs. She is a pilgrim to the shrine of Helen Hunt Jackson, whose name overhangs that spot as really though not as visibly as the snowy summit of Pike's Peak a dozen miles away. Colorado Springs was Mrs. Jackson's home the last years of her life. It is a handsome and interesting town, lying just where the ocean-like level of the great plains breaks into foot hills and dashes in a spray of green against the steep face of the Rocky Mountains. The town rides on the prairie billows five miles out from the mouth of a cañon in which nestles the Swiss-like watering place of Manitou, with its springs of iron and soda, and beside which Pike's Peak stands forever sentinel. Over all plays a clear air and brilliant sunshine in which Colorado has no rival.

Mrs. Jackson loved these plains and mountains and this translucent atmosphere; and she loved above most else an almost inaccessible glen known as Cheyenne Cañon, wild with craggy heights and tumbling waterfalls, opening into the mountains a little to the south of Manitou. She had a favorite seat here high up on the mountain side, and here it was her wish to be buried. Here her body lies, amidst the solitude and grandeur, as in an eagle's nest, overlooking the distant town and far-reaching plains, too remote and difficult of access except for the adventurous and resolute few. It is the characteristic terminal point of a characteristic life.

Is it the grave of "Saxe Holm?"

A NEW PUBLIC LIBRARY.

NEXT to gifts for strictly religious or eleemosynary objects it is doubtful if any public benefactions are so fruitful in good as the founding of libraries for popular use. It is pleasant to note the frequency with which the generosity of rich men is finding expression in this form. New England is beginning to be dotted with town and village libraries, memorial offerings or

otherwise on the part of individuals or families who have prospered in the prosperity of their communities. The Nevins Library at Methuen, Massachusetts, whose fine catalogue we recently reviewed, and the Clapp Library at Belchertown, dedicated last week with an address by Rev. Dr. Storrs of Brooklyn, are late conspicuous examples under this head, and now the city of Cambridge, in the same State, is to be endowed with a similar treasure.

For a town of the age and wealth and cultivation of Cambridge, its destitution of any sort of public library worthy of the name has been marked and discreditable. Doubtless the presence of the College Library with some privileges of access enjoyed by the citizens, and the proximity of the Athenæum and Public Libraries of Boston, has met in a measure the common want. But not wholly so; and that a city of 60,000 inhabitants, the second wealthiest city in the Commonwealth in proportion to its population, should have nothing better than a collection of 18,000 volumes housed in second or third rate quarters, has long been one of the limitations to Cambridge's title to fame.

Mr. Frederick H. Rindge, not now a resident of the city, has tendered to it the gift of a fine lot of ground and the erection of a suitable building, conditioned upon certain details which have been cordially accepted by the city government, and a new Public Library it is to have. If some one else would supplement this \$100,000 gift with another of equal amount as a book fund, the community would be well provided.

We commend such liberal examples to the attention of the money-makers in the growing towns of the great West. Despite what some of the publishers seem to be fearing, the public libraries of the country alone will not let the book trade die; our public libraries are to carry forward the education of the people from the point where the public schools leave it; in them, with our schools, our churches, and our press, lie the great controlling moral forces of the future.

THE CASE OF THE METLAKAHTLANS.

PUBLIC attention ought to be called by every possible means to the case of the Metlakahtlans, as stated by Mr. Wellcome in his book reviewed on another page. It is an ex-parte statement, of course, and final judgment might properly be reserved until the other side were heard from, especially as to any personal matters between Mr. Duncan, the missionary founder of the colony, and the Bishop of New Caledonia. But leaving personal matters for a later verdict, there would seem to be no room for question as to the general merits of the case, either the right of these converted and civilized Indians to elect their own forms of religious government and worship, or the injustice of any policy of coercion towards them, or the

expediency of their removal across the border to Alaska, or the propriety of the United States rendering them assistance in so doing. Here is an opportunity to plant a first-class Christian native colony in Alaska, a colony numerous, thoroughly organized, and alive with many profitable industries, and that is precisely the sort of seed which needs to be sown in Alaska. We hope the Indian Commissioners and other authorities at Washington will see their way clear to receive these oppressed Indian neighbors and give them a refuge on our soil. If Mr. Wellcome's book accomplishes this result, it will be one of the most truly fruitful books of the season.

. The opinions of so intelligent and sagacious a publisher as Mr. Henry Holt, upon the decay of the book-buying habit, which we welcome to a place in another column, are entitled to great weight. Undoubtedly the growth of periodical literature, the multiplication of cheap libraries, and now last but not least the postal provision whereby the latter can be sent through the mails in serial form, have had some effect on the publication of books. On the other hand is not the growth of village and town libraries having an effect in the other direction? After all a considerable cure for present evils to the book-trade, and to authorship as well, it may be added, would come with a good international copyright law. We wish Congress had moral force enough to enact a law extending copyright privileges to foreign authors, without waiting for reciprocity. To do good hoping for nothing again is a law for individuals; why not for nations?

. A "Walt Whitman Society" is talked of among the admirers of that much discussed poet, not so much for the immediate promotion of any scheme for his pecuniary easement, as for the collection and preservation of Whitman literature, the cultivation of interest in and knowledge of his writings, and the general building up of a cult on the Browning pattern. A Mr. Hartmann of Philadelphia is prominent in the movement, and the *Boston Advertiser* is one of the papers extending to it a warm right hand. "There must be no question in the mind of any sane critic," pronounces the *Advertiser*, "that Walt Whitman, at his best, is grandly and truly poetical — a great seer-bard." So?

. A new honorary degree has made its appearance this year at two of the colleges. "D.L." are its cabalistic initials, and "Doctor of Letters" its force in full. Our Shakespearean editor, Mr. Rolfe, receives this decoration at the hands of the University of Vermont, and Editor H. M. Alden of *Harper's Magazine* from the hands of Williams. Both of these accomplished gentlemen have been Doctors of Literature in the best sense for many years.

Dying, as Marlowe did, ere he had completed his thirtieth year, it was impossible that his works should exhibit the qualities which distinguish the writings of men of mature age composed in the most advanced period of dramatic art. Marlowe had almost everything to teach to his successors, and little of importance to learn from his predecessors or contemporaries. Yet it is hardly too much to say that in masterly delineation of exceptional and, it must also be

owned, somewhat repulsive types of character — souls completely absorbed by one master passion, or devoted, without possibility of redemption, to the service of evil — in melodious, massive, and stately blank verse, in affluence of poetic imagery, in combined purity and splendor of diction, in vigor and breadth of conception, in fire and intensity, in elevation though not in subtlety of thought, in rapturous expression of devotion to ideal beauty in all its forms, and in the portrayal of scenes of tragic terror and pathos, Marlowe's best plays are unrivaled by those of any of his successors, Shakespeare alone excepted. — *Spectator*.

World Biographies.

Arlo Bates. Mr. Arlo Bates, whose latest novel, *A Lad's Love*, is reviewed in another column, belongs in the rank of young American authors, having been born as late as 1850. The day of his birth was the 16th of December, and the place East Machias, Maine, where also he fitted for college; and having taught for several years he graduated at Bowdoin College in 1876. He married Sept. 5, 1882, Miss Harriet L. Vose, "Eleanor Putnam," who died March 13, 1886, leaving one son. In his senior year at Bowdoin Mr. Bates edited the *Bowdoin Orient*, and coming to Boston in the fall of his graduating year, joined the obscure company of would-be literarians, and resolutely set out by patient labor to make for himself a place. He has made it. For a couple of years (1878-'9) he edited *The Broadside*, a politico-eclectic sheet, writing also occasionally for the magazines. In 1880 he took the editorial chair of the *Sunday Courier*, which he still holds. Besides his regular journalistic work he has contributed to the *Boston Advertiser*, *Providence Journal* (as regular correspondent) and *Literary World*, doing for the latter at one time a column called "A Bookworm's Waymarks;" also to the *Century*, *Lippincott's*, *Scribner's*, *Wide Awake*, *Outing*, *St. Nicholas*, and others among the magazines. Mr. Bates's first book, we have reason to suspect, was *Patty's Perversities* (1881) in the anonymous "Round Robin Series;" his other volumes thus far being *Mr. Jacobs* (1883), a parody which ran through eight editions, *The Pagans* (1884), *A Wheel of Fire* (1885), *Berries of the Brier* (1886) — a book of poems, *Sonnets in Shadow* (1887), and *A Lad's Love* (1887). This is certainly a creditable list in length, and there is much in it creditable in quality. The author of *A Lad's Love*, to say nothing of any of its companion pieces, is capable of work of a very high grade in fiction, and that we shall have such from Mr. Bates as his powers mature we cannot question. In addition to these works Mr. Bates has printed in the *Courier* two serial stories, "Mona and Hilo" and "The Ties of Blood," neither of which has been put into book form. In 1886 he edited *Old Salem*, a book left unfinished by his wife at her death, a fragment of great promise. It is an example of what we must think to be the not uncommon perversity of genius that Mr. Bates is fonder of *The Pagans* than of any other of his literary progeny, and attributes the unfavorable criticism it has encountered to a misunderstanding of its purport. In many ways Mr. Bates's career is representative and in all ways interesting and encouraging to our younger authors. It shows how talent, industry, and patience will tell. Mr. Bates's ideals are obviously high, and it cannot be said that he has ever aimed at mere popularity. Con-

scientious, independent, strengthened by discipline, loving his work more for its own sake than for its reward, he is destined to do well; and should he follow the lines laid down in his best work for ten or twenty years it may be predicted with a great degree of confidence that he will rise to a high place among the writers of American fiction.

CORRESPONDENCE.

Decay of the Book-Buying Habit.

To the Editor of the *Literary World*:

In your last issue you did me the honor to criticize an abstract which appeared in "The Writer" of a minor portion of my recent lecture at Yale. That abstract made me appear to attribute the great falling off in the sale of books mainly to the increase in the sale of periodicals.

As you have thought this apparent position worthy of criticism, I must beg you to print the following extracts from the lecture, which indicate what my real position is:

But while the periodicals do not a little account for the fact that, relatively to the increase of population, the sale of books is falling off, the causes that have produced the periodicals have been working too long to account for the remarkable falling off in the past ten years. . . . Ten years ago there was a book-buying habit. . . . The favorite dissipation of many a substantial citizen, even in out-of-the-way places, was to drop into the bookstore of an evening, look over the stock, and take home some book in a shape that would be a permanent possession in the family. Now most of those bookstores no longer exist, at least as bookstores. They are toy shops and ice cream saloons with piles of seaside libraries in one corner, and the substantial citizen, instead of taking home an occasional volume of Irving or Emerson or Macaulay, or even of Timothy Titcomb or the Country Parson . . . takes home a toy, or a pound of candy or a pamphlet copy of the chances are even, some minor English author, who, if he had had to be reprinted in a book, would not have been considered worth reprinting at all. . . . Before these cheap libraries appeared only such books were published as for some reason could be expected to pay author as well as publisher. But the libraries have not confined themselves to such books, but have in addition flooded the country with stuff that under healthy conditions would not justify reprinting, and that is undoubtedly published in England at the authors' expense by hack publishers. . . . The reason for this is, that the series must appear regularly like a magazine. Unless it does, it is not entitled to cheap postage, and it will disappoint its customers. Nothing is more fatal to a periodical publication of any kind than irregularity of appearance. . . . So these cheap series, to keep up regular and rapid publication, at times when good authors were infertile, have had to fill in with poor ones, and even with forgotten ones. . . . And all this, of course, is in competition with authors of merit — authors prepared to instruct on living questions, and above all, authors prepared to make their themes our own society's needs and hopes.

The result of all this, I claim, has been a great diminution, outside of this trash, in the reading habit.

I also claim that the habit of buying books in the cheap editions which pay no royalty to authors has destroyed not only much of the habit of buying the same books in substantial editions which do pay royalties, but also much of the habit of buying any substantial books.

The detailed reasons for these claims I went

over very carefully in the lecture referred to, but will not trouble you further with them now.

HENRY HOLT.

New York, June 22, 1887.

The Dialect in Miss Murfree's Stories.

To the Editor of the *Literary World*:

Now that it is the fashion for authors to turn upon their critics and confront them — even if they cannot confute them — I am emboldened to contribute to the cause my morsel of superior dissent. Although I am burdened with no personal grievance, I have long felt that I should like, quite regardless of the possible consequences to my personal safety, to disagree fiercely with those reviewers who find fault with the dialect of Miss Murfree's admirable stories. For a half-score years it was my fortune to hear this dialect spoken, and I believe that I am competent to testify to the wonderful accuracy of that author's reproduction. I have never been able to detect in this lady's art anything that is not in perfect accord with the most scrupulous fidelity to nature. Furthermore, this peculiar dialect (greatly enriched by the accretion of certain unmistakable Western idioms) is in use today in a few remote settlements in Missouri and Kansas; and, as far as I am able to discover, this uncouth though not unmusical speech is spoken by the descendants of *émigrés* from the old North State and East Tennessee. I am acquainted with several families living in the Kansas Valley whose domestic conversation is carried on in a fashion almost identical with that of *Mrs. Cayce* and *Mink Lovey*; abroad it is somewhat modified, especially by the younger members of the household. After a thorough study of the dialect in her stories, I am unable to find anything which in the slightest degree indicates that Miss Murfree has ever sacrificed nature to art, or that her veneration for the former is a whit less real than her appreciation of the latter.

GEORGE H. PICARD.

New York, June 25, 1887.

HOME CLUB STUDY.

THE intelligent work of home circles or clubs is a factor not to be overlooked in estimating the literary development of the times. My own experience in this line of work has been so pleasant, and, judging from results, so helpful, that I would like to add to what I told the readers of the *Literary World* some time since a brief outline of what another club under my care has since done. I do this simply as a help or suggestion for any one desirous of giving literary aid to young people around them.

This kind of work is especially desirable in places remote from literary centers. There is scarcely a well-to-do town in which there are not one or more families containing some member, who, through special advantages of study, travel, and leisure, is well adapted to take up gratuitously and lovingly just such a work. Such clubs could become literary centers for any town, and supplement the labors of church and school.

After accepting the leadership of the club above referred to, the first question asked was "What shall we study?" A recent reading of Edmund Clarence Stedman's *Poets of America* having stimulated my mind anew with

the thought of our own country's literature, I immediately suggested that as a good basis for a study of American literature; for it was catholic in spirit, rich in learning and suggestion, fair in criticism, and hopeful in outlook. This being finally decided upon, a request was made that each member of the club—composed of young men as well as young women—should own the book and read carefully, before the first regular gathering, the opening chapter. This being done, the first meeting was the occasion of an intelligent discussion of early and recent conditions of American poetry. The next chapter, "The Growth of the American School," occupied several evenings and could easily have had more. All the books and poets referred to were examined and their chief gems read aloud at the meetings. Professor Moses Coit Tyler's *History of American Literature* was found to be invaluable. Bryant's *Library of Poetry and Song*, and Grinnold and Duyckinck's *Compilations* were also helpful. The lyrics of the poet of the Revolution, Philip Freneau, were especially noted. Drake's "Culprit Fay" added its dainty, unique charm.

This good study of the foundation of American literature—the extent of the field covered can only be judged by a perusal of the chapter—opened the way for a more intelligent appreciation of the next chapter on William Cullen Bryant. At this meeting each member read one or more selections, previously chosen from Bryant's works, to which he added any facts concerning them he had been able to learn, and also his own criticism. A look at the poet's life as well as at pictures representing different stages of his career gave added interest. Mr. Stedman's essay, having been first carefully read in the privacy of home, was then discussed as a whole. The next chapter on John Greenleaf Whittier was treated in about the same manner, with an addition of some pleasant reminiscences. Three evenings were devoted to Ralph Waldo Emerson; one to him as a poet and two to him as an essayist, when portions of his best essays were read and commented on. These evenings were, perhaps, to some, the most profitable of the whole; for to the young mind opening to truth, an inspiring, judicious lover of Emerson can be most truly helpful. The following "Longfellow evening" brought out such a general discussion of him and of Stedman's essay that, I doubt not, Stedman himself, critic as he is, would have found pleasure in hearing it.

The meeting on Edgar Allan Poe was perhaps the most novel of all, for he seemed to be the least known. After a fair study, and what seemed to me a just discriminative praise of Poe, the club was the better prepared for Oliver Wendell Holmes. I think none of the authors studied had so real a personality for the members as he. Two evenings were devoted to Mr. Lowell; the first as poet, when portions of the *Biglow Papers* with other chief poems were read and discussed, and the second as essayist, when his peculiar and strong characteristics were dwelt upon.

The chapter on Walt Whitman was the best and to many the first real introduction to this poet they had received. The chief poems to which Stedman refers were read and commented upon by the leader; also selections from other essays on the man and his work. Biographical facts from his *Specimen Days and Collect* were

told to portray the poet's grand life among the soldiers during the civil war. I think I may say with all propriety that these young people could not have received a more pleasant introduction to this elemental force in our American literature.

Bayard Taylor received two evenings' attention. Through considerable reading of his works between these meetings, as well as by a study of his most interesting biography, much general information, unique selections from both poems and prose, and good criticism were added to the thoughts about him which Stedman had inspired.

The last chapter on "The Outlook" brought the club's meetings to a close with a general conversation upon the present condition of our literary affairs, in which it was gratifying to see the intellectual progress the members had gained from their study of the past. A feeling of gratitude was expressed for Mr. Stedman's help. I am sure he would be gratified could he see the members' books marked with suitable references for further study; and this besides note-books, containing, among other appropriate matter, many of the poems to which he refers, especially those of the earlier and less familiar poets.

I think he would smile at the enthusiasm of one of the young ladies who, in pasting in her book pictures of the chief poets mentioned, has given him the place of honor, since he is the "best introducer" she ever knew. She has not forgotten how he introduced her to the *Victorian Poets*. She joins with all the club in wishing him health and long life for further creative and "introducing" work.

ELIZABETH PORTER GOULD.

Chelsea, Mass.

MINOR FICTION.

Daniele Cortis. Translated from the Italian of Antonio Fogazzaro, by Mrs. I. R. Tilton. [Henry Holt & Co. 30c.] Readers of current fiction, who like a novel to be something more than a surface representation of social manners and customs, have a treat before them in *Daniele Cortis*, which goes deep into some of the problems of existence, and offers solutions on the side of truth and righteousness. Daniele Cortis is an Italian statesman, progressive in his ideas, noble in all the traits of a forcible, dynamic personality. He loves his cousin, Elena, who has married, to please her family, the Baron Di Santa Giulia, a libertine and a gambler; and Elena, who is leading a life of torture, turns to Cortis for the companionship of mind she can find nowhere else. But tried and tempted as she is by evil circumstances, she remains true to her husband, and when she learns that he is on the verge of public disgrace and about to commit suicide, she goes to him, dissuades him, brute as he is, from his purpose, and promises to leave the country with him if he so desires. Then she goes back to her uncle's villa, where Cortis, convalescent from a serious illness, is staying, and the two are much together. Nothing could be finer than the chapters describing this period, when Elena is expecting every moment the summons calling her to join her husband, and, in converse with Cortis, gains the strength she so sorely needs. At length the summons comes, and on hearing of it Cortis utters only the word "farewell." Elena goes away with her husband into

exile, and Cortis returns to Rome to engage once more in political affairs. The characters are all finely drawn, and the interest grows with a constantly increasing intensity to the very end.

Behind the Blue Ridge. A Homely Narrative. By Frances Courtenay Baylor. [J. B. Lippincott Co. \$1.25.] Miss Baylor has given us a brilliant picture of a mountain hamlet in Virginia during the war period, the war itself being heard only in faint echoes in that remote spot, although it has its influence on the destiny of several characters. The story is chiefly concerned with John Shore, an honest, stalwart young fellow who marries the prettiest girl on the mountain and is soon left a widower. He makes over his house and lands and the care of his child to a neighbor and goes away to seek his fortune elsewhere. The news of Virginia's secession calls him home and he goes out to fight for four years. Then he is back again to find his son married to a termagant, and he obliged to play the part of Lear to his unkind step-daughter's persecutions. A foster son, Willy, is his only sympathetic companion, and on this lad the old man bestows all his affection. He is weak and given to drink, and once when he is intrusted with some of "Matilda's money" to put in the bank he gets drunk and it is stolen from him. Driven to desperation by the taunts of his step-daughter, he takes his own life. Miss Baylor has rendered the character with a good deal of power, and she depicts the characteristics of mountain life with a sure and faithful hand. A rustic picnic, a wedding, and other merry-makings afford ample scope for the author's descriptive skill and talent for humorous delineation. Jake White, the verbose searcher for "vital religion," seems to us somewhat overdrawn, and we should not wonder if he were modeled after Dickens's "shepherd." Miss Baylor has also the Dickens way of animating inanimate objects and of personifying roads, chimneys, valleys, and so on—a way which was not wholly defensible when employed by Dickens and which certainly cannot be justified in any imitation. But *Behind the Blue Ridge* is a capital novel, strong, vivid, well written and full of humor of a very gratifying kind.

Drone's Honey. By Sophie May. [Lee & Shepard. \$1.50.] Miss Clarke takes as the motto of this novel a quotation from Plato's *Republic*: "When a young man has tasted drone's honey . . . then he returns unto the country of the lotus-eaters." It is Ben Kirke, a healthy young fellow standing six feet two in his boots, who has tasted drone's honey and is leading an idle, luxurious existence under the thin disguise of studying law. A chance occurrence takes him up to a sleepy Maine village, where he encounters Evelyn Searle, a blonde young woman of the angelic type. By mistake Evelyn takes atropine and Ben saves her life by the use of oxygen. He declares his love on the eve of his departure and is to have his answer in a year. In spite of family opposition he enters upon the career of a physician and is involved in a charge of forgery. This turns out to be false, but Evelyn hears of it and writes to him that all is over between them. After a time he comes East with documents demonstrating his innocence, with what result the reader may imagine. Miss Clarke's characters are not very clearly drawn, for she depends for the most part on the descriptive method, and her assertions concerning the qualities of this and that person are not always embodied in reported

speech or action. Still the story is written in a smooth, agreeable style, it is serious and elevated in purpose, and it is carried without any break to a natural conclusion. It seems hardly credible that a woman such as Evelyn Searle is represented to be should sever her relations with a man like Ben Kirke simply on the strength of a newspaper "item," without making any effort to ascertain the truth or falsity of the charge; but of course there is no accounting for feminine vagaries, and possibly Miss Clarke knows best.

Who is John Noman? By Charles Henry Beckett. [Cassell & Co. \$1.00.] There is a little of everything in Mr. Beckett's novel—an "old man of the mountains;" a youth of mysterious lineage; a beautiful girl who is in the end discovered to be an English countess; a Yankee storekeeper; three or four young men of fashion; a gay adventuress; a group of anarchists; an apostle of Labor; a human fiend who murders people in sleeping cars and gets up dynamite explosions which alter most of the natural features of the State of New Jersey; a wonderful detective; a great fortune awaiting claimants—these are the more noteworthy elements which Mr. Beckett commingles in a way to carry sorrow to the heart of Mr. H. Rider Haggard. Mr. Beckett, in spite of his sensationalism, is realistic when it comes to details, and he spares no pains to make his tale harmonize with conventional conditions. If it were not for occasional confusions in the plot the story would be enjoyable.

Dinah Mite. A Story for Today. By Brenda. [Thomas Whittaker. 90c.] Bridget Mite was a hard-working woman, the wife of a drunkard, Tom, and when she had to go to the infirmary on account of a bad leg, Tom was left to take of the baby, Dinah. He was sorely tempted to return to his evil ways, but went to a "party" which turned out to be a temperance meeting, and when the rector called for those who were willing to sign the pledge the baby held up its arm. So Tom signed for the baby's sake, and comfort came to the home of the Mites. The story is admirably written, without a trace of cant, and would do good if signing a pledge would make drunkards sober and industrious men.

"That Child." By the Author of "The Atelier du Lys." [Thomas Whittaker. \$1.25.] This is a well written story of young people which older readers will find of interest. A little girl is the survivor of a railway accident and is taken as ward by Philippa Beaumont, who brings her up without much training. She is a wild creature, although noble hearted, and when Miss Philippa dies and is succeeded by Miss Priscilla, the two do not get on very well. Avie—so the girl is named—forms a friendship with the old antiquary, Simon Ashbury, who teaches her music. He gives his time to the writing of a history of his native town, and proposes to use his fortune in publishing the work; but just before his death he burns the precious manuscript and leaves his money to Avie. The characters, as one might expect from the authorship, are all skillfully drawn, and the account of a child's emotions and experiences is very faithful and very true.

The Bride of the Nile. A Romance. By Georg Ebers. In Two Volumes, [W. S. Gottsberger. \$1.50.] Prof. Ebers's latest romance is concerned with Egypt in the seventh century,

A. D.—a comparatively modern date for him—after the country had been conquered by the followers of Mohammed. So late as this time there survived the superstition that when the Nile was very late in rising a virgin must be devoted to the sacred waters. The learning which is rather oppressive in Ebers's earlier historical novels is here confined to the preface, almost no archaeological notes encumber the pages, and the narrative has full swing. When the Germans have written novels a hundred years longer they will probably have outgrown the somewhat chastened *New York Ledger* style in which Ebers and his compeers usually write. But meanwhile here, as in Germany, there must be many readers for whom this kind of novel is just the kind they like.

MINOR NOTICES.

"GREAT WRITERS." Edited by Eric S. Robertson. *Life of Samuel Taylor Coleridge.* By Hall Caine. *Life of Charles Dickens.* By Frank T. Marzials. *Life of Dante Gabriel Rossetti.* By Joseph Knight. London: Walter Scott. Each 1s. New York: Imported by Thomas Whittaker.

These modest books are the pioneers of a new series, which bids fair to be almost a repetition of the "English Men of Letters Series" on a smaller scale. Of English editorship, authorship, and manufacture, they are imported for American readers by Mr. Whittaker of New York, to whom thanks are due for bringing such excellent and cheap books within our reach. It is apparent from these three lives of Coleridge, Dickens, and Rossetti that the series of "Great Writers" will treat its subjects more descriptively and biographically, a little less critically, and rather more compactly than the "English Men of Letters Series." They are to be written by younger, though not necessarily less skillful, men, and they should appeal to a wider circle of readers. The design is commendable, and the execution promises to be good. The admirers of Coleridge will hardly concede that Mr. Hall Caine brings out his portrait in its full strength, though he gives a distinct and impressive picture, while not always writing in the best taste. Towards Coleridge's infirmities, and towards some of the scandalous charges against him, his tone is defensive, while he passes over his separation from his wife with an easy movement.

The reputation of Mr. Marzials's sketch of Dickens has preceded it to this country, and it is undoubtedly the best summary of the great novelist's character and life accessible. We like especially the tone in which Mr. Marzials speaks of Dickens's failings, and of his separation from his wife, kindly but firmly condemnatory. And, despite recent remarks in an American magazine, we presume there are few persons who will not concur with the feeling expressed in his closing words:

As I strolled through the abbey this last Christmas Eve I found his grave, and his grave alone, made gay with the season's hollies. "Lord, keep my memory green,"—in another sense than he used the words, that prayer is answered. And of the future what shall we say? His fame had a brilliant day while he lived; it has a brilliant day now. Will it fade into twilight, without even an afterglow; will it pass altogether into the night of oblivion? I cannot think so. The vitality of Dickens's works is singularly great. They are all a-throb, as it were, with hot human blood. They are popular in the highest sense because their appeal

is universal, to the uneducated as well as the educated. The humour is superb, and most of it, so far as we can judge, of no ephemeral kind. The pathos is more questionable, but that too, at its simplest and best—and especially where the humour is shot with it—is worthy of a better epithet than excellent. It is supremely touching. Imagination, fancy, wit, eloquence, the keenest observation, the most strenuous endeavor to reach the highest artistic excellence, the largest kindness—all these he brought to his life-work. And that work, as I think, will live, I had almost dared to prophesy, forever. Of course fashions change. Of course no writer of fiction, writing for his own little day, can permanently meet the needs of all after times. Some loss of immediate vital interest is inevitable. Nevertheless, in Dickens's case, all will not die. Half a century, a century hence, he will still be read; not perhaps as he was read when his words flashed upon the world in their first glory and freshness, nor as he is read now in the noon of his fame. But he will be read much more than we read the novelists of the last century—be read as much, shall I say, as we still read Scott. And so long as he is read there will be one gentle and humanizing influence the more at work among men.

Mr. Knight's subject, in the third number of this series, has the charm of freshness, comparatively little being known of Dante Rossetti, either as painter or poet. Mr. Knight deals with him chiefly as poet, and his story is full of interest, romantic interest, on whatever side you take it. His Italian origin, his connection with the Pre-Raphaelite movement, his friendships in art and literature, his marriage of his model, her early death, and his burial of his poems in her coffin—these, with a hundred other novelties of incident, make up a singular biography, which Mr. Knight has related well. A valuable feature of each of these books is the full bibliography with which it is provided.

Connecticut. A Study of a Commonwealth Democracy. By Alexander Johnston. [Houghton, Mifflin & Co. \$1.25.] Prof. Johnston's contribution to the series of "American Commonwealths" is one of the ablest volumes that have yet appeared in it. He devotes himself mainly, though not exclusively, to the history of the political development, for he finds that Connecticut has had an immense influence on the constitutions of other and later-founded States and of the nation itself.

It is on the banks of the Connecticut, under the mighty preaching of Thomas Hooker and in the constitution to which he gave life, if not form, that we draw the first breath of that atmosphere which is now so familiar to us. The birthplace of American democracy is Hartford.

Here, too, was a more complete independence of the various towns, which yet, by their federation, gave rise to the "Connecticut proposal" in the convention that framed the Federal Constitution. The equal representation of the States in the national Senate is a Connecticut idea. While we are not prepared, as residents of Massachusetts, to admit all the points of superiority over the Puritan commonwealth which Prof. Johnston claims, we have found his volume a most instructive and enlightening chapter in American politics. The industrial development of the Nutmeg State receives full attention, and the whole volume has a symmetry and proportion the lack of which we were obliged to notice in the preceding volume of the series.

My Creed. By M. J. Savage. [Geo. H. Ellis. \$1.00.] Like most of Rev. Mr. Savage's previous volumes this book is a collection of sermons of a season, projected and delivered according to a very sensible plan, as a series.

The people who do this preacher the injustice of supposing that he believes nothing in particular will find, if they read these robust discourses, that he is, on the contrary, a very vigorous believer. Many will be surprised at the extent to which, in the last discourse in the volume, he even accepts the so-called disclosures of Spiritism, or Spiritualism, as an argument for immortality. It may be that some law of mental compensation causes Rev. Mr. Savage, with all his extreme and often misplaced insistence upon scientific method, to believe over-much in this direction, to balance a lack of emphasis on some other realities of religion than immortality!

A third volume is out in the beautiful edition of *The Complete Works of Franklin*. It includes about one hundred and twenty letters, mostly private, ranging in date from 1758 to 1766. Those on political affairs are numerous, but there are not a few that treat on homelier matters of domestic life, or on those scientific topics in which Franklin took so lively an interest. How this old philosopher, to whom "strata of the earth," "producing cold by evaporation," "saltiness of sea water," and "best mediums of conveying sound," were congenial themes, would have revelled in the times we live in! [G. P. Putnam's Sons. \$5.00.]

The re-issue of old novels, from existing plates, in compact and cheap form, and generally in paper covers, is a constant feature of the book trade. We have this week, in this style, Mary J. Holmes's *'Lena Rivers* [Dillingham. 25c.], a descendant from the last generation; Miss Bradton's *The One Thing Needful* [Rand, McNally & Co. 25c.], in type which is sure to try the eyes of most readers; and Mr. Isaac Henderson's *The Prelate* [Ticknor & Co. 50c.], in dress very like the Riverside Paper Series.

Rand, McNally & Co. are rapidly covering the country with their *Pocket Maps and Shippers' Guide*, State by State, in folded form. Maps of Colorado, Florida, Connecticut, Arkansas, Indian Territory, Louisiana, and Utah, have lately come to hand; to which may be added one of British Columbia. These maps show the railroads, are printed in colors, are generally indexed, and contain much commercial and statistical information. They are well planned. Their execution is not uniform. But they serve their purpose well. Their prices range from 25c. up. [Chicago: Rand, McNally & Co.]

From Mr. Nathan Sheppard, of whose previous books, in considerable variety, we have had occasion to speak, now comes a summer "skit" in paper covers with good illustrations, entitled *Saratoga Chips and Carlsbad Wafers*. It is a very lively book indeed, descriptive of life at these two great watering places, American and German. Mr. Sheppard's humor is sometimes forced, and now and then runs into slang, coarseness, and vulgarity, but you cannot help laughing at his odd way of putting things, his queer comparisons and contrasts, and his terse and epigrammatic characterization. Despite what is silly and flat in it, for the amusement of an idle hour one may go farther and fare worse than to read this book. [Funk & Wagnalls.]

—A new translation of Victor Hugo's *Les Misérables* has been made for T. Y. Crowell & Co. by Miss I. F. Hapgood, and it will be published soon in a handsome library edition of

five volumes, printed in excellent style, and with 160 illustrations. There is no good, moderately expensive edition of *Les Misérables* in English, and this new translation is therefore the result of an urgent demand. The work will also be issued in single volume form.

PASSING MENTION.

Cosette, Deuxième Partie of Victor Hugo's *Les Misérables*, in its original French text, has reached us from the press of Mr. W. R. Jenkins of New York, fresh in its delightful paper and type, uncut leaves, and paper covers. The type is of that same beautiful font of which we have had occasion to speak elsewhere.

Mr. Jenkins is also the publisher, in equally good typography and red cloth, of a *Method Practical and Natural* for the study of the Italian language, prepared especially for the use of American students by Professor Comba of the Brooklyn Latin School. The work is fitted to mature minds, but its contents are carefully graded into progressive steps.

The first and seventh books of Thucydides have been added to the "College Series of Greek Authors," the late Professor C. D. Morris editing the former, and Professor C. F. Smith the latter volume. The text is that of Classen's edition. The English notes are copious. [Ginn, Heath & Co.]

Professor James H. Carlisle of Wofford College, S. C., has edited for the "Chautauqua Library" Dr. Johnson's *Memoir of Roger Ascham* and selections from Dean Stanley's *Life of Dr. Arnold*, making of the two one small book of 252 pages. [Chautauqua Press.]

The *Beecher Memorial*, edited by Mr. Edward W. Bok of Brooklyn, is a thin 8vo (pp. 110) made up of a large number of admiring tributes to his memory, handed in at the editor's request, by leading public men and women in this country and in England. Dr. Holmes heads the procession, and Mr. Gladstone, Whittier, the Duke of Argyll, Mr. Curtis, Col. Ingersoll, Dr. McGlynn, and Henry George are among those who walk in it. There is a lithographic portrait of the famous preacher. Such flowers of encomium heaped upon his grave doubtless have efficacy on family feeling, but the idea of the book is artificial. [Brooklyn: Privately Printed.]

Macmillan & Co. have issued a new edition, two volumes in one, revised and amended by Charles Eliot Norton, of the famous Carlyle's *Reminiscences*, which, as edited by Mr. Froude, first appeared in 1881. Mr. Froude's abuse of his trust has been shown. Mr. Norton has now corrected the text according to Carlyle's MS. and softened it by some trifling omissions of unfortunate personalities. A map of Dumfriesshire is a happy thought of the publishers. This should be accepted as the standard edition of the work. [\$2.50.]

Professor Alexander Bain's *English Composition and Rhetoric* and the same author's accompanying book *On Teaching English* are not to be confounded. The first-named book is an old one remodeled after twenty years of use, and is a text-book on principles and practice. The second-named is an auxiliary thereto, entering more into the philosophy of the subject, into the intellectual qualities and differences of style. The former is a grammar of composition; the latter a treatise thereupon. A feature of both books

is their profuse illustration, by means of citations, from a wide range of English literature. [D. Appleton & Co.]

The *Fitz-Boodle Papers*, Etc., Etc., have appeared in Smith, Elder & Co.'s Pocket Edition of Thackeray, the sole objection to which is the fineness of the type. In every other respect it is desirable and singularly attractive. [50c.]

Mr. Charles A. O'Neill has written a work of considerable research upon *The American Electoral System*, the object of which is to show up the evils of the present way of electing a President of the United States, whereby the smaller States enjoy a disproportionate share of power, and to argue in favor of a new system of presidential districts without regard to State lines. An interesting history of electoral processes and difficulties is given in detail. The evils of the present method are marked and recognized; of the need of a change there can be little question. The question is, with the power lodged where it now is can a change be effected? We commend Mr. O'Neill's enlightening paper to the attention of our younger publicists. [G. P. Putnam's Sons.]

The Fishery Question, which is now the source of a little international unpleasantness between the United States and the British Provinces in the East, is the subject of a clear and instructive monograph—and not a long one—by Mr. Charles Isham, which treats the whole history of events leading up to the present complications, and illustrates it helpfully by a map. Besides its intrinsic merit and serviceableness, this tract, prepared in the ordinary course of post-graduate study at Harvard College, well illustrates how the sons of that progressive institution are being taught to grapple with live issues. [G. P. Putnam's Sons. 75c.]

Mr. John F. Baker of the New York Bar is the author of a brief historical and critical essay on *The Federal Constitution*, which concludes by giving the text of that instrument itself and all its amendments, making a good help for that study of the document which is the duty of every citizen. The author writes patriotically. [G. P. Putnam's Sons. 75c.]

PERIODICALS.

Mr. Woodberry's ode, "My Country," in the *Atlantic* for July, is rather an impressive performance, although some parts of it are keyed to an emotional pitch that is beyond the author's compass and there is a good deal of exclamatory rhetoric which somehow rings false. Nevertheless it has several passages of obvious merit. Miss L. I. Guiney contributes a pleasant article on the water-ways of Portsmouth; Miss I. F. Hapgood tells us how the Russian censor has treated Count Tolstoi's later writings in an article which also reveals much of Count Tolstoi's sociological views; Miss Agnes Repplier describes as "The Decay of Sentiment" the modern indifference concerning literary productions as contrasted with the enthusiasm attending the first appearance of the masterpieces of Scott, Byron—or L. E. L. H. E. Scudder advocates the use of "American classics" in schools; W. C. Lawton presents a scholarly analysis of the "Alkestis" of Euripides; and Dr. Holmes continues the chronicle of his hundred days as a hunted lion in Europe.

A picturesque account of how a printed book

is made stands at the head of *Harper's* for July, the author, Mr. Bowker, tracing in a readable résumé the whole history of book-making and illustrating from the papyri of ancient Egypt down to the present day. The article is a careful piece of condensed information. Captain King's article on cadet life at West Point is well written. Joseph Thomson makes an interesting study of a central Soudan town, Wurm, the residence of Umurn, King of the Soudanese Mussulmans. These three papers are all well illustrated, that of Dr. Thomson from photographs. The romantic features of the new South are represented in a light descriptive article by Rebecca Harding Davis, with charming illustrations by W. H. Gibson. Charles Dudley Warner writes of two Mexican cities, Morelia and Patzcuaro, whose salubrity and general characteristics he praises with proper reservations. Mr. Howells discusses books of adventure in the "Editor's Study," and carries Dan Maving through two or three chapters of domestic felicitation. Dr. Ely considers the future of corporations.

The physical proportions of the typical man are set forth in a scientific way by Dr. D. A. Sargent in the July *Scribner's*. Dr. Sargent contrasts the pure American type with others, and points out its defects. His method of measuring and recording bodily capacity ought to revolutionize the theory of physical training. The Thackeray letters — we have used up all our eulogistic adjectives concerning them — are this time dated mostly from Paris, and some of them are very frank expressions of the author's moods. Major Ropes gives us another batch of Napoleonic illustrations, including a fine engraving of the Millet miniature. A girl's life eighty years ago in Salem, Boston, and New York comes out clearly in the letters of Eliza Southgate Bowne, which are full of interest. The fiction of the number, noteworthy as usual for its variety and excellence, includes a dramatic story, "A Great Patience," by E. I. Stevenson, and the beginning of a novelette by H. H. Boyesen. W. C. Brownell writes appreciatively of the social instincts of the French.

Julia Magruder's novelette "At Anchor" in the July *Lippincott's* is a tame and colorless production. Far better, and indeed a very striking piece of fiction, is Amélie Rives's story of "The Farrier Lass o' Piping Peabworth," a conception worthy of Blackmore and worked out with a skill worthy of Mrs. Burnett. The garrulous old farrier who tells the tale is a capital character and he is depicted in a thoroughly dramatic manner. Lucy C. Lillie gossips about Mrs. Cleveland as acceptably as one could wish. Jane Ellis Joy suggests that domestic service must be made a classified, skilled occupation. There are two readable articles on social life at the University of Virginia, and on West Point in its relations to the army and the militia.

Prof. W. T. Harris has something to say concerning Henry George's mistake about land in the *Forum* for July. By the aid of a few useful statistics he shows that the ground rent in this country amounts to only one eighteenth of the total average earnings, or less than one half of the total taxation. In other words, if all the landed property in the United States were confiscated and the proceeds divided among the population it would add but \$8 a year to the

income of each inhabitant. David A. Poe urges that the manifest destiny of Canada is to be a part of her sister republic; Prof. Peabody, in a delightful article on books, ascribes great benefit to Webster's *Spelling-Book*; Grant Allen, taking the purely scientific point of view, maintains that life in the abstract has no more object than the breaking of a wave, but that in the concrete its object is the pursuit of happiness; Prof. Newman Smyth writes of the "humanizing" tendencies of Andover; Mary Parmele has a thoughtful article on relation as the ultimate truth; and the Rev. J. O. S. Huntington presents a terrifying picture of tenement-house morality.

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

Mr. Morgan and Verse-Tests in Shakspeare. It is difficult to argue with a man whose mind is built on different lines to one's own. But as there may be some folk in America whose faculties are of the same kind as those of intelligent people in England, I should like to say a few words to them about verse-tests. Supposing a Shakspeare student to have eyes and brains, and a power (which many folk have not) of appreciating the difference between the structure of different lines of verse, we say to him, "Treat Shakspeare's works as the geologist treats the earth's crust, as the comparative anatomist treats the animal creation, as the natural philosopher treats the world. Look on Shakspeare's plays and poems as the product of a mind working in successive periods; and see whether this mind's productions show any characteristic differences by which you can settle the order of their creation." Thus instructed, the Shakspeare student sets to work as Lyell did at the earth's crust, as Owen and Huxley did at fossil and modern bones, at birds and fishes, as Newton did at the phenomena of nature. The student compares the structure of the verse in (say) *Love's Labour's Lost*, *Julius Caesar*, and *Winter's Tale*. He finds an extraordinary difference between the general character of the lines in these plays. He then turns to the thought and knowledge of life shown in these dramas, and he recognises a like difference. Assuming that he has brains, he sees at once that *Love's Labour's Lost* is the earliest, most artificial, weakest, and most ryme- and quip-loaded play of the three, that *Winter's Tale* is far riper and later in material and mental qualities, and that *Julius Caesar* holds a middle place between them. The student then says "Metrical tests are evidently the easiest ones by which Shakspeare's works can be classified. I'll count how many ryme-lines there are in each of these three plays, how many run-on and how many stopt lines, how many double-endings, and weak-endings, how much doggerel, and so on." He does this, and, to take only the ryme points, he finds the proportion is

Love's Labour's Lost 1,028 ryme to 579 blank, or 1 ryme to .56 blank.

Julius Caesar 32 ryme to 2,181 blank, or 1 to 68 blank.

Winter's Tale 0 ryme to 1,825 blank, or 1 to infinity.

He finds that weak and light endings hardly appear in the two earlier plays, while they are plentiful in the last, and that the other metrical tests,

on the whole, coincide with these results. The student then proceeds to apply these verse-tests to the whole of Shakspeare's plays; and when he has done so, he puts them all into a trial-order. He next compares this internal metrical evidence with the other internal evidence of power, knowledge of life, change from simile to metaphor, weight of meaning, etc., and he finds, on the whole, that all these tests coincide in result with the metrical ones. He then tries them with the allusions to known events, etc., in the plays; and here again the prior results are confirmed; while the dates of publication are never earlier — though of course often later — than the dates arrived at by the metrical tests. He next tries a case like that of *Julius Caesar* with *Antony and Cleopatra*, which he knows ancient critics used to put close together because they were both Roman, and included Antony. He looks at his numberable of metrical tests, and it shows him at once how ridiculous the juxtaposition in time of the two plays is.

The student, having thus treated his phenomena, his subjects of study, Shakspeare's works, in a thoroughly scientific way, feels quite comfortable about his results. And when Mr. Morgan tells him "argument is not evidence," he answers "that depends on the hearer's brain-power, and whether the argument is based on duly observed and recorded facts." Also when Mr. Morgan lays down this astounding dictum as the law:

The chronology of Shakspeare as established by the verse-tests either conforms to the chronology established by the printer's dates and the copyright entries, or it does not. *If it does, the verse-tests are superfluous.* If it does not, THEN verse-tests are of no value unless corroborated by external and circumstantial evidence.

When, I say, Mr. Morgan seriously utters this astounding nonsense, the student answers: "Mr. Morgan, I really am not a born fool. You know, as well as I, that for more than half Shakspeare's plays we have neither copyright entries nor printer's dates, save the Folio of 1623, published seven years after Shakspeare's death. You know that for many plays we have neither external nor circumstantial evidence. You know that Shakspeare's works, like the Creator's and every great artist's, do carry with and on them the evidence of the succession of their creation, just as Beethoven's symphonies and Raphael's pictures do; and you know that this internal evidence is consistent with the external; you would not insult a geologist or comparative anatomist, or a musical or art critic, by telling him that his faithful observation and study of his Master's works could not get at (or near) the time-order of them, unless printed or 'circumstantial' evidence for it were forthcoming. Why then do you treat the careful Shakspeare student as a greater fool than the student of nature? The fact is, you have either never apprehended the nature of metrical and internal evidence in matters poetic, or you are verse-blind, as some folk are colour-blind, and others insensible to music. Given, intelligence and perception in a student, the value of the verse-tests being certain, *must* be appreciated by him. But if men *will* not work at these tests, but insist, instead, on going by 'authority,' as they are pleased to call it, that is, by setting up one of the English Woodenheads as their idol, and swearing by all he says, then of course verse-tests are worth nothing, because old Sawdust thinks so."

F. J. FURIVALL.

Middleton in the "Mermaid Series." The third volume in this cheap and excellent series is devoted to Thomas Middleton. It is edited by Mr. Havelock Ellis, whose good work on the *Marlowe* we have before commended, and the introduction is by Mr. Swinburne. The plays included are *A Trick to Catch the Old One*, *The Changeling*, *A Chaste Maid in Cheapside*, *Women Beware Women*, and *The Spanish Gypsy*. The first of these, though one of Middleton's earlier plays, is certainly one of his best. Of the second Leigh Hunt remarked: "There is one character of his (De Flores in *The Changeling*) which, for effect at once tragical, probable, and poetical, surpasses anything I know of in the drama of domestic life;" and Mr. Swinburne adds: "The praise is not a whit too high: the truth could not have been better said." *The Chaste Maid*, in which there is more humor than chastity, the latter critic characterizes as "a play of quite exceptional freedom and audacity, and certainly one of the drollest and liveliest that ever broke the bounds of propriety or shook the sides of merriment." The tragedy of *Women Beware Women* he regards as "full to overflowing of noble eloquence, of inventive resource and suggestive effect, of rhetorical affluence and theatrical ability." The "graceful tragi-comedy" of *The Spanish Gypsy*, in which, as in *The Changeling*, the dramatist had the coöperation of Rowley, "bears the stamp of Middleton's genius alike in the sentiment and the style" of its best portions; and "the vivid beauty of the dialogue is equal to the vivid interest of the situation, which makes the first act one of the most striking in any play of the time." In closing his essay Mr. Swinburne says of Middleton: "We are more than justified in asserting that a critic who denies him a high place among the poets of England must be not merely ignorant of the qualities which involve a right or confer a claim to this position, but incapable of curing his ignorance by any process of study." He is "a man worthy to hold his own beside all but the greatest of his age; and that age was the age of Shakespeare."

The volume, like its predecessors, is unexpurgated. It is difficult, indeed, to conceive how some of the plays could be thoroughly pruned in accordance with the stricter canons of modern taste without dismembering them almost past recognition.

As we mentioned in a former notice, Messrs. Scribner & Welford of New York are the American agents for this series.

NEWS AND NOTES.

—Mr. George H. Putnam of G. P. Putnam's Sons, and Mr. Charles Scribner of Charles Scribner's Sons, were in London June 11.

—Late accounts locate Miss Harriet W. Preston in Italy, whence some time this month she may be expected to wend her way northward over the Alps and across France into Brittany, and so into England by September.

—Our English files bring us the much-to-be-regretted news of the death of Professor Spencer Baynes of London, whose chief eminence at this time was his place at the head of the present revision of the *Encyclopædia Britannica*, the first volume of which appeared as long ago as 1874. He was formerly professor in the Univer-

sity of St. Andrews, and was once an assistant of Sir William Hamilton at Edinburgh.

—We learn from the *Athenæum* that Mr. Froude is writing a book on his recent visit to the West Indies; that Mr. Archibald Forbes, the famous war correspondent, is painfully ill; that the Dublin house of Gill & Son is about to bring out *A Handful of New Verses* by John James Piatt; that the first volume of Mr. Clayden's work on Samuel Rogers, the poet, is in the press, with much new material of interest.

—We have the first number of *The Boston Journal of Health*, a monthly paper of 12 large pages devoted to popular instruction on sanitary and hygienic topics. Such a paper is capable of doing great good. It is a limitation upon the usefulness of this that there is no professional name behind it, although its editor is understood to be a regular and reputable physician of Boston. But many people will be wary of anonymous advice on this class of subjects. The *Journal* is well printed and bright looking, and this first number contains really a great deal of excellent reading matter.

—A series of articles on "The Poets and Prose Writers of the Wyoming Valley," by Prof. W. S. Monroe, which has been appearing in the *Sunday Argus* of Scranton, Pa., is now in press for publication in book form, though only a limited edition of 150 copies will be issued.

—We have received from Bancroft Brothers of San Francisco advance sheets of a treatise on *West Coast Shells* by Professor Josiah Keep of Mills College, California. The work contains about 180 illustrations, and is just ready for publication.

—The new "History Building" on Market Street, San Francisco, erecting by H. H. Bancroft as the headquarters of his great work on the Pacific States, will be one of the conspicuously handsome buildings of the city.

—Prof. W. G. Hale's address on *The Aims and Methods of Classical Study*, delivered before the New England Teachers' Association, is to be published by Ginn & Co.

—Mrs. Anna Bowman Dodd, whose *Cathedral Days* is pleasantly remembered, has written a political brochure which Cassell & Co. are to publish. The book is in the form of a series of letters supposed to have been written by a Swedish nobleman on a visit to America in the twenty-first century, when Socialism has become in this country a stable form of government. The title is *The Republic of the Future*.

—Cupples & Hurd, who announce a large paper edition of Mrs. Winslow's *Yesterdays with Actors*, have ready a novel, *The Monk's Wedding*, translated from the German by Sarah H. Adams.

—A wide circle of readers and friends will hear with pain the news of the death of Mrs. Mary E. C. Wyeth, which took place at her home in La Villa, near Jacksonville, Florida, the last of May or very beginning of June. Mrs. Wyeth was a Christian writer of sweet and interesting character, and was a native of Salem, Mass. Under her own name or the pseudonym of "Ethel Gray" she had contributed many poems and sketches to the weekly press, and had published a number of books for Sunday-school libraries. We learn that she has left several works in manuscript.

—Anson D. F. Randolph & Co. announce a *Bible History* in six volumes, by Alfred Eders-

heim, D.D., and an edition of the *Memorials of William E. Dodge*, the first edition of which was printed for private distribution.

—Mr. W. J. Rolfe, our Shakespearian editor, whom Amherst College honored the other day with the deserved degree of D.L., or Doctor of Letters, was a student at Amherst for about three years, but did not remain to take his degree with his class in 1849. An honorary A.M. was given him at Harvard in 1859, and also at Amherst in 1865. While in college he was for some time the "chum" of President Seelye.

—Mr. Henry T. Finck, who made something of a reputation during his Harvard course, 1872-'76, by his musical talents, and since graduation has occupied important positions in connection with New York journals as a musical critic, has prepared a curious work entitled *Romantic Love and Personal Beauty*, which will soon be published by Macmillan & Co.

—The "American Association of Writers" held its third annual convention in Indianapolis last week, Maurice Thompson presiding. The sessions were occupied with papers and discussions on topics of interest to literary people, such as "Character Painting in Literature," "International Copyright," and "The Best Methods of Preserving Local History." Mr. Thompson, in his opening address, was severe on Tolstoi, the Russian novelist, and deprecated the fondness for "dialect" among our American novelists.

—Mr. Walter Besant's new novel, *Herr Paulus*, is understood to refer to certain aspects of recent Spiritualism.

—Kegan, Paul & Co. announce *Victorian Hymns*, a representative collection of English sacred songs written during the fifty years of Queen Victoria's reign.

—A delightful work ought to be *Walks in the Ardennes*, by Percy Lindley, with illustrations by J. F. Weedon.

—G. P. Putnam's Sons announce for their earliest autumn publications a series of photo-graveurs of *The Land of Sleepy Hollow*; a volume on the *Decisive Battles Since Waterloo*, by Col. T. W. Knox; an account by Hon. S. S. Cox of his experiences while Minister to Turkey, under the title of *The Isles of the Princes, or the Pleasures of Prinkipo*; a new and illustrated edition of Mr. Mayo's *Kaloolah*; and a new life of George Washington, by Edward E. Hale.

INDEX TO THE PERIODICALS.

[Titles in italics are those of foreign periodicals.]

June.

The Westminster Review. — Mr. Chamberlain — The Form of Capture in Marriage Ceremonies — Ireland: the Struggle for Home Rule in Lower Canada — Women Workers in the Liberal Cause — American People and Their Homes — The Capitulations in Egypt — English Lake Dwellings — The Roman Church and the American Republic — Bordeaux — Contemporary Literature: Science; Politics, Sociology, Voyages, and Travels; History and Biography; Belles-Lettres — Home Affairs. *Knowledge*. — Shakespeare's Poems — Science and Religion — The Story of Creation: a Plain Account of Evolution. By Edward Clodd — Clothes Moths and Their Allies. By E. A. Butler — The Japanese Magic Mirror. By Dr. R. F. Hutchinson — Our Whist Column. By "Five of Clubs" — Our Chess Column. By "Mephisto." *The Nineteenth Century*. — The Jubilee, 1887. By Algernon Charles Swinburne — Our Great Competitor. By James Keith — An Actor's Notes. No. 4. M. Coquelin on Actors and Acting. By Henry Irving — Are Animals Mentally Happy? By B. Carill — French Penal Colonies. By Major Arthur Griffiths — Newnham College from Within. By Miss Eva Knatchbull-Hugessen — A Beggar Poet. By Thomas Woolner, R.A. — Comte's Atheism. By the Bishop of Carlisle — South Africa as It Is. By John Robinson, Member of the Legislative Council, Natal — Strange Medicines. By Miss C. F. Gordon Cumming — Lecky's History of England in the Eighteenth Century. By the Right Hon. W. E. Gladstone, M.P.

July.
Book, A Printed. R. R. Bowker. Harper's.
Books That Have Helped Me. A. P. Peabody. Forum.
Classics, American, in Schools. H. E. Scudder. Atlantic.
Philadelphia, Literary Life in. Moses P. Handy.
Sentiment, The Decay of. Agnes Repplier. American Magazine.
Thackeray, Unpublished Letters of. IV. Atlantic.
Tolstoi, Count, and the Public Censor. I. F. Scribner's.
Hapgood. Atlantic.

PUBLICATIONS RECEIVED.

Biography.

A MEMOIR OF ROGER ASCHAM. By Samuel Johnson. With an Introduction by J. H. Carlisle. — MEMOIR OF THOMAS ARNOLD. Selected from Life and Correspondence by A. P. Stanley. With an Introduction by J. H. Carlisle. Boston: Chautauqua Press. 75c.

LIFE AND PUBLIC SERVICES OF GEN. JOHN WOLCOTT PHELPS. By Cecil Hampden Cutts Howard. Frank E. Hough & Co. Paper.

GREAT WRITERS. Edited by Eric S. Robertson: *Life of Dante Gabriel Rossetti.* By Joseph Knight. — *Life of Samuel Taylor Coleridge.* By Hall Caine. — *Life of Charles Dickens.* By Frank T. Marzials. London: Walter Scott. New York: Thomas Whitaker.

THE COMPLETE WORKS OF BENJAMIN FRANKLIN. Compiled and Edited by John Bigelow. Vol. 3. G. P. Putnam's Sons. \$5.00

KEATS. By Sidney Colvin. Harper & Bros. 75c.

Education.

ON TEACHING ENGLISH. With Detailed Examples and an Inquiry into the Definition of Poetry. By Alexander Bain. D. Appleton & Co. \$1.25

Essays and Sketches.

PROSE PASTORALS. By Herbert Milton Sylvester. Ticknor & Co. \$1.50

THE COLLEGE AND THE CHURCH. The "How I was Educated" Papers and "Denominational Confessions." D. Appleton & Co. \$1.50

IMAGINARY PORTRAITS. By Walter Pater. Macmillan & Co. \$1.50

OURSELVES AND OUR NEIGHBORS. Short Chats on Social Topics. By Louise Chandler Moulton. Roberts Bros. \$1.00

Fiction.

PENELOPE'S SUITORS. By E. L. Bynner. Ticknor & Co. 50c.

BELLONA'S HUSBAND. By Hudor Genove. J. B. Lippincott Co. \$1.00

THE STOLEN LETTER. By Charles Morris. Rand, McNally & Co. Paper 25c.

IVAN ILVITCH, AND OTHER STORIES. By Count Léon Tolstoi. Tr. by Nathan Haskell Dole. T. Y. Crowell & Co. \$1.25

THIRTEEN STORIES OF THE FAR WEST. By Forbes Heermans. Syracuse: C. W. Badern. \$1.25

A GAME OF CHANCE. By Anne Sheldon Coombs. D. Appleton & Co. \$1.00

TOLD AT TUXEDO. By A. M. Emory. G. P. Putnam's Sons. \$1.00

THE VAN GELDER PAPERS, AND OTHER SKETCHES. Edited by J. T. S. G. P. Putnam's Sons. \$1.50

TEMPEST DRIVEN. By Richard Dowling. D. Appleton & Co. Paper 50c.

THE PRELATE. By Isaac Henderson. Ticknor & Co. 50c.

JEAN COUPE-EN-DEUX. By Fortuné Du Boisgobey. Tr. by Sir Gilbert Campbell. Rand, McNally & Co. Paper 25c.

LENA RIVERS. By Mrs. Mary J. Holmes. G. W. Dillingham. Paper 25c.

THE ONE THING NEEDFUL. By Miss M. E. Braddon. Rand, McNally & Co. Paper 25c.

THE HOUSE OF THE MUSICIAN. By Virginia W. Johnson. Ticknor & Co. 50c.

A DATELESS BARGAIN. By C. L. Pirakis. D. Appleton & Co. 30c.

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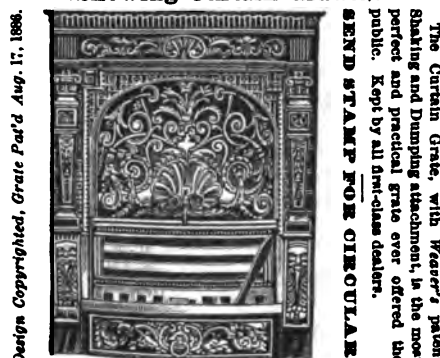
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THE SHAYBACKS IN CAMP.*

MR. AND MRS. SHAYBACK (*né* Barrows) were once the united minister of a Unitarian society near Boston. They are now, we believe, the joint editor of a Unitarian journal in Boston. They are likewise — to divide into two what God hath made one — periodical excursionists to a point on the eastern shore of the Canadian half of Lake Memphremagog, where for ten years past, with a troop of young Shaybacks, and now and then a friend for guest, they have camped out in August or thereabouts, and made merry under several tents to the sound of much tin ware, with plenty to eat, a fleet of boats, and a steam launch. Mr. Shayback has also camped upon the martial field of a Massachusetts militia muster, and Mrs. Shayback in the valley of the Godavery, India. Thus bravery and experience have been added to their outfit for the Canadian wilderness; and out of all this varied conversance with nature in two hemispheres is this book written. India and the muster field, however, it is but fair to say, get only a single chapter each; Memphremagog monopolizes the other fifteen, and these fifteen in their way leave little to desire.

To two classes of people this book can safely be commended: first, to those who prefer to take their camp life in books, while

remaining comfortably at home, or exiling themselves to partial comforts in the summer hotels; second, to those who desire to try camp life for themselves, and want to know where to go and how to do it. From the frontispiece map of the Memphremagog region on through the lists of camp equipment and the chapters of directive description, the book is as good as a manual of arms for the raw recruit; while in its lively relation of haps and mishaps, its jolly anecdote, and the mock pathos with which it softens the colors of risk and hardship, it furnishes amusement of good quality for any more wary reader who prefers to laugh over the predicaments of others rather than to put his foot in it himself.

The Shayback requisites for a good time camping out are a suitable place, an ample equipment, an abundant larder, equable tempers, obliging dispositions, readiness all round "to take hold and help," and plenty of children in the party. With the Shaybacks, certainly, one could be happy. With them to troll for "lunge" in the deep waters of Lake Memphremagog, or to bathe on one of its sunny beaches, or to cruise in the saucy "Nymph" along its indented shores, or to climb the rugged slopes of Owl's Head, or to picnic at Brome Lake; to build a log cabin, indeed, or even to wash dishes, would make up enjoyment enough for one summer. May the lines of the *Literary World* some day fall in some such pleasant places!

WILHELMINE'S MEMOIRS.*

THESE *Memoirs of the Margravine of Baireuth*, who is best to be introduced to us as a sister of Frederick the Great of Prussia, are not new to American readers, having been laid before us as long as ten years ago by Mr. Howells in the first two volumes of his edited "Choice Autobiographies." But the present form of them is new and improved, and the octavo of 450 pages, emblematically bound in black and white, with the royal insignia stamped in gilt, is an imposing volume. The Princess Christian of Schleswig-Holstein, whom we know better as Princess Helena of England, is an entirely competent translator and editor. She has slightly expurgated the original text, which, after the manner of its times, touched more freely than modern taste allows upon some incidents of court life, and also has supplied an introduction and an index. There is an autotype portrait of the Margravine, but not a good one.

Wilhelmine, who became the Margravine of Baireuth by marriage in 1731, was the eldest daughter of Frederick William I, the second King of Prussia, and was born at Berlin in 1709. Her brother Frederick, afterwards known as Frederick the Great,

was some three years her junior. She lived nearly fifty years, and her life thus covered the first half of the Eighteenth Century. Her *Memoirs*, she says, she wrote for her "own special satisfaction," taking "pleasure in mentioning every circumstance that happened to me, as well as in recording all my thoughts." They fully bear out this description, and are to an extraordinary degree an interior picture of royal life in Germany at the time. Such a narrative is better than any formal history possibly can be for imparting a full and accurate idea of "the other side" of public affairs. It is the artist's shading pencil with which the outlines are filled in. Take, for example, this reminiscence of a visit from Peter the Great of Russia and the Czarina, who were entertained by Frederick William for a little while at the villa of Monbijou, near Berlin:

As soon as the Emperor saw me he recognized me — having seen me five years ago — took me up in his arms and kissed me all over my face. I boxed his ears, and made frantic efforts to get away from him, saying he had insulted me. This delighted him, and made him laugh heartily. . . . The Czarina too made much of me. The Queen and the Czarina sat in arm-chairs under a canopy, and I stood near my mother, the Princesses of the blood standing opposite. The Czarina was small, broad, and brown-looking, without the slightest dignity of appearance. You had only to look at her to detect her low origin. She might have passed for a German actress, she had decked herself out in such a manner. Her dress had been bought second-hand, and was trimmed with some dirty-looking silver embroidery; the bodice was covered with precious stones, arranged in such a manner as to represent the double eagle. She wore a dozen orders; and round the bottom of her dress hung quantities of relics and pictures of saints, which rattled when she walked, and reminded one of a smartly-dressed mule. The orders too made a great noise, knocking against each other. The Czar, on the other hand, was tall and well grown, with a handsome face, but his expression was coarse, and impressed me with fear. He wore a simple sailor's dress. . . . At last we sat down to dinner, the Czar sitting near the Queen. It is well known that this sovereign had, when a young man, been poisoned, and that his nerves had never recovered from it, so that he was constantly seized with convulsions, over which he had no control. He was suddenly seized with one of these attacks while he was dining, and frightened the Queen so much that she several times tried to get up and leave the table. After a while the Czar grew calmer, and begged the Queen to have no fear, as he would not hurt her. Then, taking one hand in his, he pressed it so tightly that she screamed for mercy, at which he laughed, saying that she had much more delicate bones than his Catherine.

But entertainment — except in a qualified sense — is not the ruling function of these *Memoirs*. Taken as a whole they furnish about as painful a story of personal experience as ever finds its way into print. Doubtless there have been girls and women who have suffered more than the Margravine of Baireuth did both before and after her marriage, but they have not commonly lived in kings' houses. Her father was a ferocious brute, her mother was hard-hearted, vindictive, and cruel. The parents quarreled with each other and abused their children by word and deed. The stories which Wilhelmine

* The Shaybacks in Camp. By Samuel J. Barrows and Isabel C. Barrows. Houghton, Mifflin & Co. \$1.00.

* Memoirs of Wilhelmine, Margravine of Baireuth. Translated and Edited by Princess Christian of Schleswig-Holstein. Scribner & Welford. \$3.75.

tells of the treatment received at their hands seem incredible. Such scenes as the following were of daily occurrence;

"What is amiss with my dinner-table?" the King inquired, getting very red in the face. "You ask what is the matter with it," my sister replied; "there is not enough on it for us to eat, and what there is is cabbage and carrots, which we detest." Her first answer had angered my father, but now he gave vent to his fury. But instead of punishing my sister he poured it all on my mother, my brother, and myself. To begin with he threw his plate at my brother's head, who would have been struck had he not got out of the way; a second one he threw at me, which I also happily escaped; then torrents of abuse followed these first signs of hostility.

The main cause of trouble between Wilhelmine and this precious pair of royal parents was their determination to marry her off in a political bargain against her will. Before she was in her teens her old reprobate of a father was negotiating here and there for the bestowal of her hand. His preferred plan was to betroth her to the English Prince of Wales, and angered by a failure in this direction, he gave his child her choice between two hateful German princes, to have married either of whom would have been a sacrifice of Beauty to the Beast. In combating these unnatural schemes Wilhelmine's whole youth was spent, standing almost alone against father, mother, and all of the court who had access to her. Her life was one unbroken chapter of misery. Her brother shared in her father's wrath. Repeated sicknesses, treacheries on the right hand and on the left, incessant abuse of every conceivable kind, wore upon both mind and body, month after month and year after year, and it is a wonder that her strength survived the ordeal. Finally, after all manner of threats and punishments had been visited upon her, her father proposed a third suitor, the hereditary Prince of Baireuth, whom she had never even seen; and in utter despair, thinking that to marry him in the dark would be better than marrying either of the others in the light, she consented. On this her father relented a little, but her mother reproached and tortured her to the end. This marriage took place, and Wilhelmine found a worthy and loving husband.

Her troubles, however, were by no means over. Nobody was pleased with her marriage. Her father and mother hated her for it. Her father-in-law was furious over it. The treatment which her brother continued to experience at the King's hands was iron in her soul. She lived in an atmosphere of perpetual domestic dissension and violence. Gossips, backbiters, and false witnesses attempted to make a breach between her and her husband. Her father's promises of dowry and allowance were broken, and an empty purse was added to her other trials. At the table the King would do his best to make her husband drunk so as to shame him in her presence. Her brother was forced to witness the execution of Hatt, his best friend,

before his very eyes. Half of every day was filled with soreness over what had actually happened yesterday, and the other half with forebodings over what was to follow tomorrow. And the Margravine writes down the story of it all with a calm precision and an unflinching circumstantiality which produce the effect of an instantaneous photograph.

A more contradictory and despicable character than that of Frederick William I, as represented in these pages, it would be hard to conceive. Passionate, of ungovernable temper, parsimonious as to the necessities of life and extravagant as to its luxuries, covering his daughter with kisses one day and menacing her with blows the next, hitting right and left with his crutch, using falsehood and intrigue unhesitatingly when such means served his purposes, and bursting into rage when he encountered them in others, he was little less than a monster, a human monster. His wife mated him. Their famous son Frederick, afterwards the Great, appears distinctly in these pages, but in the background, a secondary figure. The German court is a scene of petty quarrels, silly displays, selfish intrigues, and corrupt morals. The German country is a land of romantic castles and bad roads. There is little of European politics in the volume, and of war nothing to speak of, except as related to the domestic life of the royal family. The simple effect of it is to show how a princess could live a hundred and fifty years ago, and to leave one impressed with a new sense of the good honest republican truth that the right of kings is not always divine.

CELEBRITIES OF THE CENTURY.*

THE editor of this new biographical dictionary has attempted to make good what he considers to have been a real deficiency, at least in England. "A fairly adequate and exhaustive Dictionary of Recent and Contemporary Biography, including foreign as well as national celebrities," did not seem to exist in English. Accordingly, with the aid of a well-selected corps of contributors, he has compiled this large, yet not bulky, volume which covers the lives of the eminent personages who can be said to belong at all to the century in which we live. Those who merely lived into the nineteenth century without making any particular mark upon it, have been shut out or noticed very briefly; the characters whose career lay to a considerable extent in the eighteenth century have received more attention in their later life. Beginning thus, the new dictionary comes down to January of this year, everything of consequence in the lives of the famous men and women included being

recorded to the time of going to press. Living persons have an asterisk prefixed to the sketch of their lives.

In its external aspects this dictionary of recent biography impresses one very favorably. It is printed in double columns, from new type, the paper is opaque, and the binding strong. As a specimen of book-making it does credit to its publishers. The editor's assistants include such well-known men of letters as H. Buxton Forman, F. J. Furnivall, J. C. Morrison, S. Lane Poole, G. Barnett Smith and T. Hall Caine, Profs. S. J. Lord, A. F. Murison, Sir F. A. Gore Ouseley, T. F. Tout, and Andrew Seth; but we have found, as is often the case in such works, that much of the best matter has been contributed by writers less known to fame than those just mentioned. Mr. Sanders has evidently chosen his co-laborers with judgment, and has himself given the volume a uniform tone, and a proportion in its treatment of widely varying celebrities which is generally just.

The strength of the compilation, of course, lies in its exhibition of the lives which belong to England. Here it is comprehensive and impartial, but the interest of the volume is much heightened by the fact that something in the way of judicial appreciation of deceased notabilities has been attempted, so that the book is more than a mere list of names and dates. Omitting the warm praise of Macaulay, for instance, we will quote Prof. Tout's adverse criticism:

With all Macaulay's quickness of intellect, however, he never could be said really to think. Tradition, impression, lively sympathies and quick feelings led him to his opinions. But when he had made up his mind no power on earth could move him. . . . He wrote of what he knew nothing about, of Bacon's philosophy, of utilitarianism, of theories of population, with the same serene self-confidence as he had laid down the law in the fields of history and politics, which he had made his own. A profound belief in the commonplace ideals of his age, a glorification of success and material prosperity, is at once the explanation of Macaulay's extraordinary popularity, and the explanation of the limitations of his character and intellect.

English statesmen have an amount of space allotted to them in these pages which naturally seems to an American somewhat disproportionate, but this will not seem a fault in England.

The work is remarkable for the fullness and general accuracy with which it treats American characters. Our leading men of state, of letters, and of industry, receive quite generous notice. English judgment of our generals of the Civil War is probably more impartial than our own can yet be. It is well to note then that MacClellan

persistently overrated the enemy's resources. . . . Through this fault he retreated from fields he had won in the day, and missed more opportunities than any other man ever hoped for.

Gen. Grant "was an ideal commander for a government possessed of overwhelming resources," while Gen. Lee

was a thoroughly instructed, capable and skillful

**Celebrities of the Century. Being a Dictionary of Men and Women of the Nineteenth Century.* Edited by Lloyd C. Sanders. pp. vi, 1077. Cassell & Co. \$5.00.

commander. That his cause was not ultimately successful was simply because in the nature of the case the means at his command were inadequate.

American men of science have evidently been attended to by a specialist, but American theologians receive scant space. Rev. Dr. J. F. Clarke, F. H. Hedge, R. S. Storrs, and A. A. Hodge, for example, are not mentioned, but, abroad, Rosmini is equally neglected. It is easy to discover omissions in a work of this kind, but we have been surprised rather by the inclusiveness of this than by its failures. We recommend to Mr. Sanders, in the future editions which are sure to be called for, to engage two or three American experts to revise and supplement the part of the work treating of Americans. Our men of letters are well dealt with, although we should scarcely have given Mark Twain twice as much space as Howells and James together! But Mr. Clemens is properly rated, however, as a low comedian, who "has compelled us to laugh in spite of ourselves, and sometimes, it is to be feared, in spite of our better selves."

ENGLAND IN THE EIGHTEENTH CENTURY.*

IN these two substantial volumes Mr. Lecky concludes the history of England in that eighteenth century to which he would give, as the later students in general do, a much higher rank than used to be assigned to it:

A century was certainly not without the elements of greatness which witnessed the victories of Marlborough; the statesmanship of Chatham and his son; the political philosophy of Burke and Adam Smith; the religious movement of Wesley and Whitefield; the conquest of India; the discovery of Australia; the confirmation of the naval, and the establishment of the manufacturing, supremacy of England.

The political narrative is brought down to the outbreak of the war of 1793, which introduces a new period in the long ministry of William Pitt. Mr. Lecky's fifth volume opens with a brilliant but unbiased characterization of this great Parliamentary leader, who could defeat Fox, Burke, and the combined opposition at a time of life when thought and emotion are usually alike immature. Two long chapters recite the story of home and foreign affairs until the French Revolution looms up on conservative, order-loving England. The gradual contraction of the actual governing powers of the English sovereign is here, as in the earlier part of the century, the most prominent feature of the political development. But the excesses of the French Revolution produced a reaction which delayed for a generation the Reform Bill, Catholic emancipation, and many another notable reform which this century has beheld.

A chapter on the causes of the French

Revolution takes us, for the space of a hundred and fifty pages, into France, but the excursion is altogether agreeable when personally conducted by so philosophic a thinker and so humorous a writer as Mr. Lecky, despite its comparative irrelevancy, at such length, in a history of England. The author coincides with Mr. Stephens, the latest historian of the Revolution, in the importance which he attaches to the overthrow of the Parlements of Paris and the Provinces as a main cause of the destruction of the French monarchy. But while he assigns a minor share of influence to the men of letters in bringing about the great convulsion of French society, Mr. Lecky's pages on Voltaire and Rousseau are the most thoroughly enjoyable ones in this section of his work, and evidently written *con amore*.

Most readers, however, will probably receive with the highest pleasure the twenty-third chapter, which is devoted, somewhat after the style of Macaulay, to a picture of the dress, manners, amusements, art, science, agriculture, and manufactures of the latter part of the eighteenth century. The improvements wrought by the legislation and the reforming spirit of philanthropy are detailed, as well as the barbarities of the penal code and the slave trade, which would have been abolished sooner but for the absorbing nature of the struggle with France.

The second half of the sixth volume turns to Ireland and covers the years 1782-1793, and the final volume of the history will treat the closing years of the Irish Parliament, the great rebellion, and the act of union.

Mr. Lecky is one of the fairest and most dispassionate students of Ireland's troubled annals, and with his next volume he will probably give us the standard work on Irish history to the act of union. The whole history is a happy proof that the age of the great historians who have a distinct style and are something more than mere compilers of documents, like the so-called "modern school," is not yet passed: may it be long in passing!

TOLSTOY'S IVAN ILYTCH, AND OTHER STORIES.*

THIS volume contains sixteen short stories, all of which are curiosities, and some of which are gems. Their quality is always rare and their workmanship striking in an unusual degree. The strangeness of the characters which they introduce, and of the costumes and manners in which they appear, immediately engages the attention of the reader. The title-story, "Ivan Ilyitch," alone could be pronounced repulsive, and those who are able to discern the motive behind the outward form will probably not think of applying that epithet to it.

"The Death of Ivan Ilyitch" is a powerful piece of pathological analysis, both physical and spiritual. American taste is more fastidious than Russian, and M. Tolstoi pursues his description of the sensations and sufferings of a man slowly dying of an intestinal disease further into detail than some of us will find it pleasant to follow. Ilyitch is a prosperous but unhappy man, who has lived a selfish, ambitious, worldly life, until he sickens and finds himself slipping away. Conscience and his malady begin work together, and his descent to death and despair is pitiful in the extreme. All the private marks of the progress of his ailment, the daily and hourly proceedings between himself and his faithful nurse, his advancing pains, the rising tide of his forebodings and dismay, the well-intended but ineffectual sympathy of his wife and daughter, all the slow but steady steps by which he goes down through the sick room into the grave, are depicted with a realism which out-Zolas Zola. The method of this sketch will make one think at first of Balzac, and one turns from it at the end as when awakening from a nightmare.

It is a grateful relief to escape from the close atmosphere of this chamber of suffering, bodily and mental, into the sunlight and freshness and purity which invest such of the stories following as "Where Love is, there God is Also," "The Three Mendicants," and "Two Old Men." These with several others are explicitly founded upon New Testament texts, with the design of illustrating and enforcing the loving, self-sacrificing precepts of the Sermon on the Mount. They are an extension of the author's *My Religion* in the shape of parables. And very clever and lovely they are in form and spirit. In the first a little old shoemaker, who has got hold of a Testament, reads in it the parable of the house founded on a rock, and the story of the woman that was a sinner, with other wonders of the Gospels, and then dreams a dream in which he hears his Lord say: "Martuin! Martuin! look tomorrow on the street. I am coming." On the morrow he looks, as he is bidden, and first he sees a beggar, Stepán-uitch, shoveling away the snow. He calls him in and warms him and feeds him. Then a shivering woman and child approach; he brings them in and sets them down at his own table, and sends them away full and happy. After this comes a third visitor, the interview with whom is thus described:

Avdyéitch ate some shchi, washed some dishes, and sat down again to work. While he works he still remembers the window: when the window grew darker he immediately looked out to see who was passing by. Both acquaintances and strangers passed by, and there was nothing out of the ordinary. But here Avdyéitch sees that an old apple-woman has stopped right in front of his window. She carries a basket with apples. Only a few were left, as she had nearly sold them all out; and over her shoulder she had a bag full of chips. She must have gathered them up in some new building, and was on her

* A History of England in the Eighteenth Century. By W. E. H. Lecky. Volumes V and VI. D. Appleton & Co. \$2.25 each.

* Ivan Ilyitch, and Other Stories, by Count Lyof N. Tolstoi. Translated from the Russian by Nathan Haskell Dole. T. Y. Crowell & Co. \$1.25.

way home. One could see that the bag was heavy on her shoulder: she wanted to shift it to the other shoulder. So she lowered the bag on the sidewalk, stood the basket with the apples on a little post, and began to shake down the splinters in the bag. And while she was shaking her bag a little boy in a torn cap came along, picked up an apple from the basket, and was about to make his escape; but the old woman noticed it, turned around, and caught the youngster by his sleeve. The little boy began to struggle, tried to tear himself away; but the old woman grasped him with both hands, knocked off his cap, and caught him by the hair. The little boy is screaming, the old woman is scolding. Avdyéitch lost no time in putting away hisawl; he threw it upon the floor, sprang to the door—he even stumbled on the stairs and dropped his eye-glasses—and rushed out into the street. The old woman is pulling the youngster by his hair, and is scolding, and threatening to take him to the policeman: the youngster defends himself and denies the charge. "I did not take it," he says: "what are you licking me for? let me go!" Avdyéitch tried to separate them. He took the boy by his arm and says, "Let him go, bábuskha; forgive him, for Christ's sake." "I will forgive him so that he won't forget till the new broom grows. I am going to take the little villain to the police." Avdyéitch began to entreat the old woman: "Let him go, bábuskha," he said: "he will never do it again. Let him go, for Christ's sake." The old woman let him loose: the boy tried to run, but Avdyéitch kept him back. "Ask the bábuskha's forgiveness," he said, "and don't you ever do it again: I saw you taking the apple." With tears in his eyes the boy began to ask forgiveness. "Nul that's right; and now, here's an apple for you." Avdyéitch got an apple from the basket and gave it to the boy. "I will pay you for it, bábuskha," he said to the old woman. "You ruin them that way, the good-for-nothings," said the old woman. "He ought to be treated so that he would remember it for a whole week." "Eh, bábuskha, bábuskha," said Avdyéitch, "that is right according to our judgment, but not according to God's. If he is to be whipped for an apple, then what do we deserve for our sins?" The old woman was silent. Avdyéitch told her the parable of the khozyáin who forgave a debtor all that he owed him, and how the debtor went and began to choke one who owed him. The old woman listened and the boy stood listening. "God has commanded us to forgive," said Avdyéitch, "else we, too, may not be forgiven. All should be forgiven, and the thoughtless especially." The old woman shook her head and sighed. "That's so," said she; "but the trouble is that they are very much spoiled." "Then we, who are older, must teach them," said Avdyéitch. "That's just what I say," remarked the old woman. "I myself had seven of them—only one daughter is left." And the old woman began to relate where and how she lived with her daughter, and how many grandchildren she had. "Here," she says, "my strength is only so-so, and yet I have to work. I pity the youngsters—my grandchildren—how nice they are! No one gives me such a welcome as they do. Aks'intka won't go to any one but me. (Bábuskha, dear bábuskha, loveliest!)"—and the old woman grew quite sentimental. "Of course it is a childish trick. God be with him," said she, pointing to the boy. The woman was just about to lift the bag upon her shoulder, when the boy ran up and says, "Let me carry it, bábuskha: it is on my way." The old woman nodded her head and put the bag on the boy's back. Side by side they both passed along the street. And the old woman even forgot to ask Avdyéitch to pay for the apple.

Still more effective is the tale of the "Two Old Men," who start on a pilgrimage to Jerusalem. One of them gets engaged in an act of charity on the way, and spending all he has, is obliged to give up his pilgrimage and turn back to his home. The other old man proceeds to his destination,

and sees in a vision there his companion arrived before him. It is a beautiful version in fable form of the truth that mercy is better than sacrifice.

Four very short stories, grouped under the heading "Texts for Wood-cuts," variously suggest such lessons as the following:

The old woman went on, "I am speaking the truth, not jesting. We sought for happiness for half a century, and as long as we were rich we did not find it; but now that we have nothing left, and have to go out to service, we have found such happiness that we ask for nothing better." "But wherein consists your happiness now?" "Well, in this: while we were rich, my old man and I never had an hour's rest. We never had time to talk, nor to think about our souls, nor to pray to God. There was nothing for us but care. When we had guests, it was a bother how to treat them, what to give them, so that they might not talk ill about us. Then, when guests went away, we had to look after our work-people: they must have rest, they must have enough to eat, and we must see to it that nothing that is ours gets lost. So we sinned. Then again, care lest the wolf should kill a colt or a calf, or lest thieves should drive off our horses. You lay down to sleep, you can't sleep for fear the sheep trample the lambs. You go out, you walk in the night: you just get yourself calmed down—again, care how to get food for the winter. Besides this, my old man and I never agreed. He says we must do so, and I say we must do so; and we begin to quarrel—we sin. So we lived in worry and care, in worry and care, and never knew the happiness of life." "Well, and now?" "Now when my old man and I get up in the morning we always have a talk, in love and sympathy; we have nothing to quarrel about, nothing to worry about; our only care is to serve our khozyáin. We work according to our strength, we work willingly, so that our khozyáin may not lose, but gain. When we come in we have dinner, we have supper, we have kumys. If it is cold we have our *kizydá* to warm us, and a sheepskin shuba. And we have time to talk and think about our souls, and to pray to God. For fifty years we sought for happiness, and only now we have found it!"

Another group of four "Popular Legends" do similar service with the foregoing, inculcating by means of fragments of what might be called folk-lore the soundest principles of Christian philosophy.

The closing story, or "Skazka," "Ivan the Fool," is in some respects the best of the set, as it also is the sharpest and most telling in its reflections upon Russian history and life. Three brothers figure in it, one who gathers vast armies and lives by their conquests, one who amasses great sums of gold and lives by the glitter of it, and one Ivan, who is "a fool" without either power or wealth. And this is the moral:

Ivan is still living, and all the people are thronging to his dominions: and his brothers have come to him, and he supports them. Whoever comes and says, "Give us food,"—"All right," says he; "you're welcome! we have plenty of everything." There is only one regulation in his tsardom: Whoever has callous hands comes to the table; and who has not, gets the scraps!

In this last story, as in several of the others, a devil and devilkings play amusing parts, always to the discomfiture of the selfish and despotic and the benefit of the poor and worthy; and by this means M. Tolstoi's philosophy of human life gets reinforcement from the supernatural.

Mr. Dole's translation is literal to the degree of roughness; needlessly so at times. The Russian idiom is not displeasing, but is allowed more liberty than is necessary. A glossary is appended, and frequent footnotes elucidate the original words left in the text. Not a few of these tales would be good religious tracts for general circulation, and all ought to touch the conscience and quicken the spirit of brotherly love, while a few might act as sparks to a socialistic powder mine.

NORWAY NIGHTS AND RUSSIAN DAYS.*

THE cover of this book is pretentious and in poor taste. The contents are unpretentious and delightful. It is some time since we have lighted upon a pleasanter little book of travels. The field under description—Norway, Sweden, Finland, and parts of Russia—is comparatively fresh. The travelers—three cultivated and observant Englishwomen—are agreeable company. The narrator's style is that of a practical and self-possessed writer. The pretty wood-cuts sprinkled through the pages are always interesting, and sometimes, we fancy, based on original drawings. And in typography the book is dainty and captivating. About 200 pages are devoted to Norway, Sweden, and Finland; about 100 to Russia, but St. Petersburg and Moscow monopolize these. In the Scandinavian division of the book there is greater variety and more to entertain.

The tour described was taken as lately as last summer. Mrs. Davis and her two companions took the roundabout way through Germany to Copenhagen, and thence by steamer to Christiania, of which city there is a pleasant account; beginning with the dining-room of the Victoria Hotel, "a pretty pavilion in the garden, covered with striped red and white linen," and with a huge mass of sparkling ice rising like a glacier from the center of the table. Christiania is not a handsome town, has a plain but substantial palace, a small but flourishing university, and a good museum and picture-gallery. Two or three days suffice for Christiania, with its 150,000 people, and—to quote from a local guide-book in English—its "several establishments for informations, destined for boys and girls, together with many others establishments founded for more specially use." The most curious possession of the town is the remains of an old Viking ship which was found buried at Gokstad.

From Christiania our travelers journeyed 20 miles by railway through a fertile country, 20 miles by steamer over Lake Mjösen, and then mostly by post chaise the rest of the way over the Gudbrandsdal and Romsdal valleys to Molde on the western coast, whence

* Norway Nights and Russian Days. By S. M. Henry Davis. Illustrated. Fords, Howard & Hulbert. \$1.25.

they took the steamer for the conventional trip to Trondhjem, Hammerfest, and the North Cape. Posting in Norway is a novel and delightful mode of travel. If you are alone you ride in a "kariol," a long-shafted, two-wheeled chaise without any top, yourself driving, with your post-boy mounted in a seat behind. If there are two or three of you, with a driver, you have a more capacious vehicle called a "trille." The facilities are furnished by the farmers to government order. Says Mrs. Davis:

Throughout our six days of posting we had nothing to say but praise—of men, women, and accommodations; for this is one of the very best posting routes in the country. . . . The stations, which are all farm-houses and bear the names of their owners, are from seven to ten miles apart. As we drive into the inclosure we address the first person we see with "*God morgen; var Saa god, Heste*" ("Good morning; if you please, horses."). . . . While the farmer or his boys are changing horses at the stations and a new *Skyds-gut*, or post-boy, takes his place on each vehicle, we enter the sitting-room; a pleasant mannered woman shows us the *Dag-bog*, or visitors' day-book, where we inscribe our names in obedience to required custom, also stating our destination and the number of horses we require. . . . Throughout this valley, which is the most comfortable part of Norway for posting, the farm-houses are perfectly clean, the sitting-rooms cheerful with pots of growing flowers. . . . We found the beds comfortable as to linen and eider-down pillows and *duvets* for cool nights; but they are decidedly Procrustean for long-limbed sleepers. The food, served on coarse white table linen woven by hand-loom in the family, is wholesome and palatable. Beef and mutton are scarcely known; but fish, generally trout fresh from the river, veal, chickens, game, ptarmigan and wood-grouse, dried reindeer tongues—delicate and savory—good coffee, milk, eggs, and certain excellent sweets form a *menu* that ought to satisfy any modern Lucullus. . . . The bread is of several sorts . . . and invariably the national *Fladbrod*, a round, very thin and crisp cake about the size of a large dinner-plate, stamped with tracery, and generally made of oat or rye meal. . . . Their tea is not the beverage that cheers. . . . Pancakes form the usual sweet dish. . . . The butter is tasteless and untempting. . . . The prices are very low; never more than forty cents, American currency, for dinner or supper; twenty cents for morning coffee, eggs, and bread.

Taking scenery, accommodations, and rates together, Mrs. Davis presents traveling in Norway in a very attractive light. The grandeur of the fiords, the pastoral beauty of the valleys, the amiability of the natives, the singular charm of the late and early twilight, the picturesque costumes of the people and their simple and often quaint manners, make up an almost perfect surrounding. Expenses by the way will average about \$5 a day.

We cannot accompany our excursionists step by step along the coast, nor pause with them at Trondhjem, or Tromsø, or Hammerfest, and can only indulge this glimpse over their shoulder of the swiftly passing scene at the North Cape, which they had come so far to see:

Standing there almost alone, with the silent helmsman at the unmoving wheel, and one or two spell-bound spectators, the poetry of the scene was irresistible. The sun, two and a half degrees above the northern horizon, with no pomp or panoply of cloud about him, cast a

dazzling sheen over the smooth reflecting waves. Fountains of spray from disporting whales glistened against the pale primrose sky. A single snowy bird skimmed over the surface, its wings tipped with gold as it flew beyond the sight. Far behind us were the dreary islands untenanted by humanity, all Europe and Asia, the emotions and pursuits of busy life, receding into shadowy indistinctness; in front lay the immeasurable sea, quivering in light till lost in indefinite distance. The stillness was almost appalling; not even a ripple broke upon our anchored ship. The light upon the sky and water was not the light of day, nor yet of night, but an ineffably tender blending of both in some divine alembic.

Sweden Mrs. Davis aptly characterizes as a "parenthesis between Norway and Russia," and it gets but a single chapter at her hands, most of which is devoted to Stockholm. From Stockholm the party crossed by steamer to Abo in Finland, thence to Helsingfors, and so on to St. Petersburg, of which city, with its quays, palaces, churches, cupolas, and watch-towers, she gives a vivid and satisfying description, and the book closes in fascinating Moscow, to whose sights there is no end.

YESTERDAYS WITH ACTORS.*

THIS is the first book to bear the imprint of Cupples & Hurd, the new Boston publishing house, of which Mr. Cupples, late of Cupples, Upham & Co., is the head. Its general appearance does great credit to them. Kate Reingolds, its author, now Mrs. Erving Winslow, was once the leading lady at the Boston Museum, and as such is probably best known, though of late, having retired from the stage, she has attracted some attention by her readings in various cities.

Mrs. Winslow's *debut* was made at Mr. John Rice's Theatre, in Chicago, in a small part, and she says: "For the sake of encouragement to others, let me say that my novitiate was an utter failure, most awkward, unpromising, and uninspired." However, after years of struggles, she made a place for herself in the profession, and at various times belonged to the companies of some of the best-known actors of the last decade.

The book consists largely of sketches, anecdotes, and reminiscences of various people, such as Charlotte Cushman, Edwin Forrest, John Brougham, Laura Keane, E. A. Sothorn, Agnes Robertson, William Warren, and many others whom she met during her long career before the public. Many of these sketches have appeared at intervals in the Boston *Sunday Herald*. Of the book she says in the introduction:

These then are only a few way-side notes, culled from a public career, which, by reason of its hard work, knew but little pleasure save the blessed one which bread-winners, toiling for those they love, alone can understand. As they are written so must they be read, as one would listen to a voice in the gloaming—not in the spirit of criticism, for that they are beneath it no one knows better than the story-teller. Lacking even a spice of gossip, these trifles may be

without flavor, but such as they are, *Nil nisi bonum*. Innocent and wholesome, it is hoped that they can be read by young eyes, and upon young ears fall harmless.

The illustrations consist of eight or ten full-page phototype plates, reproduced from old and unique photographs, and numerous vignettes interspersed throughout the text. The book is written in an easy, running style, and although there is nothing greatly valuable about it in the way of information, it will be found thoroughly readable by any one who ever goes to a theatre. A good index would add greatly to its usefulness.

A second edition has already been issued.

BOSWELL.

Boswell's early attempts in literature were not more foolish than his eccentricities in private life; and the most simple explanation of these absurdities is that they were the result of his passion for notoriety, and of his indifference, or blindness, to the ridiculous position in which this failing often placed him. It is, however, fair to state that there are other reasons which may account for some of the weak points in his character. His father and mother were cousins, and it is supposed that his mental peculiarities were partly due to the close relationship of his parents. But notwithstanding these peculiarities, or partly, perhaps, as Macaulay suggests, on account of them, he was the author of the biography on which the great essayists have exhausted all the language of eulogy; which has been reprinted in nearly every form and size; and of which the present is the third magnificent edition that has appeared within the last four years. But if, as Carlyle states, Boswell, "out of the fifteen millions that then lived and had bed and board in the British Islands, has provided us with a greater pleasure than any other individual," he himself found more pleasure in this world than most of his fifteen million contemporaries. His capacity for enjoyment was almost unbounded, and was increased by his exceeding good humor, which, Burke said, was so natural in him that he deserved no credit for it. There was hardly a desire in his life that was not fulfilled, or an ambition that was not realized. He managed even to find gratification from those sources which, to ordinary mortals, yield only pain and annoyance. He loved wine and he loved good fellowship, as he often confessed, and in those days there were many opportunities of indulging these tastes. On the morning after a night's carouse, when smarting from his over-indulgence, he felt immense pleasure in remorse and in his solemn vows of reformation; and a few hours later, after he had partly got over the effects of his debauch, he persuaded himself (to use his own words) that "his last night's riot was no more than such a social excess as may happen without much moral blame." When his health was seriously injured from a course of these drinking bouts he imagined himself the victim of hypochondria, and was conscious of a certain dignity in suffering from the same complaint as his "revered friend." Another strange feature of Boswell's character was his morbid love of being present at executions; and he probably attended at more of those disgusting scenes than any of his contemporaries, with the exception of the hangman and the ordinary of Newgate. He delighted in making the acquaintance of celebrated characters, and he had a keen appreciation of the charms of female society; and, in his intimacy with Mrs. Rudd, he was able to gratify both these desires at the same time. — *F. Grant in the London Academy*.

—The London *Punch* has reproduced its caricatures of political personages and events during Queen Victoria's reign in a form distinct by themselves. They make a diverting comment on this the last half-century of English history.

* *Yesterdays with Actors*. By Catherine Mary Reingolds-Winslow. Illustrated. Cupples & Hurd. \$2.00.

The Literary World.

BOSTON, JULY 23, 1887.

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I am bound by my own definition of criticism—a disinterested endeavor to learn and propagate the best that is known and thought in the world.
— MATTHEW ARNOLD.

. Mr. Howells, summering in a "long, low, rambling cottage on the sunset side" of Lake George, has received lately a visit from a correspondent of the New York *Tribune*, and has yielded to that inquisitor some particulars of his present employment, and of his current literary opinions. Mr. Howells, it seems, is now writing about four hours a day on a new novel which he has just begun, and which he hopes to have far enough along by October to be named. Its scene is a New England country town. Mr. Thomas Hardy, Mr. Howells thinks he may say, "is a great novelist;" Mr. Wm. Black he considers "able, skillful;" but "the Russian novelists lead the world." Tolstoi, he affirms, "occupies to all fiction the same relation that Shakespeare occupies to all drama." Next to Tolstoi in his estimate stands Turgénieff. These two men are enough to make Mr. Howells prepared to say that "the greatest writers of fiction that the world has produced are both Russians." Dickens was "a man of his times;" Zola is "natural and true, but he might better be more so;" Gogol comes "much closer to the high art of natural fiction than either Dickens or Balzac." And, finally:

A true arrangement of the literatures in which realism has obtained the supremacy over romance would place the Russian first; the French, by virtue of Zola's strength, second; the Spanish next; the Norwegian fourth, the Italian fifth, and the English last.

It is not to be supposed that Mr. Howells had any opportunity to revise the report of this interview, and it must therefore be read with caution; but there are in it some touches of manner and expression which those who know our brilliant American novelist himself will accept as internal evidence of its substantial truthfulness. Plainly enough Mr. Howells is a great admirer of his Russian co-laborers.

. Summer schools seem to be gaining in number, and therefore in popularity if not in usefulness. We have received the program of such a school of "History and Romance," at Deerfield, Mass., with sessions at intervals from July 13 to August 27. Among inviting instructors and subjects we notice that Mr. Cable reads on "Fiction as a Vehicle for Truth," Professor James K. Hosmer on "Sir Henry Vane," Mr. Winsor on "Benedict Arnold's Treason," Mr. N. H. Dole on "Russian Novelists and Count Tolstoi," Charles Dudley Warner on "Education," and Samuel A. Drake on "Folk-Lore." Four papers on Arthurian Romance by Miss E. L. Chase are promised for August. Deerfield is a delightful school-room for the studious consideration of such themes, and "romance" if not "history" will doubtless receive some practical illustrations between school hours.

. The Concord School of Philosophy opened its ninth year's sessions last week, with an attendance fully up to the highest mark in numbers

and representing a wide stretch of the country outside of New England. The men are in a majority. Among the ladies present was Mrs. Emerson. Mr. W. T. Harris opened the consideration of Aristotle and his work with a paper on his "Doctrine of Reason," and Professor Davidson spoke the first evening on "The Poetics of Aristotle in its Application to the Drama." The general subject was continued on the following days, until it gave place to papers on "Greek Education up to Aristotle," by Professor Davidson, on "the Divine Nemesis in the Greek Drama and in Shakespeare," by Dr. Edward Montgomery of Texas, and on "Marlow and his Successors," by Mr. Sanborn. On Saturday Dr. A. P. Peabody led the assembly back to "The Ethics of Aristotle."

. There has recently died in England a gentleman of remarkable personal history for his combination of rare physical and intellectual powers. This was Mr. Theodore Walrond, whom the *Spectator* characterizes as the best "all-round" man of his time. At Rugby he carried away all honors, both of school-room and play-ground, and at sixteen he was "Captain of the school," the youngest boy who had ever held that proud post. He was in it when Arnold died. Whether at study or at sport he seemed to do everything with equal and astonishing ease. At Oxford it was the same story as at Rugby: first at his books, first at the oar, first among his comrades at every point. He was Stanley's and Clough's and Congreve's nearest friend. Having sailed in safety through the Tractarian seas, he first went back to Rugby as an assistant master, then returned to Balliol as fellow and tutor, and in 1856 was appointed examiner to the Civil Service Commission, with which he remained connected in one higher capacity after another until his death. He was an intimate companion all his life of Dean Stanley, and was engaged on his biography, for which he had collected all materials.

COMPOSITE PORTRAITS.

SINCE speaking briefly in its last issue of a volume of memorial tributes to Henry Ward Beecher, the *Literary World* happened to be lounging in the public square of one of our university towns, and saw in a shop window a picture which curiously enough brought that book back to mind, and in connection with it awakened a train of thought which we will venture to share with the reader. This picture was a "composite photograph," so called, of a recently graduated college class, combining into one physiognomy the lineaments of a hundred and fifty different young men. In making a "composite photograph," as we understand, separate negatives upon a uniform scale and in a uniform position are made of all the different sitters, and for printing are placed in a swinging frame something like a pendulum, which restricts the exposure of each negative of the set to its fractional proportion only of the time needed for the exposure of a single negative. The result of this process, which we fear we have not made wholly plain, is to

impart to the sensitized paper a series of impressions which overlay and blend into each other, until a portrait is produced in which every individual countenance is subdued by the individuality of all the others, and a general average obtained which approaches almost to an ideal.

There is something extremely curious, even unreal, in such a composite portrait. It seems to be a representative portrait of humanity at large, rather than of a single person. There is a hazy indistinctness of outline, a softening of feature, an obliteration of physical idiosyncrasy, a conglomeration of many into one, a production of a typical face which gathers up into itself what is best and poorest, strongest and weakest, in many score of faces, and presents to you not a college *class* but a college *man*.

Is it not by an analogous process that we obtain the most ample and most nearly complete conception of any personal life and character? Take, for example, these hundred different impressions of Henry Ward Beecher—a good subject, certainly—as collected and arranged by Mr. Bok, and combine them so far as possible into a single portrait; the process may be somewhat mechanical, but after all there is a curious effect produced by it, and as, closing the eyes, we stand in imagination before this many-sided man, as his many sides are presented one after another by different people occupying different points of view, the image takes on an ideality which becomes really striking. To illustrate we cull at random and bring together below a few of those varying impressions of Mr. Beecher to which leading men here testify:

Murat Halstead: "One of the master workmen of the world."

Lyman Abbott: "Most Titanesque to those who knew him most intimately."

Dr. W. A. Hammond: "One of those few great men whose minds have no element of mysteriousness about them."

Dr. Bartol: "I call him phenomenal rather than great."

Professor Hitchcock: "An American through and through."

Dr. Gladden: "With him patriotism was religion."

O. B. Frothingham: "A forward-looking man, expectant, sanguine, believing."

Edward Eggleston: "A tree of vigorous growth and burst the bark on all sides."

Admiral Porter: "I could compare him only to the mighty falls of Niagara."

Robert Collyer: "His mind was like fine wheat."

Dr. Schaff: "His mind was a flower garden in perpetual bloom."

Charles Dudley Warner: "It seemed as if you could see his mind flash."

Dr. Holm es: "Sometimes uncomfortably hot to meddle with."

Gen. Sherman: "More like an army comrade than a minister of the Gospel."

Geo. Wm. Curtis: "Touching ordinary human life at every point."

Geo. W. Childs: "His abounding physical health and his joyousness of nature."

What an all-round figure emerges when these views have been fairly fused in the

mind! The process is not, of course, precisely parallel to that by which the composite photograph is obtained; for that is the commingling of many individualities into one; and here we have only the commingling of many different respects of the same individuality. But this is and must be the condition of the surest and most faithful conceptions of personality.

The historical portrait, to be good and true, must be a composite portrait. No one painter can give us that adequate presentment of his subject which will be accepted as final. England has its point of view towards Napoleon, and the English impression of Napoleon has been forced into history as accurate and just, whereas it is but one impression, and needs supplementing or abridgment by union with others. What is true as to historical characters, strictly so called, is still more strikingly true with respect to great names and great works in literature. This is the final function and the widest field of literary criticism, to collect and fuse into unity a variety of judgments, any one of which alone would be partial, imperfect, and misleading. For this reason no one judgment of book or author can be adopted as conclusive, any more than any one critic can be accepted as infallible. Every individuality has limitations based on the finiteness of the human mind, the infirmity of the human powers. This is the use of individuality, that one combines with others into largeness and fullness of effect not otherwise attainable. It is good that we are made to differ in opinion, as well as in other ways, for out of these very differences grow a loftier unity and a more effective force than would otherwise be possible. He is the best critic who can receive and unify the largest number of impressions into one composite view, and he is the best user of critics who can dissolve and mix the views of the many into a comprehensive and homogeneous summary of all.

TWO OPINIONS OF TOLSTOI

From Mr. Maurice Thompson's Address before the American Association of Writers at Indianapolis.

Just the other day Mr. Howells informed the world that Tolstoi, a Russian socialistic "crank," is "incomparably the greatest novelist that ever lived." Now, Mr. Howells has the right to believe this and say so, but at the root of this astounding declaration lies the fact that Tolstoi is a rich man who prefers to live in brutal vulgarity; a man who pretends to hate riches, but who clings to all his cash; a heartless theorist, who sends his daughters to work in the harvest fields with brutal peasants, who pretends to believe that no evil should be forcibly resisted; who makes a pretense of shoemaking in order to attract attention to himself; who dresses like a clown for the same purpose, and who writes novels as dirty and obscene as the worst part of Walt Whitman's *Leaves of Grass*,

*From Mr. Howells's Introduction to Tolstoi's *Sebastopol*. [Harper & Brothers.]*

I do not know how it is with others to whom these books of Tolstoi's have come, but for my own part I cannot think of them as literature in the artistic sense at all. Some people complain to me, when I praise them, that they are too long, too diffuse, too confused, that the characters' names are hard to pronounce, and that the life they portray is very sad and not amusing. In the presence of these criticisms I can only say that I find them nothing of the kind, but that each history of Tolstoi's is as clear, as orderly, as brief, as something I have lived through myself; as for the names, they are necessarily Russian. It is when some one tells me they are "pessimistic" that I reply despair. I have always supposed pessimism to be the doctrine of the prevalence of evil, and these books perpet-

ually teach me that the good prevails, and always will prevail whenever men put self aside, and strive simply and humbly to be good. We are all so besotted with dreams and vanities that we have come to think that the right will accomplish itself spectacularly, splendidly; but Tolstoi makes us know that it never can do so. He teaches such of us as will hear him that the Right is the sum of each man's poor little personal effort to do right, and that the success of this effort means daily, hourly self-renunciation, self-abasement, the sinking of one's pride in absolute squalor before duty. This is not pleasant; the heroic ideal of righteousness is more picturesque, more attractive; but is this not the truth? Let any one try, and see! I cannot think of any service which imaginative literature has done the race so great as that which Tolstoi has done in his conception of Karenin at that crucial moment when the cruelly outraged man sees that he cannot be good with dignity. This leaves all tricks of fancy, all effects of art, immeasurably behind.

FROM some acquaintance with the writings of Count Tolstoi we are led to think that Mr. Howells's opinion of them comes much nearer to the truth than Mr. Maurice Thompson's, both above quoted. The obvious difference in temper of these two judges is not more clearly in Mr. Howells's favor than are the facts of the case. We should be very sorry to have Mr. Thompson's portrait of Tolstoi accepted as correct, or his version of Tolstoi's method and motive of life pass into currency as historical. Mr. Howells, it seems to us, is not only far more charitable in his interpretation of this great Russian novelist's character and the construction he puts upon his work; he is at the same time far more penetrating and sympathetic therein. Mr. Thompson stands outside of Tolstoi, and sees nothing but the externals of his life and performance; Mr. Howells has boldly, intuitively, entered within the man's soul and possessed himself of the mind that is in him. Mr. Howells has written nothing lately that we thank him more for than this swift, sure, settling statement of the secret of Tolstoi.

Nobody pretends that Tolstoi is American. If he were he would not be Tolstoi. He is Russian. Russian is not and never can be American. The standards that obtain in the land of cossacks and serfs cannot match the standards that have been established with us. In some respects it is well that they cannot. The natural is always better than the artificial.

We find it impossible to read Tolstoi without conviction of his utter sincerity; and the reality and meaning of his religious experience we have never seen any reason to question. How any one can turn the pages of his *Sebastopol*, or of his contemporaneous volume of sketches entitled *Ivan Ilyitch*, and not surrender totally to the intellectual power, the moral majesty, the thoroughly Christian feeling behind them, we do not understand. As Mr. Howells finely says in

another part of this preface which we have not quoted: "If you have ears to hear or eyes to see, listen and look, and you will have the sense of inexhaustible significance."

AMERICAN DIALECT.

MR. MAURICE THOMPSON'S address at Indianapolis the other day, before the "American Association of Writers," from which we have made one quotation elsewhere in reference to Tolstoi, contained also the following remarks upon dialect literature:

Have you noted the fact that at least four fifths of the short stories published in our first-class magazines and periodicals are dialect stories? If you have not, go to the bound volumes of the magazines and to your newspaper files and you will note it, for it is a fact. Now, what is the meaning of this? Is it American taste making a constant and irresistible demand for such jargon, or is it a reflex of the foreign estimate of Americanism? If you will consult the *Encyclopedia Britannica* you will be informed in one breath how great a writer and how eminently American Mr. Lowell is, and in the next breath you will be told that a poem beginning "Under the yaller pines I house" is one of his poetical masterpieces. As an American I resent being told that we are a people whose classical literature is best represented by the "Biglow Papers" and "Major Jones's Courtship," because it is not true. As a Western man I deny with vehemence that Mr. Howe's "Story of a Country Town" truly represents Western life and character. As one reared in the South, I declare to you that the Southern people are not a set of Chilhowee dialect drivers, nor are the creoles the best representatives of American life in the Gulf States. You will understand—you shall understand—that I am not flinging stones at our dialect writers. I bear positive testimony to their great genius—I praise them sincerely; but I refuse to admit that so-called dialect literature is of a high order, no matter what genius may do for it, and I will not accept it as the true note, or as the highest reach of the American strain in literary art.

As regards an undue proportion of dialect literature in the magazines we are inclined to think that Mr. Thompson may be accurate in his statement, though at first it seems a little extravagant. We have not the files of all the magazines at hand at this moment of writing, but the last seven numbers of one of them happen to be on our table, and turning to these we find that of the seven "short stories" in these seven numbers, five are dialect stories. What is true in the case of this magazine is not unlikely to be true of others.

The fondness for dialect in fiction probably grows out of a taste for the picturesque in character and scenery and life with which dialect is associated, and out of a feeling that well-simulated dialect contributes to that "discovery of life" which Mr. Gilder defines realism as being; while at the same time it furnishes more "local color" to description and romance than almost anything else. No picture of representative American scenery can compare in power to arrest attention with a report of a representative American dialogue, and nobody can deny that the negroes and the "crackers" and the "Yanks" have furnished that dialogue in the past, whatever may prove to be the case in the future. This is owing to the fact that

the average mind is always more intensely interested by the human element in nature than by nature itself—meaning here by nature the world of sea and land, of mountain and forest and river.

Nevertheless the foremost American authors, while they have made the most of the human element, have not found it necessary to import dialect into their pages. Lowell has, and as Mr. Thompson points out, famously so; Dr. Holmes has a little; but Hawthorne and Bryant, Emerson, Longfellow and Whittier not at all. The soundness of Mr. Thompson's criticism in the abstract may be discerned in the mental revolt which most of us would feel at any association of dialect with these great and shining names.

Who are, or have been, our leading American dialect writers, besides Lowell and Holmes? Mrs. Stowe would naturally be mentioned early, Rose Terry Cooke, Miss Phelps, Miss Murfree, and Sophie May; Bret Harte, John Hay, and Edward Eggleston; Wm. M. Baker, if we remember aright, and George W. Cable; Joel Chandler Harris and Richard M. Johnston; and in a lower group by themselves, "Artemus Ward," "Josh Billings," "Petroleum V. Nasby," "Orpheus C. Kerr," and "Mark Twain," all of whom we will name by their pseudonyms only, and whose proper place as dialect writers may not be conceded by every reader without a question.

Now we think that all candid students of American literature would say that to cut out of it the dialect contributions of Mrs. Stowe, Miss Murfree, Bret Harte, Mr. Cable, and Mr. Harris, not to mention others, would be to leave a wide vacancy. The thick-lipped negro, the oily creole, the nasal New Englander, the lanky mountaineer, have been integral factors in the development of American life; they are a part of the soil, and a true literature of the soil cannot do without them. The soil is changing, it is true, and as it changes the literature will change with it. But the dialect of these classes is as integral a part of our literature as the log cabin is of our landscape or the miner an indelible figure in our history.

SCHURZ'S LIFE OF CLAY.*

MR. CARL SCHURZ as a true German could not limit his biography of the famous Kentuckian to the one volume which has sufficed for the other American statesmen thus far treated in the series. German authors are nothing if not voluminous. But Mr. Schurz, with all the Teutonic virtues of thoroughness and comprehensiveness, is also master of an English style which few of our writers to the manner born can rival for strength and picturesqueness, and to which we know of no equal among his countrymen who write our language. This life of Henry

Clay is really a narrative of the development of American politics during the fifty years covered by his career, and we should be sorry if a line of it had been left unwritten. Throughout the whole story we feel ourselves instructed and led by a mind of rare breadth of view and uncommon judicial spirit.

In comparison with even the best of the previous volumes of the series, we notice at once the advantage in dealing with public questions which Mr. Schurz's own experience in the Senate and the Cabinet has given him. Henry Clay's long public life was concerned with all the problems of our nation's destiny for half a century. His first effort as a politician was on the side of those endeavoring to rid Kentucky of slavery in the last years of the last century, and his final exertions went to renew the fruitless series of compromises which had recurred from time to time in the irrepressible conflict between slavery and free labor. In questions of internal improvements, banks, and tariffs, Clay was ever prominent. A perennial candidate for the Presidency, he learned the bitter lesson of defeat when his party was weak, and the still more bitter lesson of the availability of mediocrity when his party was strong. Through all these experiences of statesmanship and partisan politics Mr. Schurz traces the great Kentucky orator with an admiring but discerning eye, marking his defects of education and of mind, his defections from integrity under the fascination of the envied White House, but ever honoring his substantial truth, his sound American instincts, and his manly heart. Clay had "a larger share in national legislation than any other contemporary statesman," but he "might have avoided grave errors as a statesman had his early training been such as to form his mind for more thorough thinking.

Mr. Schurz never stands before his subject in a censorious spirit. Clay's winning personality has conquered him, as it has conquered all previous biographers, only we have here no blind eulogy, but a true portrait of the great man on all sides as he was. We should like to quote one or two of the admirable characterizations of the prominent Americans of the first half of this century with which these pages abound, but space forbids our more than mentioning those of J. Q. Adams, and President Jackson, Clay's implacable and too successful enemy, as especially felicitous. Clay himself was so various a man that several columns of Mr. Schurz's finely discriminating judgments would be needed to set him forth. "His oft-quoted word that he would 'rather be right than be President' was spoken at a time when he was more desirous of being President than sure of being right." But "whatever Clay's weaknesses of character and errors in statesmanship may have been, almost everything he said or did was illumined by a grand conception of the des-

tinies of his country, a glowing national spirit, a lofty patriotism. . . . It was a just judgment which he pronounced on himself when he wrote, 'If any one desires to know the leading and paramount object of my public life, the preservation of the Union will furnish him the key.' " A better introduction to the knowledge of American history from 1800 to 1850 than these two fascinating volumes it has not been our fortune to have read.

TOLSTOI'S SEBASTOPOL.*

THE works of Tolstoi come thick and fast. This makes the second this week. Let them come, great, solid, masterful works that they are, alive with a tremendous vitality, aglow with the heat of a soul kindled by the divine fire!

On the whole we think we prefer that Tolstoi should come to us by way of France rather than direct from Russia. There is something Kamschatkan, jargon-like, about him in the latter case; in the former he is softened, polished, refined a little. Just a little; his native strength and vigor are unabated.

The history of the Crimean War has been written by Kinglake; what we have in Tolstoi's *Sebastopol* is a picture of it; a series of pictures, three, taken respectively in December, 1854, and in May and August, 1855; the first just after the bloody battles of Balaclava and Inkermann, the second just after the terrible first assault on the Malakoff and the Redan, the third at the time of the fall of the famous fortress by the capture of the Malakoff mamelon. Anybody who has visited one of those popular war cycloramas of the day which are planted in our large cities, "The Battle of Gettysburg" in Boston, for example, or "Lookout Mountain" in Kansas City, will understand what this book is like when we say that its words place the reader in the midst—in the very midst—of the Russian bomb-proofs at Sebastopol during the hottest days of siege. The first scene is a picture simply; in the second we follow the daily fortunes of an officer, and some dramatic action with dialogue is introduced; in the third we have the sensations of a youthful ensign, assigned to duty for the first time, receiving his baptism of fire, and falling tragically in the fight. The extract which follows is from the second of these divisions, and illustrates not only the vividness of the battle painting, but the wonderful analysis of human emotions which marks all Tolstoi's writings:

We left Praskoukine coming back with Mikhailoff. He reached a less exposed place and began to breathe again, when he perceived, on turning around, the sudden light of a flash. The sentinel shouted, "Mor—tar!" And one of the soldiers who followed added, "It is

*American Statesmen. Life of Henry Clay, by Carl Schurz. In two volumes. Houghton, Mifflin & Co. \$2.50.

*Sebastopol. By Count Leo Tolstoi. Tr. from the French by Frank D. Millet. With Introduction by W. D. Howells. Harper & Brothers. 75c.

coming straight into the bastion!" Mikhailoff looked. The luminous point of the bomb-shell seemed to stop directly over his head, exactly the moment when it was impossible to tell what direction it was going to take. That was for the space of a second. Suddenly, redoubling its speed, the projectile came nearer and nearer. The sparks of the fuse could be seen flying out, the dismal hissing was plainly audible. It was going to drop right in the midst of the battalion. "To earth!" shouted a voice. Mikhailoff and Praskoukine obeyed. The latter, with shut eyes, heard the shell fall somewhere on the hard earth very near him. A second, which appeared to him an hour, passed, and the shell did not burst. Praskoukine was frightened; then he asked himself what cause he had for fear. Perhaps it had fallen farther away, and he wrongly imagined that he heard the fuse hissing near him. Opening his eyes, he was satisfied to see Mikhailoff stretched motionless at his feet; but at the same time he perceived, a yard off, the lighted fuse of the shell spinning around like a top. A glacial terror, which stifled every thought, every sentiment, took possession of his soul. He hid his face in his hands. Another second passed, during which a whole world of thoughts, of hopes, of sensations, and of souvenirs passed through his mind. "Whom will it kill? Me or Mikhailoff, or indeed both of us together? If it is I, where will it hit me? If in the head, it will be all over; if on the foot, they will cut it off; then I shall insist that they give me chloroform, and I may get well. Perhaps Mikhailoff alone will be killed, and later I will tell how we were close together, and how I was covered with his blood. No, no! it is nearer me—it will be I!" Then he remembered the twelve rubles he owed Mikhailoff, and another debt left at Petersburg, which ought to have been paid long ago. A Bohemian air that he sang the evening before came to his mind. He also saw in his imagination the lady he was in love with in her lilac trimmed bonnet; the man who had insulted him five years before, and whom he had never taken vengeance on. But in the midst of these and many other souvenirs the present feeling—the expectation of death—did not leave him. "Perhaps it isn't going to explode!" he thought, and was on the point of opening his eyes with desperate boldness. But at this instant a red fire struck his eyeballs through the closed lids, something hit him in the middle of the chest with a terrible crash. He ran forward at random, entangled his feet in his sword, stumbled, and fell on his side. "God be praised, I am only bruised." This was his first thought, and he wanted to feel of his breast, but his hands seemed as if they were tied. A vise gripped his head, soldiers ran before his eyes, and he mechanically counted them: "One, two, three soldiers, and, besides, an officer who is losing his cloak!" A new light flashed: he wondered what had fired. Was it a mortar or a cannon? Doubtless a cannon. Another shot, more soldiers—five, six, seven. They passed in front of him, and suddenly he became terribly afraid of being crushed by them. He wanted to cry out, to say that he was bruised, but his lips were dry, his tongue was glued to the roof of his mouth. He had a burning thirst. He felt that his breast was damp, and the sensation of this moisture made him think of water. . . . He would have liked to drink that which drenched him. "I must have knocked the skin off in falling," he said to himself, more and more frightened at the idea of being crushed by the soldiers who were running in crowds before him. He tried again to cry out, "Take me!" But instead of that he uttered a groan so terrible that he was frightened at it himself. Then red sparks danced before his eyes; it seemed as if the soldiers were piling stones on him. The sparks danced more rapidly, the stones piled on him stifled him more and more. He stretched himself out, he ceased to see, to hear, to think, to feel. He had been killed instantly by a piece of shell striking him full in the breast.

Tolstoï served in the Crimean War. He must have witnessed these scenes with his own eyes. The tenacity of his recollection

of details is only equaled by the minuteness of his touch in delineation. His aim is manifest: to depict the horrors—the brutal, bloody, sickening, hardening horrors—of war. But he does it without one word of bitterness, without one gesture of reproach.

"Look! czars, premiers, diplomats, statesmen," he says in effect, "this is War! I simply draw the picture created by your ambitions, prides, jealousies, and selfishnesses, precisely as it is, and ask you just to pause still and look upon it. If you will do so deliberately, reflectively, I am content. I leave you to your own convictions."

JAPAN IN THE LIGHT OF AINO STUDIES.*

THE merit of novelty, at least in Western eyes, is prominent in a volume printed at the "Japan Mail" office, in Yokohama, published by the Imperial University of this wonderful land of the East, as No. 1 of the *Memoirs of the Literature College*, in the year 1887 (20th year of Meiji), and prefaced with words of thanks to Marquis Tokugana, Marquis Matsumae, and Mr. Nagata Hosei. But other and higher merits of solid interest, excellent arrangement, and literary ability in the presentation of the curious matter of the book, are at once perceived in the work of the Professor of Japanese and Philology, while the Grammar by Mr. Batchelor of the Church Missionary Society and the Bibliography are plainly the work of exact scholars.

"Ainu" (man) is the name by which the Ainos (in the English form of the word) denote themselves. They are the dying remnant of a hairy people who are now confined to the island of Yezo, just north of Nippon (or Japan proper). Prof. Chamberlain, from the evidence of Ainu place-names scattered over the Archipelago, concludes that the Ainos were everywhere the predecessors of the Japanese. Like our Indians, they are being pressed back by civilization, and will probably become extinct much sooner. It is high time, after all the works which have been written referring to this doomed race, that their language should be scientifically analyzed and their folk-lore recorded, "for soon there will be nothing left." To such an investigation of this "curio," for the philologist and the ethnologist, this handsome volume is devoted. The language Prof. Chamberlain, siding with Von Schrenck, regards as one altogether isolated at the present day, and as regards its possible relations to the Aryan family he is skeptical.

The folk-lore and the religious traditions of the Ainos are nowhere recorded in books; they have been gathered with due precaution from the mouths of the simple and comparatively stupid natives now living. The Japan-

*The Language, Mythology, and Geographical Nomenclature of Japan Viewed in the Light of Ainu Studies, by B. H. Chamberlain, including "An Ainu Grammar" by John Batchelor, and a Catalogue of Books relating to Yezo and the Ainos. Published by the Imperial University, Tôkyô.

ese and the Aino myths are here printed in parallel columns for comparison, the juxtaposition making forcibly apparent the low grade of culture at which the Ainos stand. They account, for instance, for the fact that they are hairy but tailless, by tracing their origin as a race to a beautiful Japanese girl cast on their shore of Yezo, and wedded to a dog, which had assumed human shape. The child of the pair had a tail; after consultation this tail was cut off without pain to the child, and his descendants, the Ainos, owe their exemption from tails to this primitive surgery! Such is the naïve Darwinism of Aino-land. Our ubiquitous friend Rip Van Winkle reappears in the traditions of this curious people, as well as an Isle of Women; but the moral element is conspicuous for its absence. There is much in this scholarly volume of interest to the student of folk-lore and comparative religion, but the ideas veiled in the traditions and myths are extremely childlike. The Ainos have made no deep mark on the history of any other people, not even that of the Japanese. An isolated race, their existence "has been as aimless, as fruitless as is the perpetual dashing of the breakers on the shore of Horobetsu. It leaves behind it nothing save a few names."

A TRAGIC MYSTERY.*

THIS is the first of a series of stories of crime and detection in which it is understood that Mr. Julian Hawthorne will work up materials furnished by a New York Inspector of Police. This is the proper way to produce such stories. "Detective stories," so called, are too often concocted out of the imagination of the author, and as a result their parts do not always "hang well together." We have had some ambitious attempts of this kind within recent years, which by reason of clumsiness of plot or artificiality of style have approached perilously near failure. The secret of Poe's success in such a tale as "The Murder in the Rue Morgue," and of Gaboriau, his true yoke-fellow in the same field of composition, lies in the extreme naturalness of place and incident down to the minutest detail, in the clockwork-like precision with which the pieces fit into each other, in the art which conceals art, and in the general ability, that rarest of literary talents, of making the sheerest fiction sound like the baldest fact.

It would be too much to say that Mr. Hawthorne in his present story of *A Tragic Mystery* has equaled Gaboriau or neared Poe, but it is not too much to say that excepting in two respects he has written the best detective story which the American press has published, within our knowledge, for many years. Of these two exceptions one is the title, which is commonplace and

*A Tragic Mystery. From the Diary of Inspector Byrnes. By Julian Hawthorne. Cassell & Co. \$1.00.

feeble, whereas the title of a book of this character should be something concrete and startling in itself. The other exception is the episode introduced in the 15th and 16th chapters, particularly the 16th, which marks a decided drop in the dignity and otherwise good tone of the book, a moral sag, so to speak, which is a serious objection to the story's going into the hands of pure-minded young people. The reader is here introduced to and detained in the company of a very low set of both sexes, and is even obliged to spend some hours in the chamber of an abandoned woman and her would-be "pal," amidst surroundings and suggestions that are anything but pleasant or edifying.

With this exception, and it is of a sort that must modify our judgment materially, the book is capital, apparently founded on facts or on a study of facts, extremely ingenious in its management of a complicated mystery, and tracing the unraveling of it in a masterly way. The descriptive passages are vivid and thrilling; the dialogue has the accents of real life; scarcely ever is a false note struck in the language of either prisoner or police; the story begins quietly and moves easily and steadily forward, enchain- ing interest at once, soon becoming absorb- ing, and baffling the curiosity most success- fully until the sudden separation of what was supposed to be one strand into two strands, discloses the truth, the suspected are cleared and the guilty secured.

It would spoil the story for those who will read it to tell it here. We will only say that it turns on the murder of a Frenchman who kept a wine shop on East 26th street, in New York City, and involves a gentleman and his wife of good standing, who barely escape entanglement in a net of ugly circum- stantial evidence.

MINOR FICTION.

The House of the Musician. By Virginia W. Johnson. [Ticknor & Co. Paper series. 50c.] We cannot give so high a rank to *The House of the Musician* as to that other almost perfect story by the same author, *The Neptune Vase*, but it is entitled to praise. It may be described as a quietly powerful study of a Venetian interior. The "house of the musician," a typical old dwelling in the city of the lagoons, is finely de- scribed. Here live two beautiful sisters, Marina and Bianca, orphans, with their nurse Gesualda. Young Gerard Grootz, who has come to Venice from the North to study art, becomes a tenant of Marina and Bianca; Marina becomes his model, Bianca his sweetheart, and romance deepens into tragedy when Marina, maddened by dis- appointed love, first for a faithless captain and then for Gerard, takes her own life and attempts her sister's. The suicide of the father is an earlier incident of the story, lending to it some circumstantial features which have to do with the later development. The old Jew usurer, who lives opposite and becomes the creditor of Leonardo Bardi's daughters, is

a picturesque accessory figure, and more so even is the quaint dwarf Pippo, who with his alacrity, sharpness, and performing birds, is per- haps the most striking character in the book. Its colorings are sadder, darker, and rich, like a paneled and wainscotted drawing-room of old time. The story moves by description more than by dialogue, is written out of free and familiar converse with Venetian history, scenery, and tradition, and is well written. Its warmth is carefully restrained from anything like sensuous- ness; its intellectual and artistic power is marked; its materials are highly dramatic; its lack is urgency and fire.

The Crusade of the Excelsior. By Bret Harte. [Houghton, Mifflin & Co. \$1.25.] We should be glad to be able to say of a new story by Bret Harte that it was interesting in subject, entertain- ing by its novelty, striking in incident and char- acter, genuinely dramatic in action, charged with fine feeling, and shaped by a truly artistic design; but we cannot say all this of *The Crusade of the Excelsior*, which shines however with the luster of its author's name. The scene is Lower Califor- nia; the historic thread a filibustering expedition thirty years ago; the characters a ship's company of passengers involuntarily set ashore at an old mission and established there in temporary exile. The oily and grandiloquent Señor Per- kins, the drunken Captain Bunker, and a dis- reputable variety actress from San Francisco with many lovers lend melodramatic colors to the piece. The most picturesque and pleasing character is the Padre Esteban, one of those figures whom Mr. Harte can sketch with sin- gular truthfulness and effect. Acquaintance with him is a privilege.

Allan Quatermain. By H. Rider Haggard. [Harper & Brothers. Cloth, 75c. Do., Do., paper, 25c. Do., Do., Rand, McNally & Co., paper, 25c.] This is a "dime novel," pure and simple, if Mr. Haggard did write it, only it is written with more talent than the average blood- and-thunder romance of its class. Let loose a man of lively imagination in Central Africa and there is no telling what he will not produce, especially if he has had some previous practice in preparing literary extravaganzas. Anything more wildly improbable or absurdly grotesque than this story it would be hard to conceive of. Invention there is in it—nothing else, in fact, and incident of the most ghastly description. Quatermain is one of a party of Englishmen who set out for the interior of Africa to discover a fabulous tribe of whites who are said to inhabit an inaccessible region. They are piloted and championed on this expedition by a gigantic Zulu who performs prodigies of valor in the various situations in which the party are placed. At one time they have a battle with the terrible Masai, in order to recover a little daughter of a mission- ary whom the savages have captured, and having in due course slain their 250 victims, take a bath and sit down to tea and toast as if at home in Eng- land. At another time, while crossing a lake, their boat is sucked into an underground river, and after being nearly crushed to death by the overhanging rocks, the party are nearly burned to death by a jet of natural gas before which the flames of Pittsburg pale, and then are nearly gnawed to death by an army of monstrous crabs which attack them at lunch time. In course of time they find the mysterious white folks' coun- try and enter their capital city, Milosis, which is

a marvel of splendor, and are duly presented to the sister queens, Nyleptha and Sorais. Nylep- tha and one of the English visitors, Sir Henry Curtis, proceed to fall in love, and after a proper term of courtship are married, first by the high priest of the country and then according to the Book of Common Prayer! Sorais, fired by jeal- ousy, heads an insurrection against her sister; civil war ensues, and a gory battle is fought, in which the giant Zulu performs new exploits but receives his death blow, and out of which Sir Henry and Lady Curtis—if it be proper to term her so—secure their throne in peace. These are the outlines of this precious successor to *Jess, She, and King Solomon's Mines*. It is a great pity that a flood of this sort of writing seems to have set in. There is no good in it for anybody, though we suppose the boys who get hold of it will devour it.

The Monk's Wedding. By Conrad Ferdinand Meyer. [Cupples & Hurd. \$1.25.] There is nothing on the title-page of this book to indicate that it is a translation from the German by Miss Sarah Adams, which it is understood to be. The story is a bit of Paduan romance purport- ing to be told by Dante to a fireside group of com- panions. The monk, under dispensation from his vows, becomes betrothed to one lady whom he does not love, and marries another whom he does love. His bride is assassinated by her rival, and the monk is slain in an attempt to avenge her, and with this two-fold tragedy the tale ends. The stone beneath which the lovers sleep bears this inscription: "Hic jacet mona- chus Astorre cum uxore Antiope. Sepeliebat Azzolinus," meaning: "Here lies the monk Astorre with his wife Antiope. Ezzelin buried them."

Bar Harbor Days. By Mrs. Burton Harrison. Illustrations by Fenn and Hyde. [Harper & Brothers. \$1.25.] The ingredients of this book are excellent; the form in which they are served up is fanciful. Mount Desert and the summer pleasure life there furnish a rich and juicy sub- ject; the fourteen wood-cuts which are employed to help illustrate it are dainty and delightful examples of the artist's and engraver's art; Mrs. Harrison's descriptions of this picturesque and popular island are effective; but the story, for it is a story, purports to be told by a pet dog! It is the dog who gives the account of what he saw and heard, the society, the fashion, the flirtations, the scenery, the excursions, the match- making, and the loving. This is unnatural, and throws an air of unreality over the whole. If the composition is intended to please children, that intention must modify the verdict to some extent; otherwise it seems to us that Mrs. Har- rison might have chosen a happier form in which to present her observations.

PASSING MENTION.

Funk & Wagnalls have taken hold of Dr. James M. Ludlow's last year's historical novel, *The Captain of the Janisaries*, and by means of a new impression will give its circulation a new impulse. A review of it *in extenso* may be found on p. 234 of our last volume.

Pocket Maps of Georgia and Kentucky, Wyo- ming, New Hampshire, and South Carolina, have been added to Rand, McNally & Co.'s "Shippers' Series" since our last issue.

The J. B. Lippincott Company are putting

some of their works of standard fiction into a monthly serial of "Select Novels." Mrs. Wister's translation of E. Marlitt's *The Old Mam'-selle's Secret* appears under date of July 1. These editions are from the existing plates, in paper covers, at 25c. each.

Ticknor & Co. have published in an antique bijou sort of dress Mr. E. L. Bynner's story of *Penelope's Suitors*, written in colonial style, and already in favor through the magazines. [50c.]

The Extracts from *Pepys's Diary* published by Cassell & Co., as No. 74, Vol. II, of their paper-covered "National Library," relate to the years made memorable by the Great Plague and the Great Fire in London. [10c.]

MINOR NOTICES.

Yachts and Yachting. By Captain R. F. Coffin and others. Illustrated. [Cassell & Co. \$1.50.]

Cassell & Co. here publish in handsome book form those interesting papers by Captain Coffin on the history of American yachting, which for the last year or so have been appearing in the magazine called *Outing*. The papers, with an article on the "Mayflower"—"Galatea" races, by Charles E. Clay, one on "American Steam Yachting," by Edward S. Jaffray, and one on "British Yachting," by C. J. C. McAlister, make a large 8vo volume of about 160 pages. The illustrations, and there are one or more on nearly every page, are by Fred. S. Cozzens, and are for the most part very spirited and remarkably correct, as well as beautifully drawn, views of the most famous yachts, from 1857, when the first real yacht club in this country was formed, to the end of the year 1885. We are surprised that but a very few lines are given to the "Puritan"—"Genesta" races, and that in his drawings Mr. Cozzens absolutely ignores the "Puritan." There is a very neat and original design on the cover, and the book should find its way into every yachtsman's library; for aside from the value and interest of the numerous illustrations, we believe it is the only source from which one can derive a complete account, and in almost every case, with the correct "time," of all the important matches and races in the history of American yachting. The book has a table of contents and an alphabetically arranged list of illustrations, but one misses a good index.

PERIODICALS.

Another Englishwoman—this time Mrs. Campbell-Praed—furnishes "Some American Impressions" in the July *Temple Bar*. They are superficial of course, and likewise of course not altogether favorable. She was tired out by the army of "interviewers" who waylaid her and her party on arrival—you would think from her account that nobody lived in New York but interviewers. New York she found "confusing at first." The hotel life at the "Hoffman" was life in public. Few cabs and ill-paved streets are other items in her bill of complaints. A visit to Mr. Cyrus W. Field's "charming country-house" at Irvington puts her into better humor. Here she is delighted with the Rhine-like beauties of the Hudson, the autumn foliage, and her host's "dreamy and poetic" romance of the laying of the Atlantic cable. (Tell it not in Wall Street—Mr. Cyrus W. Field's "dreamy and

poetic" way!) From Irvington Mrs. Campbell-Praed skips to Northampton to get a glimpse of Mr. Cable for the sake of his *Grandissimes*, and delayed in that, leaves us in the deaf and dumb institution there.

The Overland Monthly grows steadily in interest and value as an expositor of Pacific Coast topics, and of other topics from the Pacific Coast standpoint; but the July number is not so inviting as the June, in which are three excellent articles. That on "Agriculture as an Occupation for Women in California" is one of practical suggestiveness and encouragement; Mr. Freeman's visit "Among the Irrigators of Fresno" gives no exaggerated idea of the wonderful response of the California soil to the touch of water; and the illustrations accompanying the opening paper on the beautiful "Santa Clara Valley" are truthful and satisfying to look upon. These three articles supply information of considerable value.

Deserving of special notice is the series of papers which Rev. S. L. Loomis, a Congregational clergyman, is publishing in *The Andover Review* upon "Christian Work in London." The facts for this survey were gathered in person and are set forth in a clear and candid way, calculated to enlighten Christian students of social science. Dr. E. A. Lawrence's pictures of "Mission Work in China" are not painted wholly in bright colors.

The birds have now an "organ" engaged in their defense, namely, *The Audubon Magazine*, devoted to the dissemination of intelligence and sentiment fitted to lessen the wanton killing of them. [New York: *Forest and Stream* Publishing Co.]

The old *Brooklyn Magazine* is now *The American Magazine*. In character it seems to be following after *Scribner's*. The July number has an excellent article on "Metlakahla," adding many facts to the story as told in book form by Mr. Wellcome. According to Mr. Moses P. Handy in the same number the "surface indications" of "literary life in Philadelphia" are very faint; nevertheless they are made the most of in his paper, which has portraits of Whitman, the Furnesses—father and son—Col. Geo. H. Boker, Prof. McMaster, and Dr. S. Weir Mitchell, the latter's profile being a reminder of Dickens.

The *Popular Science Monthly* for July reprints from the English *Fortnightly* Mr. Grant Allen's pleasant description of "The Thousand Islands" of the great St. Lawrence River.

The *New Princeton* for July holds a number of substantial articles. Mr. Gilder's consideration of "Certain Tendencies in Current Literature" is a dignified reply to those skeptics who (he says) have characterized the present realism in France as "a discovery of the unclean, and in America a discovery of the unimportant." This, he thinks, "is a petulant and shallow answer." Realism is really, he submits, "a discovery of life." And as such he goes on to defend it, but to instruct it. Mr. S. G. W. Benjamin traces the brief lines of the development of "American Art since the Centennial." Mr. S. H. Cobb, writing of "The Theory of Prohibition," discriminates between the civil and the moral functions of that measure; in the former he accepts it, in the latter he rejects it. Under the ambiguous if not misleading title of "The Vicissitudes of a Palace," Henry Van Dyke

traces critically the interior history of Tennyson's well-known poem of that name, from its earliest to its latest form. Mr. T. W. Hunt's essay on "Literary Criticism" is to be commended to all who hold or aspire to hold the critic's pen. Some chapters of Tolstoi's "Sebastopol" appear for the *feuilleton* in a translation by Miss Hapgood.

There is an admirable article on "Some Barriers to Christian Union" in the *Presbyterian Review* for July, well-informed, sensible, candid, and suggestive. Its author is Professor C. A. Briggs of the Union Theological Seminary, New York.

Mr. Justin Winsor's Historical Association address, reprinted in the *Magazine of American History*, on the "Manuscript Sources of American History," leads up to the conclusion that we ought to have something in this country analogous to the Historical MSS. Commission in England.

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

Mr. John Bartlett's New "Concordance of Shakespeare." This forthcoming work, to which brief allusion was made in the last number of the *World*, will be a great improvement on all former concordances and phrase-books, combining the advantages of both in the most convenient form for either the student or the general reader. Mrs. Cowden-Clarke's *Concordance* is admirable as far as it goes, and a model of accuracy among a class of books in which perfect accuracy is peculiarly difficult to attain; but the limits within which it was thought advisable to keep the volume necessitated extreme brevity in the citations, so that in many cases one must look them up in an edition of Shakespeare in order to see just how the word under which they are given is used. Mr. Bartlett, in his sixteen hundred ample pages, will be able to give the passages at such length that only in exceptional instances will any reference to the context be needed. Another excellent feature in his plan, and possible only in a work on this larger scale, is the giving of *groups of words* as headings. For instance, under *Better* we find only the passages in which the word immediately modified is of no special importance. Then follow a hundred or more headings like *Better accommodated*, *Better acquaintance*, *Better acquainted*, *Better act*, *Better answer*, *Better appetite*, *Better assurance*, *Better be thought*, *Better bettered*, *Better bit*, *Better born*, and so on through the alphabet. Under each of these sub-headings from one to ten quotations is given. We were inclined to regret at first that the poems were not included with the plays; but Mrs. Furness's *Concordance* to the former, giving *every word*—even conjunctions and prepositions, and not excepting the article *a*—is more complete than a *Concordance* of the plays could be made without becoming too unwieldy for convenient use; and Mr. Bartlett discreetly refrained from covering the same ground in a less exhaustive manner. Mrs. Furness's work is one of those rare compilations—if, indeed, it be not absolutely unique in this respect—which are so perfect in their way that nothing better can be desired or is likely ever to be attempted.

Curtis in "The Taming of the Shrew."

A Boston correspondent inquires whether Curtis in the *Shrew* was meant by Shakespeare to be a female servant, as in Daly's recent presentation of the play, which professes to restore the original text, whereof the ordinary stage version is such a wretched caricature. A careful reading of the scenes in which Curtis appears will make it clear, we think, that the character is masculine. Why Mr. Daly follows his predecessors in making it feminine we cannot imagine; but this seems to us one of his more venial variations from the Shakespearian original.

The "Victoria" Edition of Shakespeare. Messrs. Macmillan & Co. do honor to the Queen's jubilee by the issue of a new edition of Shakespeare's complete works in three very neat post-octavo volumes, sold for five dollars. The text is that of the "Globe" edition, which, as our readers are aware, is essentially that of the "Cambridge" edition. There are no notes or comments, but the Glossary of the "Globe" edition has been enlarged to thrice its original dimensions, filling now more than seventy double-columned pages of moderately fine type. It is by far the best glossary of the kind that we have seen. In paper, type, and mechanical execution generally, this "Victoria" edition is admirable, and certainly very cheap at the price. It may be cordially commended to those who want a complete Shakespeare in compact form, with a good text in tasteful typography, and no more in the way of annotation than is needed to explain the archaic and peculiar words in the plays and poems.

The Seventh Edition of Mr. Halliwell-Phillips's "Outlines." The sixth edition of Mr. Halliwell-Phillips's *Outlines of the Life of Shakespeare* was published in April, 1886, in two royal octavo volumes of four hundred pages each, much of the matter (the notes, documentary illustrations, etc.) being in fine print; and only a year later the seventh edition appears with some seventy pages of fresh matter, showing the same patient and scholarly research to which the accumulation of the vast amount of valuable matter in former editions was due. It may safely be said that no other living man could gather, sift, sort, and pass judgment upon these varied materials as this veteran investigator, critic, and commentator has done. It is the more honorable as being purely a labor of love, the rich results of which are given to the world at a nominal price—barely covering the actual cost of printing the books.

Mr. Morgan on Dr. Furnivall's Metrical Tests. Mr. Morgan sends us the following reply to Dr. Furnivall's communication printed in the *World* for July 9th.

As Mr. Furnivall's statement of the Verse Tests appears to be a frank and comprehensive one, will you allow me to attempt a frank and comprehensive reply?

I. Says Mr. Furnivall: "Treat Shakespeare's works as the geologist treats the earth's crust, as the comparative anatomist treats the animal creation, as the natural philosopher treats the world. Look on Shakespeare's plays and poems as the product of a mind working in successive periods. . . . Thus instructed, the Shakespeare student sets to work as Lyell did at the earth's crust." (p. 221.)

But how if the student decline to be "thus instructed"? to so set to work at the plays and

poems of Shakespeare? Why should I? I cannot, for my part, find William Shakespeare anywhere brooding apart in solitary periods of incubation; his brain growing by cosmic laws through what Emerson calls

. . . tendency through endless ages
Of star-dust and star-pilgrimages,

and so to be studied as one studies the crust of the earth. I find him instead a man of like passions with ourselves, fond of his bout and his bottle, going in and out amid the many-colored life of Elizabeth's London; gathering everywhere, as Aubrey says, "humours of men daily;" taking "the humour of the constable at Grendon-in-Bucks," and of Kit Sly, and Marion Hackett, the fat ale-wife of Wincot, down Stratford way. The records of his jokes and his gallantries survive him, and he died in a frolic. I find him growing rich by mounting plays at his theatre which the people cared to see, and as fast as the people demanded them, and living and dying so utterly unsuspecting that he had done anything of which his children might care to hear, that he never even troubled himself to preserve the manuscript of or the literary property in a single one of the plays which had raised him to affluence. Why should I set to work at him "as Lyell did at the earth's crust?"

II. Mr. Furnivall selects three plays: *Love's Labour's Lost*, *Julius Caesar*, and *Winter's Tale*, and asks if I cannot see at once "that *Love's Labour's Lost* is the earliest, most artificial, weakest, most rhyme and quip-loaded; that the *Winter's Tale* is far riper and later, and that *Julius Caesar* holds a middle place between" (the italics are mine). To this I answer: Yes and No. I can see that *Love's Labour's Lost* is the "most artificial, weakest, most rhyme and quip-loaded," and "that *Winter's Tale* is far "riper." But I cannot, from such evidence alone, predicate that *Love's Labour's Lost* was written first, *Julius Caesar* next, and the *Winter's Tale* last, simply because I am also able to see that *Love's Labour's Lost* is a farcical comedy, abounding in burlesque and travesty, a lampoon on the Euphuists, pedants, players with words, and logic-choppers whom the dramatist presumably had come in contact with (I believe somebody has suggested that Holofernes was a caricature of Francis Bacon); that *Julius Caesar* is a pure and stately tragedy; while over the *Winter's Tale* broods a grewsome atmosphere of sorrow, misunderstanding, injustice, and suffering, that only needs a tragic denouement to be itself pure tragedy. Is it not appropriate and to be expected that these three should be written in as many different veins and measures? Does Mr. Furnivall mean to insist that I am to read *Love's Labour's Lost*, *Julius Caesar*, and *The Winter's Tale* all together, with perfect indifference as to whether they are tragedy or travesty, but only when I see a "stopped ending" cry, That is prior to 1592! and when I come to a "run-on-line" exclaim, See, this is in the neighborhood of 1610?

There is a chapter of Thackeray in which Thomas Newcome says *Adsum!* And there are also lines by Thackeray, running—

There were three sailors of Bristol City
Who took a boat and went to sea,
But first with beef and captain's biscuit
And pickled pork they loaded she.

Am I to set down the rhyme to Thackeray's nursery period and the chapter to his last days, because no man who has once gone higher can ever again stoop to six-and-eight? Mr. Gilbert has written a pathetically beautiful play, *Broken Hearts*. He has also written *Pinafore*. Am I to shut my eyes to the character of these two as works of art, and cavalierly sort them to different periods in Mr. Gilbert's career, simply because they scan differently? Or if, perchance, Mr. Thackeray and Mr. Gilbert could write in more than one mood, could not great Shakespeare vary his metre with his theme? Or am I to make an affidavit that, once having composed tragedy, William Shakespeare could never again do light comedy; or that, if he had written *Love's Labour's Lost* after having produced *Julius Caesar*, Holofernes would have spouted in the icy periods of Brutus, and Armado in red-hot sentences like Cassius?

III. Mr. Furnivall gives the following figures:

Love's Labour's Lost: 1,028 rhyme to 579 blank, or 1 rhyme to .56 blank.

Julius Caesar: 32 rhyme to 2,181 blank, or 1 to 68 blank.

Winter's Tale: 0 rhyme to 1,825 blank, or 1 to infinity.

I do not verify these figures, but, accepting them, from my standpoint they prove nothing but themselves; while, from Mr. Furnivall's standpoint, they simply prove him out of court by proving entirely too much for his purpose. As well say, Sir Walter Scott wrote *Ivanhoe* and *The Lay of the Last Minstrel*: *Ivanhoe* has not a single rhyme; *The Lay of the Last Minstrel* is all rhyme; infinity to zero, or zero to infinity. To my old-fashioned way of thinking, Shakespeare wrote *Love's Labour's Lost*, being flippant, light, and comic, in flippant, light, and comic verse; in *Julius Caesar* he employed rhyme with the greatest possible effect by limiting it to the characters whose mouths it becomes; while rhyme not being artistically necessary at all in *The Winter's Tale*, that consummate master of fiction did not look at the year of our Lord to decide for him, but employed rhyme not at all therein.

To be as brief as possible, therefore, I adhere respectfully to what Mr. Furnivall is pleased to call my "astonishing dictum" and "astonishing nonsense" (*viz.*: that nothing can be proved by the Verse Test process which has not already been proved by other methods), because (a) Verse Tests are not a method in literary criticism at all, but a species of inductive criticism applied solely to the works of Shakespeare; because inductive criticism is nonsense, and because, since the works of Shakespeare are literature, they are entitled to be criticised—if at all—by methods which can be tested upon other literary matter as well; (b) the Verse Tests, like the Donnelly Cipher and the Baconian Parallelism, are not a Result, but a Process. And any Result whatever, reached by these or any of these, must be valuable or worthless precisely in so far as it can be corroborated or exploded by external, circumstantial, or historical evidence.

APPLETON MORGAN.

Glamorgan, Long Island, N. Y., July 13, 1887.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

827. W. C. L., of Providence, R. I., inquiring in No. 823 for "A History Burned," is advised to look up the life of Sir Walter Raleigh, to see if he were not the author referred to.

828. Quotations Wanted.

(a.) For the hand that rocks the cradle
Is the hand that rocks the world.

(b.) Children are we, our airy bubbles blowing;
Laughing, we see them lightly float away.
Life's sterner side unheeding, or unknowing,
We clutch at pleasure while 'tis called today.

(c.) I wonder why this world's good things
Should fall in such unequal shares?
Why some should gather all the joys
And others all the pains and cares?

(d.) O weary woman, thine the weary work!

NEWS AND NOTES.

—Ticknor & Co. have ready newly revised editions of their series of incomparable guide-books to *The White Mountains*, *New England*, and *The Maritime Provinces*. The editor's name does not appear upon the title-pages of these works, but it might well do so, for Mr. M. F. Sweetser is known as an accurate and graceful writer and an enthusiast in the collection of antiquarian lore. The Ticknor guide-books pre-

pared by him have no rivals in their own field, and are superior to any English guide-books while fully equal to the German; Baedeker can show no better work in the arrangement of exact data and the observance of literary form. The summer tourist who directs his course by one of these volumes is sure of profit and pleasure.

—Houghton, Mifflin & Co. have arranged to publish a very complete set of phototypes and photographs of the leading works of Elihu Vedder. A full catalogue of the productions in question is shortly to be issued.

—The name of Katherine Prescott Wormley is to appear on the title-pages of future editions of Roberts Brothers' series of translations from Balzac. Miss Wormley, now of New York and Newport, resided for twelve years in France.

—We are to have a new installment of Tolstói literature from T. Y. Crowell & Co., who announce translations of *My Confession* and *What to Do?* which are respectively the introduction and sequel to *My Religion*. Those who have been interested in Count Tolstói's conclusions as recorded in the last-named work will now be able to learn how the author was led to consider the social problem, and to examine more fully the solution he offers. The demand for Tolstói's writings seems to be persistent in spite of the ruthless attempts of Mr. Maurice Thompson to suppress them. Mr. Crowell says that he has still more forthcoming.

—T. Y. Crowell & Co. are to publish *Mrs. Shillaber's Cook-Book*, by Lydia Shillaber, who has prepared the volume for "the housewife who has to do her own work." Mrs. Partington writes a preface, in which she says that "a book like this will come into a house like an oasis in the desert of the great Sarah, and be a quarantine of perpetual peace."

—Adam & Charles Black of Edinburgh are about to issue an elaborate illustrated work on *Musical Instruments*, by A. J. Hipkins, author of the article "Pianoforte" in the new *Encyclopedia Britannica*, member of the celebrated Broadwood firm in London, an accepted authority, and once a devoted friend of Chopin. The illustrations, fifty in number, are chromolithographs by Gibb. The Prince of Wales has accepted the dedication of the work. It will be a folio volume, and the edition will be limited to 1,040 copies and 50 artist's proof copies. The latter have all been taken at 15 guineas each. The price of the regular edition is £77.

—Rev. N. P. Gilman, now of West Newton, Mass., for many years a valued contributor to the *Literary World* and to other critical journals, is collecting materials for an exhaustive work on Profit Sharing. He will seek to cover the whole field, French, German, English, and American, and will be grateful for the communication of any facts suited to his purpose.

—Our Shakespearian editor, Dr. Rolfe, sailed this week on his annual European trip, to be absent about ten weeks.

—Ginn & Co. announce for August, in ample time for the opening of the fall schools, A Treatise on *Plane Surveying*, by Professor Daniel Carhart of the Western University, Alleghany, Pa. It is the result of twenty years' experience in field and class-room.

—Dr. J. C. Cutter of Warren, Mass., is revising for the J. B. Lippincott Co. a text-book by his father, Dr. Calvin Cutter, on Anatomy, Physiology, and Hygiene, first published in 1854,

of which 300,000 copies have been sold in the United States and Canada, and which has had the honor of translation into Tamil, Hindostanee, Arabic, Armenian, Bulgarian, Choctaw, and Japanese.

—Ginn & Co. have ready a new edition of the first three books of Homer's Iliad, text and notes, prepared by Professor Symons of Yale College.

—Mr. William Cushing will have ready in the fall his supplement to his *Dictionary of Initials and Pseudonyms*. It will contain about 6,000 entries.

—*Scribner's Magazine* for August promises a further batch of Thackeray letters with fac-similes and drawings, a first magazine article by Mr. George Hitchcock on "The Picturesque Quality of Holland," a paper by Professor Shaler on "The Instability of the Atmosphere," and an essay on "Realism and the Art of Fiction" by Mr. Arlo Bates.

—C. A. Montgomery & Co., New York, announce a series of handy little books for housewives under the general title of "Good Housekeeping." Catherine Owen will furnish the first two volumes, *A Key to Cooking* and *Perfect Bread*, and succeeding volumes will be *Six Cups of Coffee*, *Dainty Dishes for Dainty Dinners*, and *Lessons in Candy-Making*.

—J. S. Ogilvie & Co. of New York and Chicago publish in paper covers a story of the Civil War by John R. Musick, entitled *Brother against Brother*.

—In laying together your books for summer reading remember Mr. F. Saunders's *Salad for the Solitary* and *Pastime Papers*. Mr. Saunders has browsed among the books of the Astor Library for thirty years, and gets together in these volumes a great deal of curious lore. Mr. Whitaker, who publishes them, has ready the Bishop of Ossory's *Echoes of Bible History*, a popularization of recent explorations in Egypt, Chaldaea, and Palestine, with 50 illustrations.

—Mr. Thomas Adolphus Trollope, an older brother of Anthony, the novelist, lately deceased, is about to return to England from Italy, where he has lived for more than 30 years.

—At the recent Crawford sale in London Mr. Quaritch bought a Mazarin Bible for £2,650, a Latin Bible of 1482 for £1,025, a Coverdale of 1535 for £226, a Tyndale's Pentateuch of 1530 for £255, his New Testament of 1534 for £230, and a first French Testament of Lyons of 1474 for £200.

—The London book trade subscribed in advance for 10,000 copies of Mr. Haggard's *Allan Quatermain*, said to be the largest number ever taken of a six-shilling novel.

—The endowment of two scholarships and a professorship in the Alexandra College at Dublin is proposed as a memorial to the late Archbishop Trench. This is an institution for the higher education of women.

—Sir John Lubbock has ready a new book entitled *The Pleasures of Life*, with chapters under the following titles: "The Duty of Happiness," "The Happiness of Duty," "A Song of Books," "The Choice of Books," "The Blessing of Friends," "The Value of Time," "The Pleasures of Travel," "The Happiness of Home," "Science," and "Education."

—The editing of the new *Pickwick*, shortly to be published by Messrs. Chapman & Hall, which it is proposed to call "The Victoria

Edition," has been entrusted to Mr. C. P. Johnson, the author of *Hints to Collectors of Dickens's Works*. The book will be in octavo, as was the original edition, but will be issued in two volumes and on hand-made paper of special shape, so as to give a better lateral margin to the plates. The illustrations are being reproduced in exact fac-simile by Messrs. Annam & Swan from the original drawings, and will include several unpublished drawings by R. W. Buss, Hablôt K. Browne (Phiz), and John Leech. It is intended to print from the latest edition revised by the author, and to add all former announcements, prefaces, and notices, so as to make the text as complete as possible. The edition will be limited in number, probably to 2,000 copies, one half of which will be reserved for the American market. —*London Athenæum*.

The Office of a Library.

The office of a library is two fold. In Europe its main object is to collect and preserve that which is rare and curious. With us it is for the gathering in of literature so that it can be made acceptable to the whole people. The two things which we of this generation have gained, that most affect human happiness, are the open book and the photograph. Rapid locomotion and correspondence by electricity are conveniences, but they are not essential to happiness. We wear softer fabrics than did our fathers, but after all, it was the men of the homespun who made their mark in the world.

When I was a boy my library consisted of a Bible, *Pilgrim's Progress*, some volumes of Shakspeare, Scott, Mrs. Edgeworth and *Robinson Crusoe*. Washington had less books in his library than can be afforded now by any mechanic who desires to secure them. The speaker likened the library to an observatory on a housetop, lighted with glass of various colors, which imparts its own hues to the landscapes seen through it. You open a single shutter, and the field of Arctic explorations is open to view. Another shutter, and you get glimpses of life in Asia or India, or the eye runs back through pages of history or biography, or the realm of fiction is placed at your disposal.

The library influences the home, the common school, the academy, and the college. The worshippers in yonder church become more receptive because of it, and it helps our experiment in popular government. During the century of our national life we have not done much in art; we have done something in applied science, but our great work has been to show the world that for a people who are trained for it, popular government is a success. France has offered her royal jewels for sale, that they may be scattered over the earth. Institutions like these are our jewels; they will never be for sale; they will stand until the foundations of the earth crack and crumble to pieces.—*Rev. Dr. R. S. Storrs at the dedication of the Clapp Library at Belchertown, Mass.*

PUBLICATIONS RECEIVED.

Fiction.

- UNDER THE STORM, OR STRADFAST'S CHARGE. By Charlotte M. Yonge. Illus. T. Whittaker. \$1.50
ST. PAUL'S PROBLEM AND ITS SOLUTION. By Faye Huntington. T. Y. Crowell & Co. \$1.25
IN THE GOLDEN DAYS. By Edna Lyall. D. Appleton & Co.
A TERRIBLE LEGACY. By G. W. Appleton. D. Appleton & Co. Paper, 50c.
MISS GASCOIGNE. By Mrs. J. H. Riddell. D. Appleton & Co. Paper, 25c.

Political Science.

- THE FEDERAL CONSTITUTION. By G. F. Baker. G. P. Putnam's Sons. \$1.00
THE FISHERY QUESTION. By Charles Isham. G. P. Putnam's Sons. 75c.

Science and Philosophy.

- NINETEENTH CENTURY SENSE: THE PARADOX OF SPIRITUALISM. By John Darby. J. B. Lippincott Co. \$1.00

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PRELIMINARY REPORT OF THE COMMISSION APPOINTED BY THE UNIVERSITY OF PENNSYLVANIA TO INVESTIGATE MODERN SPIRITUALISM, IN ACCORDANCE WITH THE REQUEST OF THE LATE HENRY SKYBERT.

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HEALTH IN OUR HOMES. By "Doctor Frank." Thayer Publishing Co. 75c.

HEALTH OF OUR CHILDREN. By "Doctor Frank." Thayer Publishing Co. 75c.

THE TREATMENT OF SEWAGE. By Dr. C. Meymott Tidy. Dr. Van Nostrand. 50c.

Theology and Religion.

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SARATOGA CHIPS AND CARLSBAD WAFERS. By Nathan Sheppard. Funk & Wagnalls. Paper 50c.

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Vol. XVIII. BOSTON, AUGUST 6, 1887. No. 16.

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SOME OF BROWNING'S DRAMAS.*

"COLOMBE'S BIRTHDAY" and "A Soul's Tragedy" are the two dramas by Mr. Browning included by his American editors in this volume with "A Blot on the 'Scutcheon.'" The editors' plan, after the model of Dr. Rolfe's well-known Shakespearean and other classic series, is to present the author's text in full and with the utmost accuracy, prefacing it with some pages of introductory matter and supplementing it with critical, descriptive, and expository notes for the use of students. Browning's writings, more than those of any other English poet of this century, need such helps, and the growing number of his readers in this country, not to speak of England, will welcome such guidance as this little book affords.

"A Blot on the 'Scutcheon'" was the fifth of Mr. Browning's dramas, in the order of composition, and was produced in 1843; "Colombe's Birthday" followed in 1844, and "A Soul's Tragedy" completed the series of eight in 1845, and wound up the author's efforts in dramatic poetry. According to the notes "A Blot on the 'Scutcheon'" was written in five days, and has had three great presentations on the stage, twice in London,

* A Blot on the 'Scutcheon, and Other Dramas, by Robert Browning. Edited by Wm. J. Rolfe and Heloise E. Hersey. Harper & Bros. 50c.

in 1843 and '48 respectively, and again in Washington by Lawrence Barrett in 1885. Mr. Barrett contributes several interesting pages to the introduction, describing the circumstances under which he was led to attempt this presentation, and paying high tribute to the dramatic qualities of the piece and of Browning as a writer. "Colombe's Birthday" too has been played, by Helen Faucit in London in 1853, again in London in 1885, and in Boston in 1854. But the plays as acted plays have not been popular, and have had short runs, though by no means the first, as the editors observe, that have "pleased not the million."

In the introduction before us attention is called to the lack of dramatic action in the plays, to their concentration of interest upon a single and supreme situation in which some one person is chief actor, to their lofty thought and steady poetic fire, and to a quality which the editors each call "remote-ness:"

As compared with the men and women of Shakespeare, these are removed from us by a perceptible distance. . . . *The Tempest* is much more remote than *The Merchant of Venice*, though both deal with situations unusual to our experience. . . . Browning is, even in his early career, more in love with this effect of remote-ness than Shakespeare, and it becomes finally his most noticeable characteristic. In *A Soul's Tragedy* the characters are so real as to be almost identified with our own selves, yet we see them at a distance so great that one feels the stage to be the clouds of heaven, over which the actors walk as on a pavement.

Alluding to "Pippa Passes," an earlier dramatic poem by Browning, attention is also called to his indifference to the ordinary requirement that the persons of a drama shall speak in character:

Pippa soliloquizes like a poet at whose feet Shelley might have sat; Colombe, a mere girl, talks like the wisest of philosophers; Tresham finds time and breath for a flight of the imagination when he has the news of Mertoun's death to impart to Mildred. But all this, which never could have been done by Shakespeare, is a part of Browning's method, and must be judged as such. . . . His analyses will not bear the glare of the footlights, but they bear the light of the soul.

One other point is well made in this introduction:

The fact that Shakespeare is the only name suggested as we try to deal with Browning's dramatic quality is itself a testimony to the grade of his work. If the first drama in this book does not convince the reader of Browning's right to be judged as seriously as Shakespeare, then we much overrate *A Blot on the 'Scutcheon*.

Such a remark as that, coming from so warm-hearted a Shakespearean as Dr. Rolfe, carries weight, and we commend it to the notice of those who are in the habit of sneering at the name of Browning.

What follows of the introduction consists of a series of extracts, critical of Browning and his works, by Mr. Lowell, Mr. Weiss, Mrs. Browning, Mr. Stoddard, M. Darmstetter, Mr. Symonds, Mr. John Forster, Mr. Chorley, *Putnam's Magazine*, the *Christian Examiner*, the *North British*

Review, and the *Contemporary*. These authorities make a Browning Club worth joining for an hour.

GENERAL WILSON IN CHINA.*

BREVET-MAJOR-GENERAL JAMES H. WILSON, U. S. A., gives in this volume of about 375 pages an interesting and instructive account of a trip to China and Japan in 1885 and '86. He was absent within three weeks of an entire year, and traveled by sea and land nearly 30,000 miles. He spent a month in Japan and a week in Formosa, but the most of his time was given to China. Landing in the first instance at Shanghai and proceeding thence to the northern port of Tientsin, he penetrated the interior for a considerable distance, exploring the Yellow River, climbing Taishan, the sacred mountain of China, inspecting the Great Wall and the Grand Canal, visiting Kaifungfu and Chinanfu, the capitals of the provinces of Honan and Shantung, and ascending the Yang-tse-kiang to Chankiang and Nanking. He made a horseback journey in midwinter of over 1,500 miles through the provinces of Chihli, Honan, and Shantung, and a pilgrimage to Kifu, the home and burial place of Confucius. During this round of sight-seeing he met many distinguished officials, received abundant courtesies, and enjoyed unusual facilities for accomplishing his purpose. This purpose was not pleasure, but business; namely, the investigation of China as a field for the investment of American enterprise and capital in building railroads.

Great is Modern Civilization, and the Locomotive is its Prophet.

General Wilson is a good traveling companion, and many a reader will settle down with uncommon zest to his circumstantial narrative. His first chapter is devoted to Japan, where he was received by the Emperor, was entertained by a native gentleman of great wealth at a dinner party in the highest native style, and had excellent opportunities for observing the progress of schools, arts, manufactures, and commerce under the influence of Western ideas. The Japanese, General Wilson thinks, will build their own railroads, but Americans might equip them. Japan, he thinks, is the country of countries to travel in. "The climate is salubrious, the scenery beautiful and ever varying, the people cleanly, hospitable, and genuinely polite to strangers." Three months will suffice "for the young and vigorous" to make the trip from New York to Yokohama and back, and allow five or six weeks for inland travel; "but for such as have the time, whether young or old, six months will not prove to be too much."

In his next six chapters General Wilson

* China. Travels and Investigations in the "Middle Kingdom." With a Glance at Japan. By James Harrison Wilson. D. Appleton & Co. \$1.75.

describes his arrival at Shanghai and his first sensations and impressions on entering the Land of the Celestials. The voyage from Yokohama requires about a week. Shanghai, with its separated populations of perhaps a million natives and eight thousand foreigners, furnishes a striking introduction to the Chinese landscape:

Nowhere else in the world can Chinese and foreign civilization be more easily compared and contrasted. Here they are seen side by side, separated only by an old city wall of burned brick, built in the middle ages, pierced with gates, surmounted by turrets and crenelated parapets, and surrounded by moats seething with fever and filth. On one side are struggling and sordid multitudes, living in low, tumble-down, and decaying mud or half-burned brick huts. The streets are teeming with dust, dirt, or slush, as the case may be, and crowded day and night with a ceaseless flow of indigent, but, so far as one can see, contented human beings, all busily engaged in the sordid struggle of life. There is nothing neat, or well-built, or permanent. Everything seems stricken by decrepitude and decay, and it is the same everywhere else in China. Nothing except city walls and river embankments is solid, or strong, or durable, and nothing seems ever to have been repaired or cleaned. Whatever is worn out or worthless is thrown into the street along with the offal of the household. Stagnant water stands in ponds and pools, until lapped up by the sun or blown away by drying winds. It is all inconceivably squalid and offensive to foreign eyes and nostrils, and fills the foreign soul with a sentiment of unutterable disgust. The river front is lined with junks in countless numbers, and the surface of the water is covered with sampans and house boats passing to and fro. On the hither side of the wall is a small, compact, and well-selected population of Europeans and Americans, surrounded by every luxury and comfort, and possessing all the elements of the highest civilization and refinement. They are well clad, well mounted, and well housed. Their warehouses, shops, banks, and residences would do credit to New York or Paris. Their streets are well paved and beautifully kept. Cleanliness, order, and propriety prevail, and everything shows that they have come to stay. They have clubs, race courses, tennis grounds, gardens, theaters, libraries, and churches. They ride across country, have dinner and dancing parties, and generally have carried with them to that remote river-side the industry, the thrift, and the enterprise, as well as the luxuries and the elegancies, of a higher and a better civilization. And, what is more to the purpose, they have paid for all their luxuries and comforts with the money they have earned out of the business of the country in which they have cast their lot.

From Shanghai General Wilson went by steamer along the coast to Tientsin, a three days' voyage. His first sight there was a pony race, run to the music of American popular airs played by a native band. Tientsin, although inferior to Shanghai in commercial importance, "is the center of all progressive movements which have shown themselves of late years in North China," and is the residence of the Viceroy Li, who gave our author a stately reception, and asked him how old he was almost in a first breath. Two chapters are devoted to the details of this picturesque interview, and to the position and influence of this Viceroy in the affairs of China.

Peking, the capital, eighty miles north of Tientsin, was General Wilson's next objective point, and he calls it "the unspeakably filthy place of the world." It stands "solitary and alone," without surrounding villas

or pretty suburbs, always muddy or dusty according to the weather, with no pavements or sidewalks, and with no hotel open to foreigners, though with a charming foreign society. At Peking General Wilson pauses to describe the young Emperor, the Dowager Empress, and the court, the six great Boards by which the absolute monarchy is administered, and the general remoteness and inaccessibility of the central government; and then enters on a careful exposition of the financial system of the kingdom, its resources and its credit, as bearing upon any questions of great public improvements, such as railroads, mines, furnaces, rolling mills, and manufactures. The principal source of revenue is the land tax, but a salt monopoly affords a large income, and there is an onerous tax on commerce in transit. The funded debt of China is about £5,470,000, is mostly held in England, and has yielded 8 per cent.

From Peking General Wilson visited first the Great Wall, and then the Kai-ping coal mines, which are worked by a costly European plant and connected with canal navigation, seven miles distant, by the only railroad in China. Each of these topics has a chapter to itself. A more considerable expedition followed into the country to the southward, along the Grand Canal and the Hoang-ho or Yellow River, the party of sixteen persons traveling over vague and crooked roads in carts or on ponies, with a full commissariat, for sixty days. The stages were from twenty-five to forty miles a day, and inns were generally found at the larger towns:

They consist of a compound wall of sun-dried brick — rarely of fire-burned brick — the entrance to which is through a pair of large doors, which may be closed and barred. Sometimes there is an inner yard or court. The principal guest rooms are in a low, single-storied house opposite the entrance. We saw one, and only one, two-storied guest house on the trip. The house is divided in the better inns into two and sometimes three rooms, the middle one containing a square table and two chairs, or benches, and the end ones containing a *kang*, or two trestles, covered with coarse mats, upon which the guest's own bedding is spread by his own servants. The smaller houses have only a single room, in one end of which is the *kang*, or trestle, and in the other the table and chairs. The rooms are lighted from the front by square windows, with paper panes, and heated, if heat is required, by a pan of charcoal burning in the middle of the floor, which is sometimes of brick, but generally of clay. The *kang* is a raised platform across the end of the room, of the same kind of material that the house itself is built of, which, as before stated, is generally of sun-dried brick. In theory, it is supposed to be provided with a furnace and a flue connecting with the open air, for the purpose of burning millet stalks or grass, and thus heating the body of the *kang*; but in practice the furnace is rarely found, and when found it is generally impossible to use it. During all our travels south of the Yellow River we saw only one *kang*, trestles being used instead. On either side of the compound are the rooms for servants and carters, and also for guests who do not absolutely require the best. The carts are placed in front of the rooms, and the mules and horses are fed in movable troughs which stand in the open court, or under the sheds

which are sometimes provided for shelter. The innkeeper furnishes hot water, charcoal, and Chinese meals for such guests as want them, and provides for the animals, and all at reasonable rates. During the night a watchman goes around the premises frequently, beating a piece of hollow wood with a small stick in a peculiar rhythmical manner, which is everywhere the same, and is sometimes quite annoying. The scene presented by an inn-yard full of carts, horses, and mules is quite animated, but by no means suggestive of extraordinary comfort or cleanliness. The inns themselves in the winter are generally dirty and cheerless, and always cold and damp, so that the traveler's only refuge is to go to bed as soon as he gets his supper. The best and neatest inns are everywhere kept by the Mohammedans; but as they do not serve pork in any form, the Chinese carters and *mafoos* will not patronize them if they can find any other inns open. As we had our own cook along, and ate no Chinese food except mutton, poultry, eggs, and vegetables, it made but little difference to us whether the inns at which we stopped were Mohammedan or Buddhist.

Our space is exhausted, and yet five more chapters of this interesting narrative remain. Mobs in the city of Kai-fung-fu, dust storms on the Great Plain, floods on the Hoang-ho, the opium traffic, and the whole of the Island of Formosa, we must pass over in this notice. The Christian missionaries, General Wilson thinks, have been less successful in making actual converts than in introducing the elements of western civilization. China as a whole moves slowly, and her people are not yet ready to accept modern improvements on any terms "which will increase European influence in China, or give European powers the slightest pretext for intermeddling with the internal affairs of the country or its government." They are "strong protectionists" without knowing it, and do not propose to send money out of the country for the purpose of paying interest. When they can build railroads with Chinese capital, Chinese labor, and Chinese materials, there is good reason to believe that they will begin.

STORIES OF THE FAR WEST.*

THE regions and the life over whose capabilities for use in fiction Bret Harte has established a sort of supremacy are here boldly invaded by an author whose name to us is new. Mr. Heermans is at home in the mining camp and on the cattle ranch, and depicts their rude scenes and incidents with sturdy strokes, and a realistic fidelity that flinches at no profaneness or other "local coloring." He is at his best, it seems to us, when some substratum of fact appears in sight under the layer of fiction; and yet in those very stories which profess most literally to be fact he sometimes draws pretty heavily upon our credulity, and leaves us rubbing our eyes and at a loss to know whether after all imagination has not taken the pen out of the hands of history, and is not making fools of us under pretense of giving information.

The ascent of Uncompahgre is a case in

* Thirteen Stories of the Far West. By Forbes Heermans. Syracuse: C. W. Bardeen.

point. Two chapters are given to it. Uncompahgre is a Colorado peak, and the ascent of it here related was made in January—a winter feat that had never been accomplished before. There were four in the party, and we can follow them without a question along their steep and perilous climb until we reach the following incident, which we confess is a little too "steep" for us:

Taking the four lengths of rope we had brought, he carefully knotted them together again, and coiling up the slack loosely, stepped to the edge of the precipice, carrying the large noose in his right hand. With his eye he carefully estimated the distance to a small boulder that was perched upon the opposite side of the crevasse. Then he slowly swung the loop about his head, opening it into a circle by a peculiar twist of his hand. Again and again did the rope weave about his head, until at last he sent it flying through the air across the gulf. The first and second throws were failures—the noose missed the boulder; but the third time it settled down over the rock and held fast, our united weights being unable to move it. We then secured the end we held to a jagged spike of stone that stuck up near the edge, and our bridge was done. Over this frail pathway of a single rope, knotted and chafed, we must go. It certainly seemed like flying in the face of a previously beneficent Providence, but we had gone too far to turn back; besides, we were afraid to. Our knapsacks had become exceedingly annoying, and chafed our shoulders painfully; but we could not leave them, as we should certainly need our provisions and blankets, so we secured them again in place in such a way as to leave our arms tolerably free, and made ready for the crossing. Jim went first; he claimed this privilege, saying the bridge was his—and he was going—any how. We let him; it is always best to defer to others in little matters of this kind. Besides the rope might break. We watched him carefully let himself over the edge of the cliff, and then, grasping the cord over his head, saw him make his way across—hand over hand. It took less than a minute for him to reach the other side, yet it seemed an hour to us. Bob went next, and he went in good style, never looking down, but straight ahead. Midway in the passage he stopped to rest. It was a moment of great anxiety to all of us. The strain on the rope was tremendous; as he hung there in the middle his weight of 160 pounds stretched the cord dangerously. I momentarily expected to hear it snap, and to see him sent flying into the depths below. But it held and he reached the other side in safety. . . . I carefully wrapped my handkerchief about the rope where it was chafed, and started. Again I was surprised and pleased to find how cool I was; all my fears had been anticipatory; my nerves were firmer than when I stood on the rock. I took great pains not to jar or strain the rope unnecessarily, and I never felt lighter in my life. A third of the way across I stopped, and threw my left leg over the rope to remove the strain on my arms. The scene around me was a wild one. Below, many hundred feet, yawned the black chasm, its bottom only visible here and there, where the sunlight penetrated it. A moment sufficed to rest me and I went on. When I reached the middle the rope sagged perilously, and it seemed as if I could feel the strands parting. I shut my eyes and hurried over the dangerous spot. I passed it safely and then began the ascent. This was comparatively easy, for though it was up hill, I knew the worst was over and that I was secure. Another instant and I was standing by Dawson and Jim.

The most powerful of these thirteen stories is the account of a visit to Molokai, one of the Hawaiian Islands, and the seat of a colony of lepers. For the circumstances under which Mr. Heermans reached the island it is hard not to feel that he drew upon his imagination wholly, but his description of

the colony itself, and especially of Father Damien, a devoted priest of the Roman Catholic Church, who has exiled himself to this dreadful home, has the sound of a sober statement of facts, hideous though the facts may be:

"You say this is Molokai," I said, "the asylum of the lepers. But how did I come here? I cannot remember." "You were upset in a canoe," said the priest, "and brought here by the crew, who swam ashore. They thought you were dead." The whole affair flashed through my mind. "But where is Kapana?" I asked. "Was he drowned?" "If Kapana is the *alii* who was with you, he is still alive," said the priest; "but did you know he was a leper? Just now he seems a little insane—lepers are sometimes afflicted in that way at certain stages of the disease. But let us go to my house—slowly—this way, M'sieu—voilà!" And off we started together at a very slow pace, towards a group of houses that stood a half-mile back from the sea. As my strength and confidence gradually returned to me, I was able to take note of my surroundings. I found myself upon a point of land of triangular shape, two sides being bounded by the sea; the other, or base, was formed by the wall of rock already spoken of. The triangle was a high plateau that stood straight up a hundred feet from the water, except at two places, where short strips of sand formed landing places. The area of the triangle was about ten square miles, I should say, and sloped gently upwards towards the center. Here rose a high, rocky mound, perhaps a quarter-mile in diameter, forming the extinct crater of the volcano of Kohukoo, its black rocks yet undraped in green. But the sloping plains about the crater were bright in the luxuriant vegetation of the orange, bread-fruit, banana, fig, and palm trees. The manie grass clothed the earth with a tight-fitting garment, while the flowers were everywhere. It was a truly noble sight, and made me forget for a moment where I was. But only for a moment. The very voice even of my companion told me that I was in the company of a leper, and reminded me that this spot was occupied only by the human outcasts of the world. As we walked towards a little group of white cottages the good priest, in a few words, gave me an account of himself and the place. He had landed on Molokai, he said, in September, 1873, having come from Belgium here.

A few rods beyond we entered the hospital inclosure. The hospital consisted of a dozen detached cottages, cleanly whitewashed outside and in. Within the buildings were forty-eight patients, twenty-eight males and twenty females, all momentarily expecting to die, yet dreading death most strangely. Never have I beheld such sights as I saw there. Of all the sickening and repulsive libels and hideous caricatures upon the human face and form that I had before looked upon, none compared with these new sights in the hospital. Here I saw those about to die; those whom the dreadful disease had at last almost conquered. If one can imagine the appearance of a corpse exhumed after being a week buried he may have an idea of some of the lepers slowly dying in the hospital at Kalawao. On every hand was Death in its most horrible shapes. There was nothing peaceful—nothing hopeful—everything was as dreadful as it could be; worse than I had before thought possible. It seemed like looking into some tomb, and throughout all the rooms there pervaded the peculiar sickening odor of the grave, that but added to this impression. Here was what had been a pretty child of ten; now a loathsome, rotting mass. There lay the putrefying yet breathing remains of what one time had been a young maiden. All ages were there in the hospital, from the child of a few years to the old man of seventy, yet all so dreadfully disfigured by the disease as to be indistinguishable one from the other.

The other portions of Mr. Heermans's book are rather livelier reading. In "Shin-

gles" we have a romance of miner's life at Clay's Gulch, not an unfamiliar scene. "The Widow of the Late Smith" is an amusing account of a stage-coach robbery, in which one of the bandits, disguised as a widow, played a preliminary part as a passenger. "On Watch with the Night Herd" is again a graphic picture of real life—the life of a cowboy on the plains. "Don Quixote de Santa Rosa" and "The Wedding at Puerta da Luna" are New Mexican reminiscences, in which revolvers, frontier balls, and the tender passion play a part. Nobody will enjoy these pages more than the reader who has crossed the continent, and with whom the snowy peaks of Colorado and the vast plains of New Mexico are a vivid memory. Fiction produces the effects of reality when it employs such scenes as these, and Mr. Heermans certainly helps one to see and feel the peculiar character and experience which those scenes have occasioned and which will long be associated with them in our minds.

THINGS SEEN BY VICTOR HUGO.*

WHO is not interested to look at Things Seen by Victor Hugo? Who would not have liked to look at the world through his wonderful eyes, could they have been borrowed! Not the eyes of his imagination, but his physical eyes, the eyes with which he saw Paris and the Parisians, the events and the personages which composed French history during his time!

We are not told whence this collection of *Choses Vues* comes. The translator's name even is not given, and there is not a scrap of preface or introduction. The title appears nowhere in the list of Hugo's published works. We find no mention of any such portfolio of sketches in the list of the manuscripts remaining at his death. There are thirty-six of them, arranged chronologically, and running from 1838 to 1875. Some are historical, like the accounts of the Riot on the 12th of May, 1839, and the Flight of Louis Philippe in 1848. Some are descriptive, like the Funeral of Mlle. Mars, and the Notes taken at the Funeral of Napoleon in 1840, when his body was laid beneath the Dome of the Invalides. Some are personal sketches, like those of the meeting with Béranger and the Death of Balzac. Each is a fragment, to be read by itself. There is no connection between them, no continuity. They put us by the side of Hugo, and enable us to see what he saw and as he saw.

It is instructive to read these pages after reading Tolstoi's stories. Hugo looks at facts with his imagination; Tolstoi's imagination seems to create facts. Is it too much to say that when Tolstoi mounts upon actual facts, as in his book on Sebastopol, he is taller even than Victor Hugo? Hugo's

* Things Seen. By Victor Hugo. [*Choses Vues.*] Harper & Brothers. 75c. Paper, 25c.

stature has always seemed immense until these Russian figures began to loom up in the mist; now—

On Thursday, January the 13th, 1847, Hugo dined at the house of M. de Salvandy, Minister of Public Instruction. He sat beside Lord Normandy, the British Ambassador, "a man of about fifty years of age, tall, fair, with a pronounced English look, elegant, graceful, high-bred, good-natured, and dandyish," wearing "a blue ribbon over his white tie, and a diamond star upon his breast;" and these were the people whom Hugo saw around him:

The Duke de Caraman, a young nobleman, intelligent and artless, much occupied in philosophical studies: Dupin, the elder, with his rough *bourgeois* air; M. de Rémusat, the eight-days-old Academician, a keen and well-balanced mind; M. Gay-Lussac, the chemist, whom fame has made a peer of France, and to whom nature has given the face of a worthy peasant; the other chemist, M. Dumas, a man of talent, his hair rather too elaborately curled, and displaying very prominently the ribbon of a Commander of the Legion of Honor; Sainte-Beuve, bald and little; Alfred de Musset, with his youthful hair, his fair beard, his equivocal opinions, and his intellectual countenance; M. Ponsard, a man of thirty-two years of age, with strange looking features, large dull eyes, rather narrow forehead, the whole in a framework of black beard and black hair, a hero of the shop girls, a great poet to the *bourgeois*; M. Michel Chevalier, with his close-cropped head, his receding forehead, his birdlike profile, and his spare figure; Alfred de Vigny, another fair man with a birdlike profile, but with long hair; Viennet, with his grimace; Scribe, with his peaceful air, rather anxious about a piece of his which was being played the same evening at the Gymnase, and which failed; Dupaty, sad after his fall of the 7th at the sitting of the Académie; Montalembert, with his long hair and English appearance, mild and disdainful; Philippe de Segur, a light and lively talker, with an aquiline nose, deep-sunk eyes, gray hair, combed in imitation of the Emperor; Generals Fabvier and Rapatel, in full uniform—Rapatel with his round, homely face, Fabvier with his flat-nosed lion's face; Mignet, smiling and cold; Gustave de Beaumont, with dark, firm, and energetic face; Halévy, always timid; the astronomer Leverrier, rather red-faced; Vitet, with his tall figure and his smile, which is amiable, although it lays bare his teeth; M. Victor Leclerc, the candidate for the Académie, who had that morning been rejected; Ingres, the table rising to his chin, so that his white tie and his Commander's ribbon seemed to come from under the table-cloth; Pradier, with his long hair, and his air of a man of forty at sixty years of age; Auber, with his head on one side, his polite manners, and his two crosses at his button-hole.

On the evening of the 6th of July in the same year M. Hugo attended a fête in the Parc des Minimes in the Forest of Vincennes, given by M. de Montpensier. The fête cost 200,000 francs, and was "splendid and delightful"—as at that price it ought to have been. Among the "things seen" here were

a multitude of tents, borrowed from the government repository and the French Museum of Arms, some of which were historical. This alone cost ten thousand francs. There were the tent of the Emperor of Morocco, taken at the battle of Isly, and exhibited three years previously at the Tuileries upon a wooden platform constructed inside the big fountain; the tent of Abd-el-Kader, taken with the Smala, very handsome, with red and yellow arabesques embroidered in satin; another tent of the Bey

of Constantine, of a wonderfully elegant shape; and, finally, the tent given to Napoleon by the Sultan Selim. The latter eclipsed all the others. From the outside it appeared like an ordinary tent, remarkable only for having—in the canvas little windows, of which the frames were of rope—three windows on each side. The inside was superb. The visitor found himself inside a great chest of gold brocade; upon this brocade were flowers and a thousand fancy devices. On looking closely into the cords of the windows, one discovered that they were of the most magnificent gold and silver lace; each window had its awning of gold brocade; the inner lining of the tent was of silk, with large red-and-blue stripes. If I had been Napoleon I should have liked to place my iron bed in this tent of gold and flowers, and to sleep in it on the eve of Wagram, Jena, and Friedland. These splendid tents were disfigured by fearful mahogany furniture rather sparingly placed in them.

On the 4th of November, 1847, the Normal School in the Rue d'Ulm was opened, and M. Hugo was present by request. He was now 45 years old. As he was coming out he saw approaching him in the corridor leading to the staircase a man whom at first he did not recognize:

His face was round and red, his eye clear and vivacious, long, grayish hair; sixty or more years old; a good smiling mouth; an old frock coat in very bad condition; a great Quaker hat with a broad brim; inclining to stoutness, and having some resemblance to my brother Abel. It was Béranger. "Ah! Good day, Hugo." "Ah! Good day, Béranger." He took my arm. We proceeded together. "I will go with you to the end of the street. Have you a carriage?" "My legs!" "Well, I have the same." We went by the Estrapade towards the Rue Saint-Jacques. Two men, dressed in black, approached us. "Diable!" cried Béranger, "here are two vulgar pedants—the one a head master of a school, the other a member of the Academy of Sciences. Do you know them?" "No." "Happy man. Hugo, you have always been in luck." The two pedants merely bade us good day. We proceeded by the Rue Saint-Hyacinthe. Béranger continued: "So you have been compelled during the last month to eulogize a great man of an hour, killed between his confessor, his mistress, and his cuckold." "Ah!" I said, "you do not deserve to be a Puritan. Do not speak thus of Frederic Soulié, who had real talent, and a heart without bitterness." "The fact is," replied Béranger, "I said a foolish thing for the sake of being clever. I am not a Puritan. I hate the breed. Whoever says Puritan says sinner." And above all "Fool." True virtue, true morality, and true greatness are intelligent and indulgent.

M. Hugo had eyes for things immaterial and to some persons invisible. On the 31st of December, 1875, writing in retrospect of the eminent men whom he had received in his home, he says:

I have had sometimes in my hands the gloved and white palm of the upper class and the heavy black hand of the lower class, and have recognized that both are but men. After all these have passed before me, I say that Humanity has a synonym—Equality; and that under Heaven there is but one thing we ought to bow to—Genius; and only one thing before which we ought to kneel—Goodness.

These are good words to put at the end of a book. We should like to quote further from it—from "The Flight of Louis Philippe," from "The Condemned Convicts' Prison," from "Hubert the Spy" and "Tapner," two Jersey and Guernsey pictures; but we must make room for "The Death of Balzac," which follows:

The Death of Balzac.

On the 18th of August, 1850, my wife, who had been during the day to see Mme. de Balzac, told me that Balzac was dying. I hurried to him. M. de Balzac had been suffering for eighteen months from hypertrophy of the heart. After the revolution of February he went to Russia, and there married. Some days before his departure I met him in the boulevard. He was then complaining, and breathing noisily. In May, 1850, he returned to France, married, rich, and dying! When he arrived his legs were already swollen. Four doctors held a consultation. One of them, M. Louis, told me on the 6th of July, "He has not six weeks to live." It is the same disease that killed Frederic Soulié. On August 18th my uncle, General Louis Hugo, was dining with me. As soon as the table was cleared I left, and took a cab to the Avenue Fortunée (No. 14), in the Quartier Beaujon, where M. de Balzac lived. He had purchased what remained of the mansion of M. de Beaujon, some portion having escaped demolition. He had furnished it magnificently, and made it a very pretty little house, having a carriage entrance in the Avenue Fortunée, and for garden a long and narrow court, in which the pavement was here and there cut into flower-beds. I rang. The moon was up, but obscured by clouds. The street was deserted. No one came. I rang again. The door opened. A servant appeared with a candle. "What do you want, sir?" she asked. She was crying. I told her my name. She ushered me into a room on the ground floor, in which, on a *console* opposite the chimney-piece, was a colossal bust of Balzac by David. A wax candle was burning upon a splendid table in the center of the *salon*, and which had for feet six statuettes, gilt with the purest gold. Another woman, who was also crying, came and said, "He is dying. Madame has gone to her own room. The doctors have not been here since yesterday. He has a wound in the left leg. Gangrene has set in. The doctors do not know what to do; they say that the dropsy is a couennous dropsy, an infiltration. That is what they call it; that the skin and the flesh are like lard, and that it is impossible to tap him. Last month, when going to bed, master ran against a decorated piece of furniture and tore the skin of his leg, and all the water in the body ran out. The doctors were much astonished, and since then they have made punctuations. They said, 'Imitate nature.' But an abscess of the limb has supervened. M. Roux operated. Yesterday they removed the dressing; the wound, instead of having suppurated, was red, dry, and burning. Then they said, 'He is lost,' and they have never returned. Four or five have been sent for in vain. Every one said, 'It is no use.' He had a bad night. This morning at nine Monsieur could not speak. Madame sent for the priest; he came and has given Monsieur extreme unction. One hour after he shook the hand of his sister, Madame de Surville. Since eleven o'clock the rattle has been in his throat, and he can see no longer. He will not live through the night. If you wish, sir, I will go and look for M. de Surville, who has not yet retired." The woman left me. I waited for some minutes. The candle scarcely lighted the room, its splendid furniture and fine pictures by Porbus and Holbein. The marble bust shows back vaguely in the gloom like the specter of the man who was dying. A corpse-like smell pervaded the house. M. de Surville entered and confirmed all that the servant had said. I requested to see M. de Balzac. We proceeded along a corridor, ascended a staircase covered with red carpet and laden with objects of art—vases, statues, pictures, credence tables—and then another corridor, and I perceived an open door. I heard a loud and sinister rattling noise. I was in the death chamber of Balzac. A bed stood in the middle of the room, a mahogany bedstead having a suspensory arrangement at the head and foot for the convenience of moving the invalid. M. de Balzac was in this bed, his head supported on a pile of pillows, to which had been added the red damask cushions from the sofa. His face was purple, almost black, and drawn to the right side; his beard untrimmed, his gray hair cut short, his

eyes fixed and open. I saw him in profile, and thus he resembled the Emperor. An old woman, the nurse, and a man servant stood at each side of the bed; a candle was burning behind the head of the bed upon a table, another upon the drawers near the door. A silver vase was placed on the night table. This man and this woman stood silent in fear, and listened to the dying rattle of the invalid. The candle behind the bed lighted up brightly the portrait of a young man, ruddy and smiling, hanging near the fireplace. An unsupportable smell issued from the bed. I lifted the counterpane and took the hand of Balzac. It was clammy. I pressed it. He did not respond to the pressure. This was the same room in which I had come to see him a month previously. He was then cheerful, full of hope, having no doubt of his recovery, showing his swelled limb, and laughing. We had a long conversation and a political dispute. He called me his demagogue. He was a Legitimist. He said to me, "How have you so quietly renounced the title of peer of France, the best after that of King of France?" He also said, "I have the house of M. de Beaujon without the garden, but with the seat in the little church at the corner of the street. A door in my staircase opens into this church; one turn of the key and I can hear mass. I think more of the seat than of the garden." When I was about to leave him he conducted me to this staircase with difficulty and showed me the door, and then he called out to his wife, "Mind you show Hugo all my pictures." The nurse said to me, "He will die at daybreak." I came down stairs again, bearing in mind the livid face. Crossing the dining room, I found the bust immovable, impassible, haughty, vaguely radiant, and I compared death with immortality. When I reached home it was Sunday. I found many people awaiting me, among others Riza-Bey, the Turkish Chargé d'Affaires, Navarette, the Spanish poet, and the Count Arrivabene, the exiled Italian. I said to them, "Gentlemen, Europe is on the point of losing a great soul." He died in the night. He was fifty-one years old. They buried him on Wednesday. He lay first in the Beaujon Chapel, and he was carried thither by the door, the key of which was more precious to him than all the beautiful gardens of the former "Fermier Général." Giraud took his portrait on the very day of his death. They wished to mould his mask, but could not; decomposition was too rapid. The day after his death, in the morning, the modelers who came found his face deformed and the nose fallen upon the cheek. They put him in an oak and lead coffin. The service was performed at Saint-Philippe du Roule. As I stood by the coffin I remembered that there my second daughter had been baptized, and I had not been in the church since. In our memories death touches birth. The Minister of the Interior, Baroche, came to the funeral. He was seated by me in church, near the bier, and from time to time he spoke to me. He said, "He was a distinguished man." I replied, "He was a genius." The procession traversed Paris and went by way of the boulevards to Père la Chaise. A few drops of rain fell when we were leaving the church and when we reached the cemetery. It was one of those days on which it seems that the heavens must shed tears. We walked all the way. I proceeded in front of the coffin, holding one of the silver tassels of the pall; Alexander Dumas was on the other side. When we came to the grave, which was some distance up the hill, we found an immense crowd. The road was rough and narrow; the horses had some difficulty in pulling the hearse, which rolled back again. I found myself imprisoned between a wheel and a tomb, and was very nearly crushed. The spectators who were standing on the tomb helped me up. The coffin was lowered into the grave, which is close to those of Charles Nodier and of Casimir Delavigne. The priest said the last prayer and I spoke a few words. As I was speaking the sun set. All Paris appeared in the distance enveloped in the splendid haze of the setting orb. The earth began to fall into the grave almost at my feet, and I was interrupted by the dull sound of this earth dropping on the coffin.

— Benjamin & Bell of New York will shortly

publish *Sea Spray; or, Facts and Fancies of a Yachtsman*, by the Hon. S. G. W. Benjamin.

MINOR NOTICES.

A Friend in Need. A Household Guide in Health and Disease. By "Doctor Frank." Boston: Thayer Publishing Co. \$3.00.

Health in Our Homes. By "Doctor Frank." Do., do. 75c.

Health of our Children. By "Doctor Frank." Do., do. 75c.

Here are three books by the same author, all three at once, the first a large octavo of 460 pages, the others considerably smaller, and of 112 and 128 pages respectively. There is a prejudice against "popular" medical books; they have been too frequently the work of quacks, and regular physicians are for the most part shy of writing them. We do not know why they should be so. A skilled physician may render useful service by writing for the people upon the common topics of health and disease, especially upon the laws of sanitation and hygiene. And that is what the author of the three books before us seems to have been doing in a Boston paper. The two smaller of the books are made up of these letters; the larger appears to be a wholly original and independent work. It is a mistake, we think, for the author to hide himself under a pseudonym, and it is to be wished that his books bore the imprint of some well-known publishing house; they abundantly deserve both of these credentials, and fully substantiate private information to the effect that "Dr. Frank" is a reputable and regular practicing physician in Boston. Certainly he need not be ashamed to acknowledge his books, and the public need not be afraid to buy them.

The two lesser books are plain, straightforward, practical statements of the simple but inexorable conditions of domestic health, in the first as respects the construction, ventilating, heating, plumbing, and occupying houses; and the second as respects the feeding, bathing, dressing, and sleeping of infants, and the exercise of older children. Thorough scientific knowledge and sound common sense underlie both of these books, and if they would be widely circulated, read, and heeded, it would be a public blessing.

The first-named and largest book of the three, *A Friend in Need*, is the best family medical book we have seen this long time. Its five books relate successively to Practical Hygiene, Mental Hygiene, the Sick Room and its General Management, the Principles of Medicine, and the Practice of Medicine, this fifth division filling more than half the book. Throughout the treatise is one of principles rather than prescriptions, though not excluding the latter; it is severe on quacks and quackery and loyal to the practitioner, to whom it constantly refers the reader; it makes much of guarding against the causes of disease, it does not encourage the sick to doctor themselves, but it is fitted to be helpful in emergencies, to serve where no doctor can be had, and to train a household in ways that make for health. The author is conservative and cautious, modest and unpretending in offering his opinions, and while never dogmatic and imperious is always clear-headed, decided, and firm. A great many of his recommendations would gladly be followed by sufferers if they

knew where to find them. He can see two sides of a question, and show them to his readers too, and his whole manner invites confidence. There is nothing in the book which should forbid it to the youngest member of the family; in fact it would be an admirable course of physiological and therapeutic reading for all young people, as well as their fathers and mothers.

The Conquering Cross. By the Rev. H. R. Haweis. [T. Y. Crowell & Co. \$1.25.] The subject of this fifth volume in Mr. Haweis's free-hand sketch of "Christ and Christianity" affords him less scope for the ventilation of his peculiar views, but abundance of material for his lively imagination to play with, and plenty of use for all his adjectives. He has left the New Testament times of tradition and illusion, and passing through the misty "legend" of Peter and Paul, now strikes out into the surely historical times of Nero, Hadrian, Marcus Aurelius, and Constantine. Besides upon these Roman figures there are chapters on Clement, Polycarp, and Justin Martyr, the Church of the Catacombs, the Martyrs of Lyons, and the interior life of the Church in the second and third centuries, with a prophetic chapter in conclusion on the Church of the Future. The strong points of Mr. Haweis's writings are not their judicial quality or their historical value. He is a scene painter, working with a broad brush and laying on the colors thick and fast. His contempt for forms and conventionalities in religion is undisguised and hearty. He uncopes the bishops and unstoles the priests with a ruthless hand. Of his honesty there can be no question, and his independence is worthy of praise. He fears nobody and measures no words. He hacks away right and left to hew out his own path. He hates cant and hypocrisy and loves sincerity and courage. There is a great deal in his spirit and method with which no earnest person can fail to sympathize, and readers who are informed, level-headed, and not likely to be swept off their feet by his exuberant flow of theological spirits, will find him always entertaining, often suggestive, and sometimes amusing.

The Appeal to Life. By Theodore T. Munger. [Houghton, Mifflin & Co. \$1.50.] Rev. Dr. Munger's inspiring volume of sermons, with its preliminary exposition of the New Theology (so called, and miscalled, we must think), entitled *The Freedom of Faith*, cannot have been forgotten by any who had the good fortune to read the manly discourses. He presents in this volume, of the same external style, another series of pulpit utterances which aim to vindicate and illustrate the true inductive method in religion, by appealing to the human life which is actually being lived in this present generation. One does not need to coincide with the preacher's emphasis of the Incarnation to read with pleasure and profit his identification of pure religion with the truth of nature and the vital life of mankind. Whether one esteem himself more "orthodox" or less so than Dr. Munger, he must rejoice in the fact of such deep and earnest preaching. Four essays, which have appeared elsewhere, set forth the doctrine of evolution as conceived and interpreted by a man of the Spirit. We can very heartily commend the exposition to all who are disposed to treat the long and painful evolution of mankind as a simple problem in natural history.

The Literary World.

BOSTON, AUGUST 6, 1887.

Entered at the Post Office at Boston, Mass., as second-class mail matter.

The flesh of animals who feed excessively is allowed to have a higher flavour than that of those who are cooped up. May there not be the same difference between men who read as their taste prompts and men who are confined in cells and colleges to stated tasks?—*Boswell's Life of Johnson.*

How long is it to be before the government of the United States will operate the telegraph system of the country as it operates the mails? That, surely, will be one of the improvements of the Twentieth Century. Then we shall have a uniform tariff of rates as we have uniform postage; and two grades of dispatches for which different colored blanks will be provided; the more expensive to be delivered by a special messenger service as now, but the cheaper through the mails by the regular carriers. The latter would answer the purpose of many dispatchers where the greatest haste is not required, and would be a great public convenience.

The best recent "skit" on the Baconian authorship of Shakespeare, suggested by Mr. Donnelly's Baconian cipher, is Mr. Robert J. Burdette's discovery, promulgated in the Brooklyn *Eagle*, that Mr. Charles A. Dana of the New York *Sun* wrote *Webster's Dictionary*. "The cipher in this work," says Mr. Burdette, is a marvel of ingenuity:

Note, if you please, the first illustration in this interesting and ingeniously-written romance; it is a picture of the "Aard-vark." Now, everybody knows that Aardvark has ever been one of Mr. Dana's hobbies. Even the writing of the "Life and Times of the English Language," which any ten other men would have called hard work, Mr. Dana esteemed as play. And so on for half a column.

If a story writer is to be measured by his number of readers, then doubtless Sylvanus Cobb, Jr., whose death is one of the entries since our last issue, is to be set down as one of the most successful. His contributions, backed by Mr. Bonner's advertising, were what made the New York *Ledger* in its palmy days a generation ago. He has had many imitators but few rivals in his peculiar path of fiction, and we have always believed that, taking the world for which he wrote into account, he did more good than harm.

In one of his talks at the Concord School of Philosophy Professor Harris, speaking of Shakespeare's Sonnets, alluded to some recent observations on these wonderful poems by Professor Palmer of Harvard College, which he thinks show a remarkable analytic and critical insight, and which he hopes will be published to the world. We join in this hope.

The strength of a chain is the strength of its weakest link, and when such a "link" as the gifted President of Wellesley College surrenders to the matrimonial suit of a brilliant Harvard College professor, what is to be said of the prospects of the Higher Education of Women? There are few, if any, higher professional posi-

tions open to woman than that of the President of Wellesley; but there seems to be one private position that is higher, at least more urgent, and that is wifehood. After all, blood is thicker than water and nature is stronger than art. Yet it is a pretty state of things that a chief New England institution of learning cannot raise such a fair consummate flower without having it plucked and carried off. But Professor Palmer now believes in the elective system.

There is sensation amounting to consternation in the English college world over the achievements of women at the Cambridge examinations. Miss Ramsay of Girton, in the Classical Tripos, came out the only one in the first division of the first class of the year, and Miss Hervey of Newnham reached the same distinction in the Modern Language Tripos, no young man having passed in the first class in either. Furthermore Miss Bateson gained a second place in the first class in the Historical Tripos, and Miss Kendall, formerly teacher of German at Wellesley College, a second class in modern history at Oxford. These are all most brilliant academic honors, and shine with added luster because of their feminine wearers.

JOURNAL OF THE CONCORD SCHOOL.

(Continued.)

Tuesday, July 19. Professor Davidson reads a paper by Brother Azarias of Rock Hill, Md., on "Aristotle and the Christian Church," and Mr. F. B. Sanborn one by Robert Nix on "The Aristotltian Doctrine of Substance."

Wednesday, 20th. Professor Davidson reads from Mrs. Campbell's translation an address on "Aristotle's Politics and Montesquieu's Esprit des Lois," by Professor Luigi Ferri of the University of Rome, Italy, prefacing the reading with a brief account of the writer, and accompanying it with running comments, in which Mr. Sanborn joins. Remarks by Professor Wm. T. Harris follow. Evening paper by Mr. Edwin D. Mead on "The Collision of Individuals with Institutions in the Greek Drama and in Shakespeare."

Thursday, 21st. Address by Dr. Fillmore More on "Aristotle's Physiological Doctrines," illustrated by citations. Paper by Mrs. Ednah D. Cheney on "Massinger the Dramatist."

Friday, 22d. A pouring rain, but attendance not much diminished. Lecture by Professor Harris on "Aristotle's Theory of the Syllogism Compared with that of Hegel." Address by Professor Davidson on Sappho, accompanied by citations from her writings; taking the place of an expected lecture on "Aristotle's Theory of Education" by Dr. F. S. Soldan of St. Louis, which was not forthcoming.

Saturday, 23d. Lecture by Rev. Dr. Bartol on "Shakespeare's Poetics," followed by a discussion in which Mr. Towne and Professor Harris participate.

Sunday, 24th. Deponent saith not.

Monday, 25th. Mr. F. B. Sanborn, in a paper on "Social Science in Plato and Aristotle," handles those philosophers without gloves, and tears their writings on this subject into tatters, scattering them to the winds. Evening lecture by Rev. Geo. W. Cooke of Dedham on "Browning's Dramatic Genius," appreciative, but not adulatory, and subjecting to discipline those

critics who are fond of spelling Browning S-h-a-k-e-s-p-e-a-r-e.

Tuesday, 26th. Mrs. E. M. Mitchell of Denver, Col., lectures on "Friendship in Aristotle's Ethics." Mr. Molloy of Waltham gives readings from Robert Browning. From 4 to 7 the philosophers are entertained at a picnic by Mr. and Mrs. D. Lothrop on the old Hawthorne place. Music and readings intersperse the social exercises. Evening address by Professor Davidson on "Ontology."

Wednesday, 27th. Address by Mrs. Julia Ward Howe on Aristophanes, with special reference to "The Frogs" and "The Clouds," which she probably handled *with gloves*. Evening readings, with comments, from Shakespeare's "Julius Cæsar," by Mr. Wm. O. Partridge of Boston.

Thursday, 28th. Two closing lectures by Professor Harris on "Ontology." The Boston *Advertiser* thus sums up the session:

Fourteen lecturers have delivered 26 lectures. Aristotle has been the central topic on ten mornings and two evenings. Four speakers have treated with the Greek drama. Twice Shakespeare has been the sole theme for elucidation. On two other occasions the early English dramatists were discussed. Sappho and Browning have had an evening each. Three times the vast and vital problems of ontology have undergone attempted solution. The members regularly in attendance compare well with those of former years. Among so great a variety of speakers uniform excellence could not be expected. Yet, on the whole, it is merely just to say that the instruction has been a fair medium between the superficially popular and the unfathomably profound.

READINGS IN THE ENGLISH PAPERS.

— We find in the *Spectator* a highly characteristic article on "The Charm of Pomp," suggested by the brilliant and imposing scenes connected with the late Jubilee of Queen Victoria. "Where there is no order," says the *Spectator*, "there can be no pomp;" and this position gives it occasion to speak as follows concerning "pomp in language:"

Language is far too light and delicate an instrument to bear the strain of an ill-arranged or discordant procession of high-sounding phrases without getting its noblest and purest qualities destroyed. Yet, on the other hand, no really beautiful effect of style can be produced without attention to the very artifices which in inferior writers produce the pomposness we find so disgusting. People are apt enough to say "Pomp in language is hateful; nothing but what is simple and unadorned is tolerable;" and then to turn from this proposition to instance some passage of English prose as perfect, in which the writer can be seen, if we look below the surface, to have shown the most extreme solicitude for getting that well-ordered procession of sound and sense which is essential not only to dignified, but to all clear and lucid writing.

— The *Spectator* has a not very complimentary review of a new novel, *My Own Love Story*, by Mr. Henry M. Trollope, a son of the late Anthony Trollope, which it pronounces "common-place" and "humdrum," although "written after the pattern of his father's novels." The hero is "dull," the heroine "equally uninteresting," the book is one to "struggle through," with "no interest in the plot, no scenes possessing any dramatic power, and no jokes anywhere." A "good essay" the *Spectator* thinks Mr. Henry Trollope might write, and therefore admits that

he has "missed his way as a writer, rather than mistaken his vocation altogether."

— Professor Veitch of the University of Glasgow has published through Blackwood & Sons two volumes on *The Feeling for Nature in Scottish Poetry*. The *Spectator* calls him, next to Professor Knight of St. Andrews, the "leading Scotch Wordsworthian," and speaks in general praise of his present work, saying:

Professor Veitch does no more than justice to Burns; he does ample justice to Scott, Leyden, and Hogg, and affectionate justice to Shairp. Nor need the space and the praise he accords to minor writers, like David Gray, Hugh Macdonald, and Janet Hamilton, be grudged. But how comes it that he gives but a bare reference to Thomas Aird, who was as sincere a lover of nature as Scott himself, and who was a true Wordsworthian in the sense that, in his verses, nature always led up to nature's God?

— Discussion of various topics suggested by the Queen's Jubilee continues. The *Spectator*, thoughtfully considering "The Victorian Age in Literature," compares it on the whole unfavorably with the Georgian age, which preceded it. The Georgian age, it holds, was

great not only in the calmness, clearness, and confidence of its vision of the scenery of human life, but also in the originality and fervor of the revolutionary energy with which new paths of literature were struck out, [while] the Victorian age, hitherto at least, has been one much more marked by restlessness and transitional modes of feeling and thought than by either the self-confidence and comprehensiveness of the earlier Georgian age, or the eager and vivid originality of its last five-and-twenty years.

Carlyle's "French Revolution" the *Spectator* thinks to be "the greatest and most characteristic literary effort" of the Victorian age.

— The *Athenaeum*, which has hitherto published at the beginning of each year an elaborate review, by countries, of the Continental Literature of the year preceding, finds the material now so abundant that a division of the review into a semi-annual becomes necessary. Its issue for July 2 therefore contains the chronicle for the first six months of 1887—Emile de Laveleye and M. Paul Fredericq writing of Belgium, Viggo Petersen of Denmark, Gabriel Sarrazin of France, Robert Zimmermann of Germany, E. Van Campen of Holland, A. Vámbéry of Hungary, Serge Varsher of Russia, and J. F. Riaño of Spain.

— The *Athenaeum* has an interesting note on Mr. Thomas Fiott Hughes, an Oriental scholar who died in June, one of whose literary feats was a translation of the *Arabian Nights* from Arabic into Persian as a labor of love. Much of his life was spent in Constantinople.

— Mr. John Ball's *Notes of a Naturalist in South America* is reviewed at length in the *Athenaeum* of July 2 as "a handbook, posted up to date, of the coast of South America, with descriptions of several short excursions inland, flavored with science just enough to interest and not to bore average readers."

— Another Englishman's book about South America, Sir Horace Rumbold's *The Great Silver River*, is reviewed by Mr. A. H. Keane in the *Academy* of the same date. Its subject is furnished in part by a residence in Buenos Ayres in 1880 and '81, and in part by an ascent of the river Uruguay as far as the Brazilian and Argentine frontier.

— The *Academy* is publishing a minute serial "History of the Invention of Printing," by Mr. J. H. Hessels.

PERIODICALS.

Harper's for August is a number of this versatile magazine to make dog days endurable at least for one leisure hour. If one wishes for excitement it may be found in Howard Pyle's romantic chronicle of the buccaneers and marooners of the Spanish Main, or in Mr. Shields's account of hunting the grizzly bear. There is mental refreshment in the paper on the international park at Niagara by Jane Meade Welch, in Mrs. Davis's pleasant description of Mobile, in R. C. Leslie's "Sea Wings," and in Margaret Deland's exquisite picture of "Noon in a New England Pasture." Rev. John M. Hurst contributes a paper on a native publishing house in India, that, namely, of Munshi Neel Kishore in Lucknow, whose buildings cover much space on the Hazrat Gunge, who has perhaps a hundred presses in constant operation, whose catalogue enumerates 2,500 different works in all departments of literature, printed in English, Sanskrit, Persian, Arabic, Urdu, Brashé, and the subsidiary dialects, and whose busy agents traverse all Asia. "The passion for reading has struck every part of India," says Dr. Hurst. "The people will have books and newspapers. It is for the Western Christian world to say what their fiber shall be." There are now six hundred native newspapers in India, and all but six of these are opposed to Christianity. Mr. Warner concludes his Mexican notes with a note of despondency. Dr. Henry Lansdell writes in an entertaining way of the natives of Siberia, and Sidney Lawrence is learned and captivating in his discussion of the mosaics of Ravenna. "A Fisherman's Mate," by Barnet Phillips, is a capital story. The Rev. W. W. Newton has a note on "Hypnotic Moralization" that we wish had been made longer. Mr. Howells, in the "Editor's Study," argues that imaginative literature is supported by people of limited incomes, and argues that these people should venture upon public criticism. The country papers, he thinks, would be a good medium for the dissemination of their views. In this way "the field of criticism could be made commensurate with the map of the United States!"

The fifth installment of the Thackeray letters in *Scribner's* for August surpasses, if anything, the preceding numbers in interest. The burial of Arthur Henry Hallam, Dickens's writings, the great Exposition, and a tour of the Rhine and the Italian lakes all come into the perspective and are inimitably treated. George Hitchcock writes about the picturesque quality of Holland and supplies several illustrations in support of the theme. Mrs. Bowne's letters come to a somewhat melancholy conclusion with the illness and death of the writer; their illumination of the social life of 80 years ago is, however, vivid and fascinating. Prof. Shaler writes of the instability of the atmosphere, of the wonderful balance of forces that maintains the air in constant proportion, of the generation of aerial currents, and of the source and action of cyclones. Prof. Shaler does not spare full scientific treatment, and his style is very attractive. Arlo Bates takes issue with Mr. Howells on the question of realism in the art of fiction. Mr. Bates handles the subject well, employing as his definition of art that of Véron—"the manifestation of emotion obtaining external interpretation." The argument is thus summarized:

The artistic writer—for this word seems more truly applicable than the common and obvious terms "romantic" and "idealist"—never objects to the exact reproduction of nature, provided only that this be understood to be a means and not an end. The message of art he believes to be worthy of the most finished language. He believes thoroughly in having its conventions as perfect as possible, and he is keenly alive, moreover, to the delight to be found in technical excellence. He believes, in a word, that the more realistic a writer is the better, so long as he looks at his subject emotionally. This seems to me to contain the pith of the whole discussion. So long as is kept in sight the fact that the motive is emotion, the workmanship cannot be too good.

Lippincott's for August is chiefly noteworthy for a short story by Sidney Luska, "A Land of Love," and for an apology for Ouida by Edgar Fawcett. Mr. Harland has escaped from the sway of the pseudo-fantastic in this bright tale, and the result is very pleasing. Mademoiselle Personette is charmingly drawn and Ormizon and Palmer are cleverly individualized. Mr. Fawcett thinks that Ouida has been misunderstood, and begins his view with a denunciation of all that has been said on the other side. The poetic qualities of Ouida's best work are, we should think, manifest to most cultivated reader; but we cannot agree with a view that elevates her to the rank of a great ethical artist.

The August *Atlantic* finds Dr. Holmes not yet through with his "Hundred Days in Europe," and he talks this month with continued and delightful abandon about his walks and shopping, his social life and sight-seeing in London. Mr. E. H. House writes with severity of the recently published memoir of Charles Reade, and gives a clear and satisfying account of the much discussed relations between Reade and Mrs. Seymour, though one far more to her credit than to his. Mr. House knew them both and visited them in their home. A good example of the essay is that by Mr. Geo. Frederic Parsons on "The Growth of Materialism"—a capital lay sermon. "The Spell of the Russian Writers" is yielded to by Miss Harriet W. Preston in a very readable paper, half of biography and half of criticism. The dialect story this month is by Charles W. Chesnutt, from the plantations of North Carolina—"The Goophered Grapevine" is its title; and "Two Years with Old Hickory" are set forth in a chapter of printed correspondence.

Four articles respectively about Bishop Berkeley, Shelley, Molière, and Theocritus give a strong literary flavor to the July *Macmillan's*, always an intelligent and instructive magazine, and often a strong and brilliant one. *Macmillan's* may be described not inaptly as the English *Atlantic*. It has no pictures except in words, such as these, for example, in Mr. Murray's extremely well written sketch of Berkeley:

One Sunday evening in the following January he was sitting listening to a sermon of his friend Sherlock, which his wife was reading. His daughter rose to fetch him a dish of tea, but on presenting it she found that nothing but his mortal form now filled his chair.

Mr. Traill's "Chatter about Shelley," however, is not what its title would make it, but a covert criticism in the form of a dialogue on some recent changes in professorships at Oxford, and will better be understood there than here. Of Molière's humor Mr. Tilley finds that it was "true, and wise, and genial, and above all things . . .

perfectly natural and simple." This paper is a good critical survey of much of Molière's work.

The *American Magazine* for August has an article on Venezuela by Dr. W. F. Hutchinson, who portrays in glowing colors the charms of this tropical republic and eulogizes the genius of Guzman Blanco, the benign dictator. Caracas Dr. Hutchinson found to be a charming winter residence with its inspiring air, cool nights, princely hospitality, and picturesque Spanish customs. Mr. White's article on the Supreme Court of the United States deserves attention. Col. Edwards Clarke writes convincingly of the scope of industrial education. There is a capital short story, "The Ghost of Aaron's Prong," by Tobe Hodge.

There is more strictly original matter in the *Popular Science Monthly* for August than for July. Of first importance are the Hon. David A. Wells's second article on "Economic Disturbances Since 1873," and President Andrew D. White's concluding chapter in the "Warfare of Science." A paper of great novelty and interest for the people is Mr. Serviss's "Astronomy with an Opera Glass," which shows how effectively the sun, moon, and stars can be studied with a field glass of no more than six powers. Says Mr. Serviss:

Begin your observations with the appearance of the narrowest crescent of the new moon, and follow it as it gradually fills, and then you will see how beautifully the advancing line of lunar sunrise reveals the mountains, over whose slopes and peaks it is climbing, by its ragged and sinuous outline. The observer must keep in mind the fact that he is looking straight down upon the tops of the lunar mountains. It is like a view from a balloon, only at a vastly greater height than any balloon has ever attained. Even with a powerful telescope the observer sees the moon at her apparent distance of several hundred miles, while with a field glass, magnifying six diameters, the moon appears as if forty thousand miles off. The apparent distance with Galileo's telescope was eight thousand miles.

Mr. Charles A. Bates of Indianapolis has commenced the publication of *The Tattler*, a monthly magazine of miscellaneous reading in prose and verse. Margaret Holmes Bates is the editor.

We do not know when we have seen a finer portrait, by any of the modern photographic processes, than the "artotype" of Manning Leonard, which appears as the frontispiece of the *New England Historical and Genealogical Register* for July. Besides its self-evident striking fidelity to its subject, there is to it a combined sharpness, softness, and delicacy of light and shade, which produce a remarkable effect. "E. Bierstadt, N. Y.," is the signature to the plate.

The *Princeton Review*, in the course of some excellent comments on the very common misuse of the reflexive *myself*, remarks:

By Shakespeare's time the adjective use of *self* had died out. An occasional use of the noun may be discovered, as in Sonnet 10. 13: "Make thee another self."

The adjective *self* occurs a dozen or more times in Shakespeare: in (1) the sense of "pertaining to one's self;" as in *Macbeth*, v. 8. 70: "by self and violent hands;" and (2) meaning "same," as in the *Merchant*, i. 1. 148: "that self way." Other examples, which we will not take space to locate, are: "that self sovereignty," "that self mould," "that self bill," "in this self place," "of that self blood," "that self metal," "that self hand," "that self exhibi-

tion," "with one self king," "one self mate," etc. The noun *self* is very common in expressions like "self from self," "self against self," "a kind of self," "second self," "action's self;" and oftener with a possessive pronoun and adjective, as "my poor self," "my sinful self," "thy sweet self," "his great self," etc.

A HISTORY OF VICTORIA'S REIGN.*

THE publication of this work in England has been already noted in our columns. Its appearance here, in its original integrity with an added American imprint, is a gratifying instance of enterprise, and a favor for many American students of British affairs. The plan of the work and its importance are such as to justify our giving its table of contents in full:

VOL. I.		THE EDITOR.
Introduction.		" "
Legislation of the Reign.		" "
Foreign Policy.		" "
Constitutional Development.		" "
The Army.	SIR WILLIAM R. ANSON, Bart.	
General Viscount Wolseley, G.C.B.		
Note on the Ordnance Survey.		
The Navy.	COLONEL SIR C. W. WILSON, K.C.B.,	
The Administration of the Law.	Director-General of the Survey.	
Finance.	LORD JUSTICE BROWN.	
Religion and the Churches.	LEONARD H. COURTNEY, M.P.	
Colonial Policy and Progress.	REV. EDWIN HATCH, D.D.	
India.	SIR HENRY SUMNER MAINE, K.C.S.I.	
Ireland.	SIR ROWLAND BLERNERHASSETT, Bart.	
VOL. II.		THE EDITOR.
The Growth and Distribution of Wealth.	ROBERT GIFFEN.	
Industrial Association.	Rt. Hon. A. J. MUNDELLA, M.P.,	
Locomotion and Transport.	and G. HOWELL, M.P.	
Agriculture.	SIR JAMES CAIRD, K.C.B.	
The Cotton Trade and Industry.	JOHN SLAGO, M.P.	
The Iron Trade and its Allied Industries.		
Schools.	SIR LOWTHIAN BELL, Bart.	
A Note on Scottish Education.	MATTHEW ARNOLD.	
The Universities.	C. A. FRYFE.	
Science.	PROFESSOR HUXLEY, F.R.S.	
Medicine and Surgery.	ROBERT BRUDENELL CARTER, F.R.C.S.	
Literature.	RICHARD GARNETT, LL.D.	
Chronological Table.		
Note on Newspaper Press.		
Art.	THE EDITOR.	
The Drama.	WILLIAM ARCHER.	
Music.	WALTER PARRATT.	

Mr. Ward's very substantial work is thus seen to be really a cyclopædia of English Progress for the half-century of Queen Victoria's reign, some of the most important contributions to which are by experts closely familiar with the facts and trained to the best expression of them. The Introduction emphasizes the momentous changes of the period in general terms. The population of the United Kingdom has increased from 25,650,000 to 37,000,000, and the distribution of growth and loss in population in different parts of the British Isles is illustrated by a series of colored maps. The greatest growth has been in the County of Durham, 262 per cent. The total population of the British colonial possessions outside of India is estimated at 16,000,000, against 4,000,000 fifty years ago; and British rule is believed now to reach over 200,000,000 in British India alone and 55,000,000 more in the native States dependent thereupon. Wages in Great Britain have increased 40,

50, and 60 per cent; the scale of living is every way more generous; the savings banks deposits have increased from 14,000,000/ to 90,000,000/. The foreign trade has risen from 120,000,000/ to nearly 650,000,000/. The manufacture of iron has increased eight fold; cotton imports have doubled; the wool trade shows corresponding figures.

Such are some of the material facts taken by these portly volumes as their starting point, and from which twenty or more learned and skillful writers follow out the broad and ever widening streams of national development in many different directions. Only a brief exposition of the contents of such a work can be expected in our narrow limits. The legislative, political, and constitutional history of the reign includes many important topics, such as the repeal of the Corn Laws and the Crimean War. A decadence of parliamentary debate is noted. General Wolseley's paper on the Army is less a sketch of military achievement than an account of improved methods of organization and administration from an interior point of view; though the wars in which England has engaged are not overlooked. The same is true of Lord Brassey's chapter on the Navy, which pays large attention to naval architecture and equipment as a scientific topic. Justice Brown's report on "The Administration of the Law" is noticeable for its full discussion of Chancery and its proceedings, and of the amelioration of the treatment of debtors. Mr. Courtney's chapter on Finance shows the substantial advance England has made in the path of free trade; its features are well summed up on p. 354. Mr. Hatch writes of "Religion and the Churches" with great clearness and fairness, giving especial place to the Tractarian and Broad Church movement, the controversies on ritualism, and the immense extension of missionary and charitable enterprise. Ireland, India, and the Colonies at large naturally occupy large space, nearly two hundred pages, in fact, of the first volume.

The first two subjects in the second volume have much in common with each other, and something in common with "Finance" in the first volume, and are extremely interesting from their relation to the social problems of the time; particularly Mr. Giffen's, which is as able as it is interesting, and from which a vastly improved condition of the British workingman can be easily argued. We have been also greatly interested in Mr. Ward's comparative view of "Locomotion and Transport" fifty years ago and now; the story of English railroad building is a romance, and in postal and telegraph service England has certainly outstripped us. Less is made of Agriculture than of the Cotton and Iron Trades and Industries; the latter are treated with the importance they deserve. Mr. Arnold, we must think, does better with Schools and Mr. Fyffe with the Universities

* The Reign of Queen Victoria. A Survey of Fifty Years of Progress. Edited by Thomas Humphry Ward. In Two Volumes. London: Smith, Elder & Co. Philadelphia: J. B. Lippincott Co.

than Professor Huxley with Science; the latter subject is handled in a view too philosophical and not enough practical for a work of this description, and the writer should have kept his theological prejudices more in the background. Of the chapters which remain we have found especial pleasure in Mr. Carter's Medicine and Surgery, which is admirably suited to the comprehension of the unprofessional reader, and in Mr. Garnett's masterly summary of the Literature of the Victorian age, the point of whose judgment is that in the future the reputation of his subject may possibly fall short of its desert. A very valuable pendant to this article is the Chronological Table, noting the chief literary events of each year from 1837 to 1886. "Art," "the Drama," and "Music" appropriately close the volume, leaving us where all mere materialistic growth should lead us to, namely, with the cultivation of the good, the true, and the beautiful.

As a repository of statements of the most significant results of English thought and life during the last half-century this work is unique, authoritative, and final. It is to be regretted that if an index was out of the question, an analytic table of contents was not provided.

A TERRIBLE LEGACY.*

DIACLECT in fiction being just now a topic of special activity, we emphasize the attention which Mr. Appleton's story would otherwise deserve because of its introduction of the dialect of Sussex County, England. The scene of the story is laid in the South Downs village of "Selcombe," which might be Telscombe, in the neighborhood of Brighton and Lewes, and one group of actors in it is made up of several typical villagers, who meet on a stormy winter night in the bar-room of the little inn at Selcombe, known as "The Hand of Fellowship." This group consists of the landlord Steptoe and his scapegrace son Jerry, Israel Smock the parish clerk, Isaac Miller the blacksmith, Henry Pain the sexton, Uncle Larkworthy the social dignitary of the occasion, and Spink the gardener, from the hall, who has dropped in on his way after the doctor, accompanied by "Tummus" Swift, his master's son. A graphic and amusing picture this company of rustics make over their pipes and toddy, circulating in uncouth language the gossip and scandal of the village.

Spink, the gardener, is a first-class Sussex talker, and whether engaged in disputes with Angelina Pilbeam, the old indoor servant, or in telling yarns for the edification of Master "Tummus," is an amusing specimen of his class. Let us listen to him as he jogs along one day with "Tummus" on the way to Lewes:

"A fine day, Master Tom," said he, with the air of not having seen me for at least twenty-four hours, "though a storm be breeding fast I rackan from the smell of the wind." I replied in some confusion that "I thought that we should have more wind very soon," and then we both of us surveyed the sky with deep interest, while the donkey gently swished his tail. "You seem to have a donkey there," said I, at last. Spink reflected a moment. "Well, I wun't deny it, Master Tom; and this here jackass and me, we get on most uncommon, I do assure you. His name is Joseph. Do you hear me, Joseph?" Joseph cocked up his ears, and infused fresh energy into his tail, by way of answer. "Look now! Master Tom, and only known each other fower days, too. I never would hav' believed so much comfort could be got out of a mere small liddle jackass. You see, my rheumatics got that bad—though I carried taters in my pockets an' all manner—that I was quite eat up wud it; and so, at last, I says to myself, 'There have I money in the bank, and Master Tom's feather so liberal, and 'Gelina willin', why shoulde I buy a nice liddle jackass an' a cart, and goo about free and comfortable?' That's what I says, an' the nex marnin' I walks down to Rottingdean, and all the way to Brighton, and buys Joseph here and the cart from a dead costermonger's widow, just two hours afore the funeral was. 'And what's his name?' says I. 'Joe,' she says. And so I starts for home. Now look at his ears, Master Tom—he can't abear to be called Joe. If I was to say it half a dozen times he'd begin to kick, he would, and just as like break the cart into pieces. I soon found out that, for the more I coaxed and said 'Joe, Joe—poor Joe,' the more rampagious he got. He kicked, and rared, and backed, and went on at such a rate that, if it hadn' a been for interruptin' the funeral I'd a gone back and assisted upon my money. Then I thought, perhaps he'd be a donkey of a bettermost breed, an' too much familiarity be distasteful to him, for even a jackass, adessay, has his pride, Master Tom; so, respectful like as I would to any Christian, I says: 'Get up, Joseph!' (now look at his ears, Master Tom!), an' away he went like smoke, an' I ain't had no trouble wud him since. The Lord in heaven never meant him to go a-costering. I'm sure an't by his good manners when spoken to polite. Jump in, Master Tom; he'll take us home in ten minutes, I'll be bound."

"Why, Spink, I thought you told me Jerry Steptoe had the measles." "He had en—he wouldn't lie about it—he had en bad, and may the Lord above forgive me, I did wish as 'twould strike to his insides; but 'twas not to be. The feather of lies and the doctor 'atween 'em pulled him through, and today's work be some of the fruits a'nt." "At all events," I answered, "he had nothing to say—what *could* he say?" "Well," said Spink, "it's just this here, that there young villain has been an' cockered up a fine tale about your digging up summat in the spinney an' heaving it into the sea. It don't argify much what he ses; but then, Lackworthy is a belvering about an' making mountains out of dooles, an' he comes to me, an' Steptoe, an' Pain, an' adunnamany more, they all come to me an' ses, 'Spink, what's the meaning of all this here, anyhow?' For what Jerry *did* en say, that there Jan from Lewes *did*, a gurt hulking blobit, getting tosicated at th' 'Hand of Fellowship,' an' telling everybody how he hid you under the seat, an' lamed his horse, an' only got five shillin' for doing of it." "The scoundrel!" I said. "I gave him thirty shillings, and he promised to wait for me here." "I'm dannelled if I didn't think so," said Spink, with emphasis. "Well," he added, after a further burst of indignation, "well, I ses to 'em all, ses I, 'That there Lunnon air be enough to choke almost anybody,' I ses, 'an' adessay the lad wanted to come an' breathe free for an hour or two. Anyways,' I ses, 'it's no business of mine, an' what's more, I'm dannelled,' I ses, 'if I think it's no business o' yourn, an' I ain't afear'd to say it to your heads neither.'"

As for the story from which these extracts are made, taken as a whole, it has some

striking merits but also serious defects, and we should prefer to invest in the author for future rather than for present values. The subject is the mysterious disappearance of a woman of position and property, under circumstances which involve her brother, a man of eccentricity amounting to madness, in the suspicion of having murdered her. Under an hallucination he actually leaves a dying confession that he has done so, accompanied by a direction that his house be impenetrably walled up after his death with brick and stone. The disclosure of the truth underlying this singular situation is the function of the story. Its plot is unnatural, its details are sensational, and its humor occasionally runs into coarseness. On the other hand much originality is displayed in the conception of character, and the style is vigorous. The story has more freshness than refinement and more force than delicacy, but is unobjectionable from a moral point of view. Its chief merit, as we have indicated above, lies in its delineation of local peculiarities of character and language.

THE VAN GELDER PAPERS.*

THIS is a collection of twelve short stories, the last four being of a miscellaneous character, and the first eight a series illustrative of life and character in Long Island and on the Hudson in old Dutch times. Of the miscellaneous four one is a Christmas story, one a pathetic little fragment for children, one a rather painful narrative of circumstantial evidence, in which a man is hanged for a murder he did not commit, and one a case of private vengeance, by which a profligate army officer paid the penalty of gross treachery to the daughter of his benefactor. All these are told in an easy and natural style; the last two, and the last one especially, with some touches of quiet dramatic power.

The eight Dutch stories, however, are what give individuality to the book. Their very titles, "Teunis Van Gelder," "Nick Wanzer's Adventure," "Derrick Van Dam," "Ralph Craft," "Zadoc Town," "Rulif Van Pelt," and "Obed Groot," are pleasantly suggestive of Knickerbocker days, and awaken expectations which the stories themselves very fairly fulfill. Of course on accepting an invitation to such a feast we do not now look for a Washington Irving to preside; but "J. T. I.," whoever these initials may stand for, is a good host, and entertains us skillfully and acceptably. It is some time since we have had a round of stories so fresh and quaint, so well conceived and cleverly wrought, so thoroughly American and lifelike as these. The "editor" professes that they are derived from the manuscript remains of Mr. John Quod,

* A Terrible Legacy. A Tale of the South Downs. By G. W. Appleton. D. Appleton & Co. Paper, 50c.

* The Van Gelder Papers, and Other Sketches. Edited by J. T. I. G. P. Putnam's Sons.

who had ransacked the whole of Long Island from Coney Island to Montauk Point in search of materials for a history. "About thirty miles from the city of New York," the chronicles begin, "is a headland jutting out from Long Island Sound, fortified against the wash of the sea by huge boulders of rock." Just where to locate the headland thus described is a geographical puzzle beyond our power to solve, but once landed on it in imagination we are in sight of a picturesque country and in the presence of some curious people. Captain Kidd haunts these parts, buried treasures invest them with problematic charms, phantom houses dot the landscape, specter horses, hounds, and horsemen flit through the forests and meadows, and ghosts and goblins intermingle with human kind in the strange narratives yielded by the scene.

As a good example of this pleasant reading, half fable and half fancy, with a possible sprinkling of fact, we will take the "authentic history" of Ralph Craft. Ralph was the vagabond of Mosquito Cove, with a contempt for work, a taste for drink, and a termagant wife, who kept him in order with her tongue and other weapons. Coming home one day from the tavern in a little too venturesome mood, and being worsted in a wordy duel with Mrs. Craft, he was condemned by her to go forth after some game with which to replenish the larder, stimulated by the threat that if he returned empty-handed he should find the doors closed against him. So off he sallied with his dog Grim, skirted the lake, explored the lane, and beat the swamps, and finding nothing, threw himself down at last by a brookside to meditate on the situation. Just then he saw a rabbit, raised his gun and fired, whereupon:

"Let that rabbit alone!" exclaimed a rough voice at his elbow. "What business have you poaching on my preserves?" Ralph turned round hot with anger; for, with the exception of his wife, he feared neither devil nor man. Upon the upper rail of a fence, within a few feet of him, sat a little squat figure in Dutch small clothes, of ample dimensions in the skirts, and gathered tightly at the knees, which were garnished with silver buckles. Ralph had been unaware of his presence; but there he sat, with his legs crossed, a gold-headed cane in his hand, and smoking a Dutch pipe as composedly as if he had been there an hour. "Let that rabbit alone, I say!" repeated he with more emphasis. Ralph was not a little startled at the outlandish rig of the little man; nor did he feel more easy when he encountered the fierce, positive eye which met his; but rallying his wits and assuming a look of bravado he tucked his arms akimbo and demanded of the other who he was and why he had interfered with his sport. For some time the person thus addressed kept on puffing out clouds of smoke, which, for volume and density, completely amazed Ralph. At length, gravely blowing in his face a puff of smoke that nearly strangled him, he answered in a more pacific tone: "I am a gentleman generally more talked of than known, Mr. Craft, and one who knows you better than you are aware of, and who, at a pinch, may aid you. But tell me," added he in a more insinuating tone, "what strange freak has sent you hither sporting by moonlight?"

Ralph explained his predicament, and the

little man volunteered to help him. "Mr. Craft," said he, "I have some business to attend to at this time, but will return in half an hour. If you will wait for me I may do you a good turn that few others would."

In half an hour, punctual to his word, the stranger was seen coming across the field. He did not move with the alacrity with which he had set out; and upon his near approach Ralph observed that his coat was nearly torn from his shoulders, his cocked hat was battered and bent in, and there were sundry rents in the nether extremity of his small clothes. When he came up he panted violently, as if exhausted by great exertion; and as he turned his face in the moonlight, it appeared striped and seamed with scratches like the bark of a young plum tree. In his hand he held several partridges, which he flung towards Ralph. "I have reflected upon your situation, Mr. Craft," said he respectfully, "and find you are more to be pitied than blamed. Take these birds and make your peace with your wife—from my soul I pity you." "You seem to need that yourself," replied Ralph compassionately. "How came your clothes so tattered, and your face so terribly scratched?" "In the bushes," answered the other crabbedly.

When Ralph got back to his dwelling and entered his kitchen, this was what he saw:

In the center stood Mrs. Craft, with a face like a ripened tomato, and a broken broomstick in her hand. Tables, chairs, stools, plates, and dishes strewn the floor. Windows were broken, everything bore indication of the utmost confusion, and nearly all the furniture was in a state of dilapidation. Her story was soon told to her husband, and to a group of listening neighbors who had assembled at the noise of the fracas. About an hour before, a corpulent little gentleman in a cocked hat and loose breeches, with a cane in his hand and a pipe in his buttonhole, had walked into the kitchen. Seating himself in front of the fire, apparently as much at ease as if the house belonged to him, he lighted his pipe and with a few whiffs filled the room with smoke. Mrs. Craft was not the woman to put up with this, and accordingly the intruder was requested to desist. He replied that if the smoke was unpleasant to Mrs. Craft she was at liberty to quit the house, as he should not cease until his pipe was out. One word brought on another, until at length the matter came to blows, and a battle of that kind which, by way of distinction, is called "royal," ensued. It was carried on with great vigor on both sides, but ended in the expulsion of the intruder, although nearly all the household furniture was demolished in the struggle. Mrs. Craft was in a violent taking, and was resolutely bent on having the law of the fellow, but unfortunately for the success of her intention, he was never heard of from that day to this.

The gaps between the above extracts we leave the reader to supply.

The tales grouped with the foregoing are in much the same vein, with varying figures and incidents. In "Teunis Van Gelder" and "Nick Wanzer's Adventure" we are introduced to Captain Kidd; in "Derrick Van Dam" we have an amusing romance of blended Dutch and mediæval colors; "Zadoc Town" is a ghost story, pure and simple; in "Rulif Van Pelt" a goblin company come to the help of an honest lover trying to win a fair lady, and make the course of true love run smooth over golden ways; the moral of "Obed Groot" is the misery of miserliness, and the blessedness that comes of doing good and loving mercy. The naturalness with which all these tales of

the unreal are told constitutes a large part of their charm, and a few half-hours can be spent over them agreeably.

MINOR FICTION.

A Summer in Oldport Harbor. By W. H. Metcalf. [J. B. Lippincott Co. \$1.25.] Mr. Metcalf relates with extreme minutiae the experiences of a dozen or so people who pass the summer on the shores of Long Island Sound. What they wore and ate, how they went sailing and fishing, what they said on this and that occasion, are all carefully set down. When they talk the men are prigs and the women idiots. The book is full of tedious commonplaces and silly twaddle about various matters, from the doctrine of free-will to a declaration of love. Except for five or six marriages which conclude the story the sole attempt at a plot is concerned with the career of a phenomenal villain, the son of a New England clergyman, who has perpetrated crimes in all parts of the world and continues to mingle with "the best society." After trying to read such a book as *A Summer in Oldport Harbor* one comes to believe with the late Anthony Trollope that literature is sometimes a trade—and a very detestable trade at that.

Dick's Wandering. By Julian Sturgis. [D. Appleton & Co. 50c.] *Dick's Wandering* is, we believe, not a new novel. But it is a very good novel, and worth reprinting at this late day. Dick is an English lad, a good fellow, a little slow, a little obtuse, but of generous impulses and given to quiet enthusiasms. At his majority he becomes a large land owner and he gives a great deal of thought to the land question. There is an American girl in the story, and a very attractive young creature she is. Mr. Holcroft, her father, is also fairly well done, and one must not forget to mention the pompous M.P., or Fabian Dean, the cranky Oxonian, or Ossie Langdon, a fine example of the youthful swell. Mr. Sturgis is inclined to poke fun at his characters sometimes, but he is always amusing, and his style is beyond reproach.

Mistaken Paths. By Herbert G. Dick. [J. B. Lippincott Co. \$1.25.] Irene Patton was the daughter of a skilled mechanic in a Western town, and a very beautiful girl. Her mother, a coarse and ignorant woman, will not tolerate novels or music, and insists that Irene shall wash dishes; so she agrees to marry wealthy Frank Raynor to escape from domestic martyrdom. Ad interim she goes to visit her aunt in New York, becomes the belle of the season at Long Branch, falls in love with her cousin, Robert Bostwick, and becomes the victim of insulting proposals from Count Beaurynski. She writes breaking the betrothal, but learning that her cousin is pledged to another, marries Raynor and falls ill with brain fever. Raynor believes that she loves Beaurynski and declares that he will be a husband to her only in name. She takes to art, becomes a painter of fashionable repute, and goes abroad to study. Raynor believes she has eloped with Beaurynski and obtains a divorce. She comes back after six years, meets again with her former husband, realizes that she has long loved him, the two are reconciled and remarried. The author has

told the story well. His characters are well individualized, and the hard, unlovely life of a commercial community is forcibly depicted. The didactic purpose of the novel is made somewhat too prominent, and a good many will dislike it on that account.

The Russian Refugee. A Tale of the Blue Ridge. By Henry R. Wilson. [Thomas R. Knox & Co.] Mr. Wilson has tried hard to make a novel, but his success has not been great. He has given his imagination, or what doubtless he calls his imagination, free range, and he has grouped together a series of uninteresting impossibilities. The Russian refugee is a venerable soothsayer, who lives in a cavernous abode in Pennsylvania, and dies at the age of 150 after a lecture on the merits of "mind-cure." About seventy years before he had sold a fine estate to a certain Mr. Hastings, and when some scoundrels try to get possession the ancient Russian appears on the scene and sets matters right. There is a rustic in the story whose talk is the oddest linguistic compound ever invented by mortal man. Here is a specimen :

Jest thee fellars hist me deoun thar, an' be lively about it too, an' I'll maybe hev suthin' to tell yer on cooming up; leaswtue if the darned string doan't giv out or thee let go.

There is also a young woman, Elsie Hastings, who, on recovering consciousness after a fall to the bottom of a ravine, indulges in this soliloquy :

How like is my condition to that of some poor soul plunged in the darkness and bondage of ignorance, despair, or perplexity, which hears, not audibly in a physical sense, perhaps, but somehow, in the silences of the soul, the still small voice of guidance, at whose electric tones obscurity clears into brightness and noon of night becomes noon of day.

This is apparently a first offense and on that account may be pardoned. But we earnestly beseech Mr. Wilson not to do it again.

The Flamingo Feather. By Kirk Munroe. [Harper & Bros.] Mr. Munroe has made a charming story out of the romantic career of René de Veaux, that knightly young Huguenot of the sixteenth century, who, tradition says, accompanied his uncle, the Chevalier de Laudonnière, on the expedition which founded Fort Caroline on the coast of Florida, and later became chief of the Alachuas, a tribe of Indians, allies of the French. On the slender thread of tradition Mr. Munroe has strung a series of fascinating adventures. If he depicts the warlike deeds of those early days in a golden light and portrays the actors in them as possessed of almost superhuman sagacity, refinement, and chivalry, no one will complain. The story is certain to hold the attention of young readers, and it is wholesome from beginning to end.

MINOR NOTICES.

Horsemanship for Women. By Theodore H. Mead. With Illustrations by Gray Parker. [Harper & Bros. \$1.25.] This is distinctively a manual for the instruction of women. It is in four parts, of which the first is on "Amateur Horse-Training," the second on "Etiquette in the Saddle," the third on "Leaping," and the fourth on "Buying a Saddle Horse." The first part is founded on the principles of Baucher's *Méthode d'Equitation basé sur des Nouveaux Principes*, and assumes degrees of intelligence and docility on the part of the horse and of

kindness and patience on the part of his gentle rider which we fear will not be always realized. Still it is pleasant to be under the guidance of an instructor who believes so implicitly that a horse can be taught to do almost anything; and it makes one smile to read of the graceful exercises in which Mr. Mead would have the equine pupil perfected. There are seventeen lessons in these equestrian gymnastics, so to call them, and they fill more than half the book. The twenty or thirty pages on "Etiquette in the Saddle" show the lady who has first mastered her horse how to be mistress of herself when mounted on his back. The careful lesson on "Leaping" would be more needed in England than it is in this country; racing and hunting, we are thankful to say, are not likely to become feminine accomplishments here. The very practical closing part on "Buying a Saddle Horse" is enlivened by a telling picture of what kind of a horse not to buy; and the pictures throughout, of which there are more than forty, are admirably drawn and engraved, and greatly assist in understanding the directions in the text. Few women will ever become scientific equestriennes after the ideal exposed in this book, but it is good to have a high ideal, and the humaneness with which the horse is treated in it is a strong point in its favor.

Dictionary of National Biography. Edited by Leslie Stephen. Vol. XI. Clater-Condell. [Macmillan & Co. \$3.25.] This eleventh volume of Mr. Leslie Stephen's great Dictionary of British Biography is not so noticeable for important subjects or distinguished contributors as some volumes that have preceded it, but it is noticeable for the steady execution of its design along a high level of excellence. The leading biography in the book, and one of the longest, is that of Coleridge, which Mr. Stephen writes himself, and which places Coleridge "alone among English writers in the front rank at once as poet, as critic, and as philosopher." Mr. Stephen also furnishes a short sketch of Arthur Hugh Clough. Sir A. J. Arbuthnot writes of Lord Clive, Mr. John Morley of Cobden, Mr. Macdonell of Lord Coke, or *Cooke* as his name was spelled and pronounced by his contemporaries, the Rt. Rev. Sir George W. Cox of Bishop Colenso, S. L. Lee of Dean Colet, G. F. Warren of John Payne Collier, and Dr. Norman Moore of Columba, the Irish saint. What a fate in history to be written of as Mr. Warren writes of Mr. Collier :

The taint of suspicion rests upon all his work. None of his statements or quotations can be trusted without verifying, and no volume or document that has passed through his hands can be too carefully scrutinized.

Very pleasing are these touches in the portrait of Saint Columba, the whole account of whom is singularly interesting :

His solitary habits had not made him inconsiderate of the concerns of ordinary men, and he was passionately loved by his community. He was kind to animals as well as to men. When an exhausted heron fell upon the strand, he ordered it to be fed and tended until it was able to fly again, and on the last evening of his life he caressed an old horse, which rubbed its head against him, and blessed it.

The Claytons, the Cliffords, the Cochranes, the Cockburns, the Coles, and the Collinses are the more numerous families included in this volume.

The Life of Rev. George C. Haddock. By Frank C. Haddock. [Funk & Wagnalls. \$2.00.] The publishers of this biography of the lamented Mr. Haddock, who was foully murdered in Sioux City, Iowa, last August, in pursuance of a conspiracy of enraged saloon keepers, have given it a sumptuous dress. Its externals, in binding, paper, typography, and illustrations, are worthy of a biography of the first rank. But with all respect and honor to the memory of Mr. Haddock, who appears from these pages to have been a devoted and noble-spirited man, and who met the death of a true martyr in the temperance cause, one cannot but feel that this elaborate *Life* is a mistake. The career of its subject was not so unusual in the Methodist ministry as to require such full chronicling, and for the interests of the temperance cause a briefer biography would have been more telling. The story of Mr. Haddock's taking off is a sad chapter in the annals of Iowa, and the failure to convict his murderer is a disgraceful revelation of the iniquity of a city whose Indian name should at least have reminded it to practice Indian justice.

Ourselves and Our Neighbors. Short Chats on Social Topics. By Louise Chandler Moulton. [Roberts Brothers. \$1.00.] No American woman is better qualified than Mrs. Moulton to write upon such topics as make up this tasteful little volume. A bright woman, of wide experience, of catholic views and genial nature, not prejudiced or opinionated, she can take into account both the American and the English view of such a delicate matter as she treats in the graceful paper on "Rosebuds in Society." Three other papers worthy the consideration of girls are those on "Motives for Marriage," "Engagements," and "Young Girls and Marriage." Others, like "Courtesy at Home" and "Friendly Visiting," might be profitably pondered by all classes and conditions of women—gentle but pointed suggestions about hospitality, the relations of guest and hostess, social honor, good manners, consideration of others' rights, ostentation in dress, and the vulgarity that grows out of being ambitious of social distinction. In a word, this collection of papers, these "little chats," are full of kindly and wise hints on subjects too seldom given a thought to, the amenities and courtesies and gentle charities which make life, both at home and in society, sweeter and more beautiful.

The attention of pleasure travelers and summer idlers particularly is invited to *By the Way*, a little red-covered, yellow-edged book of quotations from a great number of authors, English and American, bearing upon the mountains, the sea, and the farm, leisure, pastime, and people, romance, books, and letters; with batches of blank pages interspersed here and there for the insertion of any manuscript notes at the pleasure of the owner. This is one of that class of books which grow out of the taste and fancy of the maker rather than in response to any expressed want of the public; but wherever a kindred mind to the compilers is found, there the little book may fit itself to use. [Clarke & Carruth. \$1.00.]

The counsels embodied by Rev. Dr. Thomas Murphy, Presbyterian, in his very small book, *People and Pastor*, are addressed to the laity, and are intended to guide and quicken them in the recognition and discharge of their duties to the clergy. [Presbyterian Board. 40c.]

No. 94 of Van Nostrand's "Science Series" is an important essay on *The Treatment of Sewage*, by Dr. G. Meymott Tidy. It is founded on a thorough analysis of facts, and is scientific in the best sense. The mass of sewage produced daily in great centers of population is something enormous; and a question more pressing than how to dispose of it is how to utilize it. Europe is ahead of the United States in experiments and success in this direction, all of which are intelligently summarized and discussed by Dr. Tidy. Sanitary engineers will find this tract highly profitable and suggestive reading. [soc.]

Mr. Morgan's *Educational Mosaics* is an extensive collection of extracts from a long list of educational writers, ancient and modern, bearing on topics of educational science and practice; a sort of professional commonplace book for teachers. [Boston: Silver, Rogers & Co. \$1.50.]

The idea of L. P. Mercer's "Chapter on Mind Cure" entitled *The New Birth* seems to be that all disease is directly or indirectly the result of sin, and the truly philosophical cure for the evils to which flesh is heir is a righteous and holy life, although the author admits that the cure may not always be immediate. In the long run, he means, and in the long run he is right. [C. H. Kerr & Co. soc.]

The subject of *Home Sanitation* is old, but its plan is somewhat new and its authorship is novel; and on the principle that ideas must be hammered into the heads of people, such books must follow each other, we presume, for a long time to come. The authors of this little book are eight ladies, a branch club of the Association of Collegiate Alumnae, organized in 1883 for the study of home sanitation. There are ten chapters on the usual divisions of the subject, drainage, ventilation, heating, etc., with a number of illustrations; and a peculiarity of each chapter is an appended list of questions intended to press its points home upon the consciences of the inattentive and the negligent. As a catechism for housekeepers this is at least as important as the Assembly's Shorter. [Ticknor & Co. soc.]

NEWS AND NOTES.

—Mr. Fox Bourne is writing a book on English newspapers.

—A Mr. and Mrs. Stone have been the first English people to accomplish a visit of all the Canary Islands, and they will publish a book about it this fall, illustrated with photographs and maps.

—Dr. Daniel G. Brinton, Professor of American Archaeology and Linguistics in the University of Pennsylvania, has in press a volume entitled *Ancient Nahnatl Poetry*, containing a number of songs in the Aztec or Nahnatl language, with translations and notes. Most of these were composed previous to the Spanish Conquest of Mexico and have never heretofore been published or translated.

—Cecil Hampden Cutts Howard, 256 Tompkins Avenue, Brooklyn, announces *A History of the Cutts Family*, ancestors and descendants of the brothers John, Richard, and Robert Cutts, who immigrated to Kittery Point and Portsmouth, N. H., prior to 1640. The work will contain early English pedigrees and many *fac similes* and portraits, and subscribers for it are solicited at \$5 a copy.

—Mr. Frank Siller, formerly of Milwaukee, Wisconsin, is now living in Berlin, where he has a hand in the editorial management of the *Gegenwart*, a weekly paper of that city. Mr. Siller's brother-in-law, Mr. Charles Wilson, a son of the late Professor of Sanskrit at Oxford University, England, has just published a volume of *Russian Lyrics*. Mr. Siller is about making a summer's visit to the United States.

—George Routledge & Sons publish immediately *La Belle Nivernaise*, a volume of stories by Alphonse Daudet; *Happy Home Stories for the Young* and *Wide-Awake Stories for the Young*, two illustrated quartos of prose and verse; and *Buffalo Bill*, an English biography of the noted scout now giving his "Wild West" show in London.

—Readers of Mrs. A. L. Wister's translated German novels will hear with regret of the sudden death of Eugenie John, "E. Marlitt." Originally a singer, and then an actress at Vienna, she became a private companion and reader, and took up literature late in life. *The Story of Giselda*, *Gold Elsie*, and *The Old Mam'selle's Secret* are perhaps her most familiar writings in this country.

—The dedication of the new town hall and public library building in the Massachusetts town of Littleton adds another to those valuable benefactions which are becoming so frequent and are so gratifying. The building is the work of the town, for the accommodation of a \$10,000 memorial gift for the purchase of a library to be known as the Reuben Hoar Library. The Hon. John D. Long, in his address on the occasion, well said:

A public library is to be regarded as a peculiarly American, indeed a New England, institution. It supplements the town meeting in the education of the citizen to a proper discharge of his political duties. In the future the free library will be held to be an indispensable element in our system of democratic government, of government by town meetings, and will be classed with free roads, free bridges, and free schools, all matters of universal and unquestionable benefit.

—Mr. Frank Vincent, the author of *The Land of the White Elephant* and other narratives of travel in strange lands, has recently returned to New York from an extended expedition through South America, on which he has been absent upwards of two years. To a reporter of the *New York World* he spoke of travel in South America in these terms:

It is laborious, expensive, and subject to privation, though generally without annoyance from man or beast. I do not speak now of the exploration of remote inland districts. That is a much more serious matter. The cost of traveling is considerably greater than in Europe, though not quite so great as in the United States. There are lines of large and comfortable steamers plying all around the sea coast and up the larger rivers, but on the land you are not always accommodated by rail or stage roads. As to railroads, Brazil, the Argentine Republic, and Chili are far in advance of the other States, where long journeys must still be undertaken upon horseback. Street railways have been very generally introduced in the larger cities, and Rio Janeiro justly claims possession of the smoothest and fastest line in the world. As to hotels, of course you must not look for what in New York are styled first-class houses. Your rooms will often be primitively furnished and not always clean. There will be enough to eat, though of but a limited variety. The native cookery cannot be commended. There are very fair French hotels in Lima and Valparaiso and a good English hotel in Rio Janeiro. But it is next to

impossible to get imported wines and beers which are not both adulterated and sold at exorbitant prices. In a vast continent of such varying altitude and extending through so many degrees of latitude the traveler encounters all sorts of climates, and therefore needs to come provided with an extensive wardrobe. The best money for the traveler to carry is American gold for the northern and western coasts and British gold for the eastern coast. All native money matters are more or less crooked. Paper is usually the circulating medium and is certain to be very much depreciated in value. The paper money of Peru, the par value of which is 100 cents, passes current for four cents, so that it takes an armful of money to pay for a trifle. In Ecuador there are but two cities—the capital, Quito, and Guayaquil. In each there is a national bank, and the bills of one are at a discount of 25 per cent in the bank of the other. In making the grand tour you pass from one to another of nine republics, one empire, and three colonies—a wearying experience of thirteen baggage examinations in as many different custom houses.

—A writer in the *Boston Advertiser* gives this glimpse of Mr. T. B. Aldrich's summer house at Ponkapog, a little village in the outskirts of the Massachusetts town of Canton:

Mr. Aldrich's home is a plain old-fashioned mansion just like so many others that you see scattered everywhere throughout New England. It is two-story, painted brown, with a portico in front and concealed from the street by a belt of trees. Inside is the large old-fashioned hall, belonging to old colonial days, with two rooms opening on either side, and the dining room in the rear. The poet's study is on the second floor and a pleasant room it is, large, airy, with books lining the four walls and stuffed into every nook and corner. Choice art treasures and articles of bric-à-brac and vertu appear scattered about in a charming way. The views from the windows are fine, commanding meadow and pasture land, with old Blue Hill looming up in the distance. Just back of the house is an old mill-pond with the ruins of the mill on its bank. Within a stone's throw is a bubbling brook which goes splashing and dashing along its rocky bed. But for the noise of the brook and chirping of the birds, with the occasional passing of carriage or cart, nothing disturbs the exquisite quiet of the scene. Of late years Mr. Aldrich is not so much in Ponkapog as formerly, but he is still often seen about the old streets, and part of the family are always at home, winter as well as summer.

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[Titles in italics are those of foreign periodicals.]

July.

The Fortnightly Review. Kaiser Dead: a Poem. By Matthew Arnold—Letters from Central Africa. By Emin Pasha—Good and Bad Temper in English Families. By Francis Galton, F.R.S.—General Langievicz and the last Polish Rising. By Karl Blind—Our Working Women and their Earnings. By F. Mabel Robinson—Salvation by Torture at Kairuan. By the Hon. George Curzon, M.P.—The Vampire Gold. By the Duke of Marlborough—The Higher Theism. By W. S. Lilly—The Land Transfer Bill. By Arthur Arnold—The Georgian and Victorian Eras. By Prof. J. R. Seeley—Home Affairs: A National Party—Correspondence: Burma and the Burmese. By Florence Layard—The Women's Protective League. By Frederick Verney.

The London Quarterly Review. Louis the Fourteenth and his Court—Bishop Fraser—The Service of Man: Positivist and Christian—Some Comparative Statistics of Illiteracy in England, 1870 and 1884—Two Saxon Statesmen: Buest and Vitatum—Education in China—The Origin of the Bible: Christian Connexion—Miss Rossetti's Poetry—Short Reviews and Brief Notices—Summaries of Foreign Periodicals.

The Westminster Review. The Reorganization of the Liberal Party—A Flitting Ghost—American Education—Madame Mohl—Military and Naval Administration—Persia—Delle Sedie's Art of Singing—A Study in Religious Evolution—The Federation of the British Empire—Contemporary Literature: Science; Politics, Sociology, Voyages, and Travels; History and Biography; Belles-Lettres—Home Affairs.

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Blackwood's Magazine. Joyce. Chaps. 9-12—The Hittites—A Sketch from Ilfracombe. By Alex. Innes Shand—The Twins: from the Chinese of Wu Ming—Secondary Education in Scotland. By Prof. G. G. Ramsay—The War Office—The Old Saloon: Charles Reade; Anne Christie; Rosina, Lady Lytton; Correspondence Between Goethe and Carlyle, etc.—The Balance of Military Power in Europe. I. Russia and England.

The Contemporary Review. The Canadian Constitution. By Goldwin Smith—Painting "The Scapegoat." By W. Holman Hunt—Africa and the Drink Trade. By Archdeacon Farrar—The Sacredness of Ancient Buildings. By Frederic Harrison—Methodist Reunion. By the Rev. William Arthur—The Franco-German Frontier in its Military Aspects. By Major Otto Wachs—Small Nationalities and Modern Historians. By H. Morse Stephens—The English Workers as They are. By H. M. Hyndman—Contemporary Life and Thought: China. By a Resident in Peking.

The National Review. The True Lessons of the Jubilee—Alsace-Lorraine and the European Situation. By an Old German Resident—Art in the Public Schools—Leasehold Emancipation. By J. Wolfe Flanagan—Irish Dairy Farming. By H. Evershed—Burke and the French Revolution. By J. Rowley—Fifty Years of Women's Work. By Louisa Twining—Character and Ability in Politics. By Alfred Austin—Some Minor Worries. By a Member of Parliament—The Strength and Weakness of Russia. By Capt. Foster, R. E.—Postal Communication, Past and Present. Part I—The Separatist Attack on Fundamental Principles. By Leonard H. West, LL.B.—Politics at Home and Abroad—Correspondence.

American History, MSS. Sources of. Justin Winsor. Mag. of Am. History. Berkeley, the Revived Study of. Professor Clark Murray. Macmillan's Browning, Elizabeth Barrett. M. Henri Jacotet. Bibliothéque Universelle, July. Crabbe. Temple Bar. Hamlet, the Real Significance of. Temple Bar. Journalism Among the Cherokee Indians. Geo. E. Foster. Mag. of Am. History. Literary Criticism. T. W. Hunt. New Princeton. Literature, Certain Tendencies in Current. R. W. Gilder. New Princeton. Motives, the Humour of. Arthur Tilley. Macmillan's Rémusat, Madame de. Temple Bar. Shelley, Chatter about. H. D. Traill. Macmillan's. Theocritus in Sicily. Macmillan's.

PUBLICATIONS RECEIVED.

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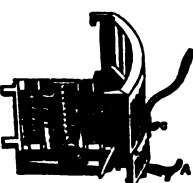
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IN THE GOLDEN DAYS.*

"EDNA LYALL," who is understood to be Miss Ada Ellen Bayly, enters a new field in this admirably written novel, and shows that in the production of historical fiction her hand is no less true, discerning, sympathetic, and elevating than in detailing the characteristics of modern life. The date of the story is two hundred years ago, and it is chiefly concerned with the career of Hugo Wharnccliffe, who, made the tool of his wily elder brother, is involved in plots against the king and is cast into Newgate prison. Hugo is a warm friend of Algernon Sidney, who figures nobly in the narrative as patriot and martyr. The account of the escape of Hugo from prison, his meeting with his betrothed cousin Joyce, his flight to Amsterdam, and his presence at the death-bed of his brother is told with real fervor and a realistic force that carries the reader fully to the end.

Miss Bayly has succeeded in rendering the life of the times with skillful touches which relieve, but do not impede, the narrative. She is never archaic or needlessly erudite, yet she plainly has the history and characteristics of the England of the seventeenth century at ample command, and she draws upon a rich store of learning in the development of her theme.

In the delineation of individuals Miss

Bayly, in the book before us, has lost none of her earlier graceful power, while displaying a maturity of insight and a dignity of purpose not heretofore so fully manifested in her work. One may perhaps complain that Hugo is too perfect, that his brother is too deep-dyed a villain, and that Mary Denham's devotion is too self-sacrificing, too persistent, to be human. Undoubtedly the author has embodied ideals in these personages, but she has done so in an artistic way, and it is only as an afterthought that any questioning of her veracity arises. Very noble is the account of the death of Sidney; and the reported conversations with his young friend are in the spirit of his writings, while not mere echoes of his recorded words.

Certain scenes in the book remain in the memory, not soon to fade. The duel between Hugo and burly Sir Peregrine Blake, the warning of Sir Francis Wharnccliffe and his fellow Puritans, Hugo's midnight search for the papers, the interview with the king, the moment when the governor of the prison demands that Hugo's coffin shall be opened, the escape of Hugo from the inn when his brother suddenly appears—all these and many more critical moments are depicted with no attempt at sensationalism, but with a quiet assurance that never loses its impressiveness.

It is good to step aside from the contemporaneous deluge of trivial, ignoble, meretricious fiction to a story like this; a story inspired by high purposes, true to great motives, filled with fine thoughts, teaching lessons of manliness, gentleness, unselfishness, and showing how duty fearlessly performed brings something better than happiness. The novelist who does this, and does it naturally, without cant or affectation of any sort, has in these days a mission to perform of no little significance. Edna Lyall has never lost sight of the fact that art to be of more than passing value must have an ethical foundation, and in its ultimate meanings make for goodness, purity, and peace; that it must stir the emotions, but stir them on the nobler side, and thereby elevate while it gives warning or instruction. All of her novels are therefore worthy of being read by thoughtful people, who will find *In the Golden Days* one of the most finished of the works that have come from her pen.

BOSWELL'S JOHNSON IN A NEW EDITION.*

IN these six sumptuous volumes, 8vo, laid paper, tinted, uncalendered, uncut, one of the great books of the world receives an embodiment worthy of its fame. It now lacks four years of a century since it first appeared,

and the work bids fair to be as truly immortal as its subject. As long as English history abides Dr. Johnson will hold his place as one of the most remarkable figures in its pages, and wherever English literature has found readers Boswell's *Life* of him has been regarded so far as on the whole its most entertaining biography.

The appearance of Mr. Birkbeck Hill's new and exhaustive edition calls for a few words of bibliographical introduction. The first edition of the *Life* appeared in London in 1791, in 2 vols., quarto, with Sir Joshua Reynolds's portrait; the second in 1793, in 3 vols., octavo; the third, with additions, in 1799, in 4 vols., octavo; the fourth in 1804, the fifth in 1807, the sixth in 1811, all in 4 vols., 8vo. Boswell died in 1795, while preparing notes for his third edition, and that and the following three editions were carried through the press by Edmond Malone. Boswell's work on the third edition, however, was so far completed that the edition may be accepted as definitely his own—Malone, to whom he had read the whole of his original manuscript, and who had helped him in important ways in the preparation of the work, having scrupulously executed all Boswell's plans. This third edition, with its peculiarities of spelling and punctuation, is the basis of Mr. Hill's.

Since 1811 there have been innumerable editions, some with "additions" and "corrections," some with omissions and mistakes. The most recent of these, we believe, is A. Napier's, London, 1884, in 5 vols., 8vo, with notes and appendices, and numerous illustrations, republished in this country by the J. B. Lippincott Co.; the most familiar probably is J. W. Croker's, London, 1831, in 5 vols., 8vo, made famous if not notorious by Macaulay in a most scathing *Essay* [September, 1831], in which, while praising Boswell as "one of the best of biographers" and his book as "one of the best books in the world," he discriminated sharply between the book and the man, and scarified Boswell the man and poor Croker his editor almost beyond healing. "This edition," says Macaulay, "is ill compiled, ill arranged, ill written, and ill printed."

In very different terms from these, we may be sure, would Lord Macaulay speak of Mr. Birkbeck Hill's edition, could he have lived to examine it. It is a work to gratify the bibliophile's eye, to satisfy the scholar's exaction, and to delight the reader's heart. It has been born of a Boswellian passion which the editor in his preface takes no pains to conceal, and nurtured by a persistency of studious toil of which the particulars are interesting and stimulating. Mr. Hill first read Boswell's *Life*, he tells us, in his boyhood, when yet too young for it to lay hold upon him. When he entered Pembroke College, Oxford, he was pleased to think that Johnson had been there before him, though Boswell was forgotten. Meantime the col-

* In the Golden Days. By Edna Lyall. D. Appleton & Co. \$1.50.

* Boswell's Life of Johnson. Including Boswell's Journal of a Tour to the Hebrides and Johnson's Diary of a Journey into North Wales. Edited by George Birkbeck Hill, D.C.L. Six Volumes. Oxford: the Clarendon Press. New York: Macmillan & Co. \$16.00.

lege duty of translating passages from the *Spectator* into Latin deepened his reverence for Dr. Johnson and his contemporary masters of eighteenth century English; and one day, eighteen years ago, while loitering in an old book shop, "almost under the shadow of a great cathedral," he came upon a copy "of a somewhat early edition of the *Life* in five well-bound volumes." He bought it, and now, he says, cherishes none of his books more than these. The volumes became his "almost inseparable companions." He soon began instinctively a work of note and comment, not only in their pages as he read, but in other authors. When on one occasion it fell to his lot to review a new edition of the *Life*, he read it anew from beginning to end, without, he believes, "missing a single line of the text or a single note." Ambition budding out of his passion, more than twelve years ago he offered himself as the editor of a new edition, but this offer was "civilly declined." His purpose, however, he never abandoned, and he began to shape it into definite form. Ill health obstructed and delayed his scheme from year to year, but still the materials steadily gathered. In 1878 he published *Dr. Johnson: His Friends and His Critics*; in 1879 he edited Boswell's *Journal of a Tour to Corsica*; and in 1885 he was ready for the compositors to begin upon the undertaking whose achievement is witnessed by the six elegant volumes before us.

These volumes we will now open to the reader. The first has for a frontispiece an etching of Sir Joshua Reynolds's portrait of Johnson in the National Gallery. The title-page is followed by a fac-simile of the title-page to the 3d edition; this by a grateful and complimentary dedication of the present edition to Professor Jowett of Oxford; and this in turn by a table of contents to Vol. I and a list of illustrations for the entire work. The preface of 17 pp. we are not yet done with. Next comes a table of 13 Errata for the six volumes; then Boswell's original dedication to Sir Joshua Reynolds; and after this the several "advertisements" to the first, second, and third editions. Boswell's "Chronological Catalogue of Johnson's Prose Works" fills the next 9 pp. At this point the text of the *Life* proper begins, and runs to p. 500, leaving 22 pp. of appendices. The text, which is printed in large type, and is accompanied by copious foot-notes in small type, the latter often crowding the former to a narrow space at the top of the page, has the work all to itself up to the close of the fourth volume. The fifth is occupied with the *Journal of a Tour to the Hebrides*, made by Johnson and Boswell in company, in August, September, October, and November, 1773, with a few fragments in appendices. The sixth volume opens with an alphabetical list of "Titles of Many of the Works Quoted in the Notes," 13 pp.; continues with a series of autograph letters

by Johnson, now first published, 18 pp.; miscellaneous notes, 32 pp.; an index to the foregoing addenda, 3 pp.; an index to the whole work, 288 pp.; and closes with a "Concordance of Johnson's Sayings," 34 pp. The general index, which is the conspicuous feature of the volume and the crowning excellence of the whole work, is a marvel of thorough, accurate, patient industry. This alone, the editor says, cost him many months of "heavy work." *Every entry, he tells us, he made himself, and every entry he verified in the proof sheets, not by comparing it with his manuscript, but by turning to the reference in the printed volumes.* Such conscientious fidelity in an irksome task is as praiseworthy as it is rare, and a model for all editors to copy.

This painstaking habit of the true scholar seems to have characterized Mr. Hill's work throughout. His devotion as an index-maker is only one example of it. In revising his proofs, he tells us, he has very rarely indeed contented himself in verifying quotations by a reference to his own manuscript. "In almost all instances," he says, "I have once more examined the originals." Very many of the authors consulted could only be found in the Bodleian or the British Museum. Whenever a remark of Johnson's required illustration he has sought to find it, and has "read through many a book" in these incidental endeavors. He has made numerous extracts from the eleven volumes of Johnson's collected works, and has carefully examined all the minor writings attributed to him by Boswell, for the most part not included in these collections. Some errors of reference by Boswell, detected in the course of his microscopic scrutiny, Mr. Hill has corrected in his own notes. The numerous quotations in which both Johnson and Boswell indulged have been traced to their sources in every possible instance, a work often of the most baffling difficulty. "In one case," says Mr. Hill, "my long search was rewarded by the discovery that Boswell was quoting himself." A good deal of fresh material, not known to or overlooked by previous editors, has been discovered and inserted in the notes. Many obscure statements have been illuminated by later information or superior knowledge. Mr. Hill has truly done a hard work well, with the conscience and feeling of an accomplished scholar, and we can readily pardon the honest pride with which in his preface, with just a touch of the Boswellian nature itself, he says:

Johnson, I fondly believe, would have been pleased, perhaps would even have been proud, could he have foreseen this edition. . . . Of Boswell's pleasure I cannot doubt.

The illustrations are not numerous. They comprise, besides the frontispiece already mentioned, copies of two other Reynolds portraits of Johnson, painted in 1756 and 1770, a picture of the bust by Nollekens, Opie's portrait, Reynolds's portrait of Bos-

well, four fac-similes of Johnson's handwriting at different periods of his life, a fac-simile of the Round Robin addressed to him in regard to the epitaph on Goldsmith, a fac-simile of Boswell's handwriting, a map of the tour through Scotland and the Hebrides, and a curious chart of Johnson's contemporaries.

Are the notes too profuse and sometimes discursive if not irrelevant? It is hard to stay such an enthusiasm as that of Mr. Hill for his book, and nothing which in any way touches the narrative, or can in any wise be connected with it, seems too remote to be fetched in for that purpose. Doubtless such a multiplicity of notes are at first a distraction to the reader unless the narrative is somewhat familiar, but the amount of interesting and often curious information with which they furnish the text is very large. We think it is a mistake in the typography that Mr. Hill's notes were not distinguished to the eye more clearly than they are, and as easily they might have been by being printed in smaller type than Boswell's own and other notes, from which it is now sometimes a little difficult for the eye to separate them. On p. 15 of Vol. V there is, we think, a typographical error by which a letter to Dr. Beattie is mixed up with one from Dr. Robertson. But as a rule the printing is admirably as well as accurately done, and the binding is of that firm but easy style that allows the volumes to lie open with delightful docility.

In all this long article we have only touched the outside of this work, the shell of a nut whose meat is rich enough to detain us much longer, did our space allow. We cannot now do more with these six inviting octavos than to make them the motive power of an exhortation to everybody to read Boswell, and of advice to those who have already read him to read him again under Mr. Hill's minute and masterly guidance. Nor can we do better than to end this notice with the words with which Macaulay ended his review of the far less worthy Croker:

As we close it, the club-room is before us, and the table on which stands the omelet for Nugent, and the lemons for Johnson. There are assembled those heads which live forever on the canvas of Reynolds. There are the spectacles of Burke and the tall, thin form of Langton, the courtly sneer of Beauclerk and the beaming smile of Garrick, Gibbon tapping his snuff-box and Sir Joshua with his trumpet in his ear. In the foreground is that strange figure which is as familiar to us as the figures of those among whom we have been brought up, the gigantic body, the huge massy face, seamed with the scars of disease, the brown coat, the black worsted stockings, the gray wig with the scorched foretop, the dirty hands, the nails bitten and pared to the quick. We see the eyes and mouth moving with convulsive twitches; we see the heavy form rolling; we hear it puffing; and then comes the "Why, sir!" and the "What then, sir?" and the "No, sir!" and the "You don't see your way through the question, sir!"

—According to a writer in the *Cincinnati Commercial* the Ohio home of Senator John

Sherman is the repository of an enormous and valuable working library. The whole house is described as running over with books. There is a full line of Congressional Debates, executive documents, public reports, and pamphlets, the latter carefully bound, labeled, and indexed. A safe in one corner of the library holds the Senator's correspondence, so systematically assorted and disposed that any one of 40,000 letters can be produced without delay. There is one volume of autograph letters of Presidents from Jackson down, another of the letters of famous men who have not held political office, and a collection of over a thousand letters from Gen. W. T. Sherman, the Senator's brother.

THE NEW EDITION OF BROWNING.*

THE new edition of Browning's poems is one of the many triumphs of the famous Riverside press; among them all we remember none more complete. The publishers have condensed the twenty or so volumes, in which Robert Browning's poems have previously appeared from time to time, here in America, into six most comely books. The former uniform editions of the poet have had but an external likeness, being made up from different sets of plates of various dates, some of them quite old and battered. This new edition, which will rejoice even the soul of a Philistine and cause unmeasured raptures in Browning clubs throughout the land, is printed from an entirely new set of electrotype plates. The type is of good size, the paper firm, the appearance of the page clear and prepossessing, the great gain in space by the omission of "leads" not having been made at any cost to the reader's eye or to his sense of beauty. Bound in light olive-green cloth, with flat backs and gilt tops, the set, once seen, will leave no disciple of the latest religion in peace until he can call it his own!

The order of the poems is that followed in the series of volumes which Mr. Browning issued before publishing *The Ring and the Book*; the subsequent poems are arranged chronologically. The latest revision made by the poet has been scrupulously copied throughout, so that the pious reader has here the "revised version." To the first volume is prefixed a fine steel portrait, engraved by J. A. J. Wilcox after a recent photograph; it is a speaking likeness.

From *Pauline*, the opening poem of these six crowded volumes, which Browning himself acknowledges and retains "with extreme repugnance, indeed purely of necessity," to the *Parleyings* in the last of the series, it is, indeed, a mighty range. Rail as we may, and as we have a right to do, at the harshness of Browning's style, at the repulsiveness of many of his subjects, at the tortuousness of his analysis of unworthy

characters, at the willfulness, even, of his declarations of faith, he remains a great poet, to be admired, if not loved, by all English-speaking men. Let future generations balance more justly than the present is now inclined to do the merits of a Tennyson and those of a Browning, the latter can never fail of a place among the great prophets of our century, a teacher of faith, and an inspirer unto righteousness. But we must believe that Browning's fame will rest more securely upon the poems contained in the second and the fourth of these volumes than upon *The Ring and the Book*, and the other poems, a few only excepted. The *Dramatic Lyrics*, the *Dramatic Romances, Men and Women*, and *Dramatis Personæ*—these are the essential and abiding Browning! A fourth part of his work, at most, will endure, if enduring means to find readers who read from love and not from pedantry.

A STORY OF THE YELLOWSTONE.*

WE had last year from Miss Rollins *The Story of a Ranch*, of which this *Story of the Yellowstone* is a not distant connection. Some of the characters in that book figure in this under the same fanciful disguise of name. The plan of the two books is the same—a thin veneer of fiction applied to a solid body of description. It is a plan which is alluring to many literary workmen, but one not to be recommended. It does not produce the best results. Miss Rollins, it seems to us, would have made a much more satisfactory book out of her really interesting visit to the famed Yellowstone Park if she had written an honest and straightforward narrative, as she is capable of doing picturesquely, and left the framework of a story for another time and subject. So vivacious and bright a writer as she ought to succeed in such a narrative, and not feel driven to a device which is somewhat clumsy and in the way.

Miss Rollins also makes the mistake, we think, of disparaging the European tour in comparison with the American tour. There is no need of this. Few persons probably who have crossed both our continent and the Atlantic will hesitate to give the latter experience the preference. Say all that is to be said about the Rockies and the Sierras, and it remains that they are easily surpassed in grandeur and sublimity by the scenery of Switzerland; while to the rural charms of England and the antiquities of France and Germany and Italy there is nothing that can be compared in Colorado or California. The motives for a journey to the Pacific coast are quite different from those which prompt to the transatlantic journey, and each of these quarters of the globe is sufficient to stand upon its own merits.

Miss Rollins's comments seem to us much more to the purpose when she takes issue with the "coupon" system of pleasure travel, and writes herself down decidedly in favor of traveling independently as a private party. This latter was the course adopted by her and her friends in this visit to the Yellowstone, and she thinks they had the advantage of the "tourists" every time. They found a guide, whom she calls Phillips, who furnished an outfit of two four-horse teams, two saddle-horses, a cook, two wall tents with mattresses, and all utensils, for \$25 a day. The supplies for ten days cost \$75 more, or a total of \$325 for the party of five, which was \$6.50 a day for each individual. The "coupon" system cost \$9 a day for transportation and hotels, and allowed only five days for a trip for which ten were none too many.

Miss Rollins—to borrow the language of the stock market—is a "bear" as to the general scenery of the Yellowstone Park, but a "bull" as to its curiosities. She complains severely of the dust and the glare and the lack of railroad facilities, and the tendency to magnify commonplace objects with grandiloquent names; but she is enthusiastic to the pitch of eloquence over the wonderful geysers, and the singular "paint-pot" pools of spouting mud, and the beautiful coralline formations, and the translucent air, and the refreshing frosty nights, and the streams and lakes and falls. For example:

What a magnificent sight it was! The whole snowy mass that had looked so cold and silent under the pale moon the night before, was now glowing, gleaming, pulsating with life under the morning sun. For perhaps a hundred acres the white surface was studded with brilliant pools, set like jewels, clear as diamonds, lovelier in color than opals, in rims of fretted frost, delicate as lace and firm as marble. Over these coralline edges trickles softly the gentle overflow of the lovely lakes—falling tremulously and without a sound over the fluted, reed-like columns of the terraces below, only to leave them harder than they were before.

And again:

It was a pretty scene where the camp had been pitched. Close by gleamed the dozen white tents that formed the hotel where the "coupons" dine; while the green expanse of pretty meadow, shut in by pines glowing with the rich, red light of sunset, was dotted with the tents of travelers camping out. Brightly gleamed the river past the tents; brightly gleamed the camp fires through the trees; brightly glowed the faces round the tempting dinner on the grass.

And once again:

They were on the brink of the Morning-Glory Pool, the most beautiful of all the pools, lovely enough to tempt one from New York, if nothing else were to be seen at the Yellowstone Park. It is exquisitely named, for it is precisely like a morning-glory flower. Its long and slender throat, like the tube of the blossom, reaching from unknown depths below, branches out in ever widening snowy walls—forming at last a perfectly symmetrical and exquisite chalice, which is filled with water of the loveliest, clearest, robin's-egg blue. The rim of the chalice is delicately and regularly scalloped, like the flower, and is edged with a tiny line of hard coral from the deposit.

* The Poetic and Dramatic Works of Robert Browning. In Six Volumes. Riverside Edition. Houghton, Mifflin & Co. \$1.75 per vol.

* The Three Tetons. A Story of the Yellowstone. By Alice Wellington Rollins. Cassell & Co. Paper, 50c.

These extracts are from the lower and better strata of Miss Rollins's book — the descriptive passages. The dialogue our readers would hardly care for, and the personages who figure under such names as "the Man of Sense," "the Romantic," and "the Extravagant," become somewhat tedious.

The book seems to be one chapter — 219 pages without a break, except into paragraphs, and the story returns eastward by way of Salt Lake City. Miss Rollins does justice to the capital of the Mormons, to handsome Denver, and to the fine scenery along the route of the Denver & Rio Grande Railway, by far the finest to be had on all this journey across the Continent; but the conversation which "the Maiden" held with the Mormon at Salt Lake City was hardly maidenly, and the substance of it would better have been presented in some other way.

Miss Rollins has made an enthusiastic book about the Yellowstone, and the locality deserves her enthusiasm. But we wonder if she has ever looked from Berne at the Bernese Oberland, climbed from Zermatt to the Riffel and the Gornergrat, surmounted the Wengern Alp, or descended the Valley of Rosenlauri? If not, and if she should live to have those experiences, she will arrange her perspectives somewhat differently.

Her little book would have been greatly improved for the reader by a map of the Yellowstone.

The "Three Tetons" appear only in the title.

THE STORY OF ASSYRIA.*

READERS of the admirably clear and instructive *Story of Chaldea* in the same series will naturally receive with especial interest the present work, in some sense a continuation of the former and by the same talented author.

The empire of Assyria should be distinguished from that of Chaldea as being later in time, and higher in the great basin of the Tigris and Euphrates in geographical position. The historical portion of the *Story of Chaldea* ended with the second invasion of eastern mountain tribes from Elam. That of Assyria, as here given, begins with the gradual colonization of the region about Nineveh by Semitic immigrants from the older kingdom, driven, probably, "by the discomfort and oppression consequent on the great Elamite invasion," at a time estimated at about 1800 B. C. — not far from that at which Abram, afterwards the Father of the Faithful, migrated from Ur in the same Chaldean territory. The narrative extends from this point to the overthrow of the national power and the capture of Nin-

evah after two years' siege by a coalition of Chaldeans and Medes, B. C. 606.

The principal sources of original knowledge in Assyrian history are the pictorial and cuneiform inscriptions on surfaces of prepared rocks, and on the cylindrical clay tablets which served as records. Their contents are usually boastful accounts by the kings of their own exploits. Collateral information in the historical books of the Old Testament is interesting, but scanty; that in Greek historians surprisingly fanciful and untrustworthy. Dates are known most accurately in the period B. C. 900-666, from the discovery of certain "tables of eponyms" containing a system of naming the years from various public functionaries — a plan suggestive of the similar use made at Rome of the names of the consuls.

From its small beginnings as a Chaldean colony the empire grew, in the course of centuries, till it extended in Asia from the Zagros Mountains, east of the Tigris valley, to the Mediterranean, and in Africa, at one time, held Egypt as a conquered province. There is much monotony in the successive kings' chronicles of conquest and suppression of rebellions; much also of revolting cruelty, relieved at times by accounts of the adornment of Assyrian cities with magnificent buildings, and of attention to the domestic needs of the people. Of the kings, the most remarkable were Tukulti-Palesharrā I, 1120-1100 B. C., a name corrupted into Tiglath-Pileser; Assurnazirpal; Shalmaneser II; Tiglath-Pileser II, under whom much territory was subjected, including Syria and the Hebrew kingdoms of Judah and Israel; Sennacherib, familiar to us from the Old Testament; and Assurbanipal, under whom Assyrian power began to totter towards its fall.

The author's fondness for ethnological and theological researches is shown by the introduction of interesting and instructive chapters — not strictly part of Assyrian history — on the migration from the Bahrein Islands, in the Persian Gulf, of the Hamitic race of Canaan and Phut, the latter the native name for the Phœnicians, its wonderful progress in commerce and wealth, and the state of its religious ideas and practices; and later by a chapter upon the early wanderings of the descendants of Japhet, the great Aryan or Indo-European race. From the word Aryan, it is suggested, come Iran, as a name of Persia, and the poetic Erin.

The biblical narrative of the journey of Jonah and his preaching at Nineveh our author thinks not easy of explanation; but it is suggested that the swallowing of the prophet by the "great fish" is, perhaps, a highly allegorical statement of his disappearance for three days in the vortex of the great city, as a fish stands as its pictorial emblem, and the Assyrian name *Ninua* seems related to *nunu*, fish.

It is, perhaps, in these philosophical re-

searches in the domains of ethnology, religion, and philology, rather than in its strictly historical narration, that the chief interest of the present work will be found.

The illustrations constitute an extensive and graphic collection illustrative of the state of Assyrian and Hittite art.

THE PLEASURES OF LIFE.*

SIR JOHN LUBBOCK tells us, in the preface to this attractive little volume, that, being prone to suffer from low spirits, he has found it profitable to dwell upon "the privileges and blessings we enjoy," and in addressing meetings of schools and colleges and assemblies of working men he has naturally availed himself of the ideas thus gathered for purposes of self-instruction and self-counsel. Brought together in book form the addresses suffer somewhat from their lack of original observation and their heterogeneity of form, but the selections of which they are largely composed are wisely chosen, and no thoughtful person can turn over these pages without finding his attention arrested by some great saying or enlightening comment from a recognized teacher of mankind.

Sir John Lubbock sets forth with the duty of happiness and the happiness of duty. He draws freely from the Stoics — from Epictetus and Marcus Aurelius — while he does not hesitate to question some of their tenets. He urges upon us attention to the little duties, the cultivation of an equable temper, and of a taste for the beautiful things in nature. And with regard to general conduct he offers the wise remark that the result in the long run will depend, not so much on some single resolution, or on our action in a special case, but rather on the preparation of daily life. Great battles are really won before they are actually fought. To control our passions we must govern our habits.

On the subject of books Sir John Lubbock brings together a series of delightful reflections, most of them very familiar, but none of them trite or unprofitable. For his own part, Sir John Lubbock holds "to the charm of desultory reading."

The wider the field the more important that we should benefit by the very best books in each class. Not that we need confine ourselves to them, but that we should commence with them, and they will certainly lead us on to others. There are, of course, some books which we must read, mark, learn, and inwardly digest. But there are exceptions. As regards by far the larger number, it is probably better to read them quickly, dwelling only on the best and most important passages. In this way, no doubt, we shall lose much, but we gain more by ranging over a wider field. We may, in fact, I think, apply to reading Lord Brougham's wise dictum as regards education, and say that it is well to read everything of something and something of everything. In this way only can we ascertain the bent of our own tastes, for it is a general, though not of course an invariable rule, that we profit little by books which we do not enjoy.

* The Story of Assyria. From the Rise of the Empire to the Fall of Nineveh. By Zénaïde A. Ragozin. G. P. Putnam's Sons. Illustrated. \$1.50.

* The Pleasures of Life. By Sir John Lubbock. Macmillan & Co. \$1.00.

Then follows the much discussed address on the choice of books, with its list of the hundred best books. Here Sir John Lubbock has shown his liberality of spirit by carefully revising his list in conformity to the criticism it evoked. It is now as good a list as any general catalogue of the sort can be. To make an absolute enumeration of the hundred best books is like classifying a hundred best medicines — after all is done we must nullify our efforts by declaring the infinite variability of human needs. Still Sir John Lubbock's list has been of use, and contains valuable suggestions from which any systematic reader ought to derive profit.

Of the blessing of friends, the value of time, the pleasures of travel, and the pleasures of home, Sir John Lubbock borrows many pertinent observations from favorite authors, and adds here and there shrewd comments of his own. One may cull occasional apothegms such as these :

People can generally find time for what they choose to do; it is not really the time but the will that is wanting.

The advantage of leisure is mainly that we may have the power of choosing our own work.

On science and education, which Sir John Lubbock places by no means last among *The Pleasures of Life*, he may be expected to say something worth while. The study of science he glorifies as within the reach of all, and as a necessity to all who derive the most from life. Concerning education he has this to say, and his words have a decisive application on this side the Atlantic :

Our great mistake in education is, as it seems to me, the worship of book-learning — the confusion of instruction and education. We strain the memory instead of cultivating the mind. The children in our elementary schools are wearied by the mechanical act of writing and the interminable intricacies of spelling; they are oppressed by columns of dates, by lists of kings and places, which convey no definite idea to their minds and have no near relation to their daily wants and occupations; while in our public schools the same unfortunate results are produced by the weary monotony of Latin and Greek grammar. We ought to follow exactly the opposite course with children — to give them a wholesome variety of mental food and endeavor to cultivate their tastes, rather than to fill their minds with dry facts. The important thing is not so much that every child should be taught, as that every child should be given the wish to learn.

MARY CLAUDE'S STORIES FOR CHILDREN.*

THESE beautiful stories, or rather poems in prose, with their exquisite humor, their poetic realism, their forcible meanings, and their delicate expression of human emotion through the medium of animal life or the forms of inanimate nature, the whole backed by the enduring and ever varying charm of English fields and hills and skies, form one of the most fascinating volumes

"for children and child-lovers" that we have met with for many a day. As Mr. Arnold points out in his preface, it has the freshness and artlessness of the *märchen* of Northern Europe combined with English seriousness, or, as he expresses it, sadness, though "sadness" we think is hardly the word to apply to the noble if somewhat somber tone of most of the stories. Mr. Arnold says :

They carry me back to the fells and rills of Westmoreland, to long-past days when Westmoreland was the Westmoreland of Wordsworth and Hartley Coleridge, and when the authoress of these stories moved in her youth and spirit and grace through that beautiful region, herself a vision worthy of it.

The themes of the stories are very simple — the flight of a thistle-seed across the country and what it saw, a "notice to trespassers" set up in the green fields, a lamb that ran away from its mother, a plant in an old tool-house, a lap-dog's holiday. One of the most beautiful of all is called "The Meadow" and reflects a sylvan charm allied with human pathos that are irresistible. Perhaps we can give no better idea of what these stories are than by quoting one of the shortest of them almost entire :

The Winter Daisy.

In the winter, when the sun is cold and the earth benumbed with frost, the field-flowers are asleep; they undress themselves of nearly all their leaves, and sleep until the spring comes again; but one cold January (I cannot tell you how it happened, but so it was), a little Daisy had so sweet and vivid a dream of sunshine and soft air, that all unconscious of the season it put forth a flower-bud. . . . The poor little Daisy was frightened at finding herself alone in the midst of winter; she looked up at the pale sun that shone as it were through a vale of mist in the light blue sky; the air was so still, too, it made her feel quite strange. No singing of birds overhead, no humming of bees, no chirping of merry grasshoppers, and yet she had heard them all in her dream; but only the complaining croak of the hungry raven passing by, and every now and then a plaintive wail from the ice of the little lake beyond the fields, that sounded dismally to the poor disenchanted Daisy. . . . Her white petals were spread out around the tiny yellow flowerets, her green stalk was taper and downy, but she still did not look as the summer daisies do, for the cold had stunted her growth, and her leaflets were ragged and uneven, and the gold star within them was tarnished and spotted with black. The Daisy was too delicate to bear the winter's frost unharmed, and so she stood in silent grief and fear while the hours went slowly by. When it was near the time of the early sunset, some children came through the field, and when they saw her they cried, "Look! what an ugly little short Daisy! A Daisy in winter! How ridiculous!" and then they all laughed and ran on. The poor little Daisy was sadly hurt at this, and she wished they had rather trodden on her with their wooden clogs than laughed her sorrow to scorn. . . . So the little Daisy stood firmly waiting for the cold death; the sun was gone down, and she shuddered from head to foot in the foggy frost air. The cattle were all housed; the rook and the raven sheltered for the night; the children had thrown away their snowballs and ran in to the bright fireside. It was solemnly still in the white frozen field beneath the gray sky. Then a languid step made the snow rustle lightly, and a girl came slowly by, and seeing the little Daisy in the snow she stooped, and with a warm, ungloved hand gathered the dying blossom and laid it tenderly upon soft, breathing lips, that

whispered, "Are we not sisters, thou and I, poor little dying flower? I also have had a dream of spring and life like thee; I also have been awakened by the winter." And the girl put the Daisy in her bosom and went away.

MINOR NOTICES.

The Ruling Principle of Method Applied to Education. By Antonio Rosmini Serbati. Translated by Mrs. William Grey. [D. C. Heath & Co. \$1.75.]

The New Education. Three Papers by George H. Palmer, Professor of Philosophy in Harvard University. [Little, Brown & Co.]

Principles of Education Practically Applied. By J. M. Greenwood, A.M. [D. Appleton & Co. \$1.00.]

The noted Italian saint and philosopher, Antonio Rosmini, planned an elaborate work on human education throughout life; but he lived to execute only that portion which treats of infant education. Mrs. Grey asserts that Froebel's kindergarten system is "the complete application, to every detail of infant education, of Rosmini's principles;" but the extremely scholastic manner in which the latter developed his principles makes his work far from easy or pleasant reading. His divisions of periods determined by the degrees of cognition reached by the child strikes one as often forced and doing violence to his general idea of natural development, by making distinctions where none exist. The teacher must have great patience and discernment who sits down to study Rosmini with a practical vein, and we judge that an abridgment of his treatise would have been more of a service to the teaching profession than the complete translation.

Passing from Rosmini to Prof. Palmer is changing from the old world to the new. The spheres treated in their books are, to be sure, very different, as Prof. Palmer's theme is the elective systems in American colleges; but the direct and simple treatment of the matter by the Harvard professor is a very agreeable contrast to the complex systematization of the Italian writer. Prof. Palmer's volume is substantially a reprint of three articles printed in the *Andover Review* for 1885, '86, and '87, which deservedly attracted wide notice. Himself for years a staunch opponent of the elective system, the author has become one of its most hearty champions, and his statement of the practical working of the system at Harvard is a strong argument to show that "it uplifts character as no other training can, and through influence on character it ennobles all methods of teaching and discipline." All parents, who have doubts about their sons sent or to be sent to Cambridge in this matter of election of studies, should reassure themselves by reading Prof. Palmer's forcible exposition.

The work of Mr. Greenwood, who is the Kansas City superintendent of schools, is a handbook "to help the teachers of this country to do better and more intelligent work in the school-room." It is full of very direct and sagacious suggestions concerning instruction in the various branches of study and the enforcement of proper discipline in the school-room.

— Mr. Horace Eaton Walker's volume of poems, lately published, has reached a sale of 500 copies.

* *Twilight Thoughts. Stories for Children and Child-Lovers.* By Mary S. Claude. Edited by Mary L. Avery. With a Preface by Matthew Arnold. Ginn & Co. soc.

The Literary World.

BOSTON, AUGUST 20, 1887.

Entered at the Post Office at Boston, Mass., as second-class mail matter.

IS TOLSTOI A "CRANK"?

IN Mr. Maurice Thompson's communication, which, in courtesy to him, we print elsewhere, the controversy over Tolstói's art changes to a controversy over Tolstói's character. The question no longer seems to be whether Tolstói is a great novelist, or a sound philosopher, or a teacher of truth, but whether he is a dishonest socialist, a selfish visionary, and a parental brute. Upon this new issue we have something to say.

The important points which Mr. Thompson makes against Tolstói are three: first, that "he sent his daughter into the corn-field to plow beside his field hands;" second, that in defending the duty of non-resistance he went "to the extent even of saying that a man ought not to defend his wife or his daughter from the brutality of the vilest ruffian and under the worst stress of human danger;" and thirdly, that he has a "shoe-making hobby," which "is a device to attract notice to himself."

The "eye-witness," from whom Mr. Thompson says he derived the story of Tolstói's treatment of his daughter, he does not name, but he probably refers to Mr. George Kennan, whose account of "A Visit to Count Tolstói" was published in the *Century* for June, and this article, we take it, is Mr. Thompson's authority for the two other allegations named. The evidence of this is circumstantial and conclusive.

Now we have taken pains to read Mr. Kennan's article carefully a second time in the light of Mr. Thompson's communication, and we feel bound to say that, in our judgment, Mr. Thompson has not fairly represented either the form or the spirit of Mr. Kennan's article, and that the impression which Mr. Thompson's description gives of Tolstói and his way of life is very unjust to Tolstói, taking Mr. Kennan's authority as that of an "eye-witness." We think no person could read Mr. Kennan's article and name one single point at which the tenor of it is rightly conveyed by Mr. Thompson. We do not mean to say that Mr. Thompson has deliberately misrepresented Mr. Kennan, but he has read him with prejudice, and his prejudice has imparted to Mr. Kennan's picture a coloring which is totally foreign to it.

But whether Mr. Kennan is or is not *the* "eye-witness" particularly referred to, he is *an* eye-witness, and as his report covers precisely the points made by Mr. Thompson, it is entirely pertinent to the present purpose. His visit to Tolstói was made in June, 1886, at the count's estate in Central Russia. The narrative of it is as circum-

stantial as a photograph, and extremely interesting. To us it is fascinating. It sets Tolstói in a singular light, certainly, but in by no means a disagreeable one. The picture of his daughter in her gay peasant costume, going forth, apparently at her own pleasure, to join the hay-rakers in the fields, is a pretty one: many an American girl might well follow her example. There can be no question that the life betokened in that picture is far healthier and wholesomer than that pursued by the "girl of the period." In Tolstói's sitting down after dinner to cobble his shoes, as depicted by Mr. Kennan, there is nothing to justify the harsh construction put upon it by Mr. Thompson, nor in his going out to spread manure on the farm lands of a poor widow near by, a lowly service which seems to have escaped our critic's search for the undignified and the unworthy.

With regard to the third point, namely, the extreme to which Tolstói would carry the doctrine of non-resistance to evil, Mr. Thompson's reference is evidently to a girl whose case was discussed by Mr. Kennan and Tolstói in their interview. This girl had been exiled to Siberia. On arriving at her destination she was required to change her ordinary clothes for the convict garb. This she refused to do, on the ground that she had not been required to change them on her departure from home, and because the convict garb was dirty and repulsive. Whereupon she was ordered to be stripped by the soldiers, and change of clothing made by force. Unquestionably it was a brutal order, brutally executed; but we leave it to the dispassionate reader to decide whether it would not have been better for the girl, under the circumstances, had she been a pupil of Tolstói and acted accordingly. We think it would.

The whole impression of Tolstói obtained by means of the interview was that of "deep, earnest sincerity." "His theories of life and conduct," says Mr. Kennan, "seemed to me nobly, generously, and heroically wrong, but for the man himself I had, and could have, only the warmest respect and esteem." This is a very different judgment from that offered by Mr. Thompson, and we must repeat that it seems to us much the more reasonable of the two.

As for Tolstói's "theories of life and conduct," we make bold to say that it will be a bright and blessed day for human society when some of them are adopted.

AMERICAN VS. EUROPEAN TRAVEL.

THE question between American and European travel has been rather peremptorily settled in one of the new books reviewed this week, in favor of the American side. But it is not so easily to be settled to the satisfaction of all of us. There are some who will feel that making all allowance for patriotic sentiments and national

pride, and for the real intrinsic values of American scenery, especially in the far West, the attractions of the old world still outweigh those of the new, and that while filial duty certainly requires us to know our own land, at least to survey it once, the quest of the truest profit and pleasure may amply justify us in making our remaining journeys to the lands beyond the sea.

Whether it is the geographical distance, or the intervening ocean, or the historical antiquity, or the quaintness and picturesqueness of what is merely foreign, or the associations of tradition and romance, or the venerable architecture of the cities, or the ancient treasures of art, or all of these put together, certain it is that Europe has attractions for the traveler which for many of us our own land can never equal.

There is one other consideration, homely enough, to be sure, but highly practical and pertinent, which must have great weight on the same side of the question, and that is the relative inexpensiveness of European travel as compared with American. With the wealthy this circumstance of course will have little or no account, but with professional men, with all whose intellectual life has kept their sensibilities sharpened to the utmost at the same time that it has (as in most cases) narrowed their portion of this world's goods, the difference between \$400 and three months for Europe and \$600 and two months for America must be the determining difference in favor of Europe. The Yellowstone Park is doubtless curious if not wonderful, but the money which the Yellowstone Park will cost will go twice as far if used the other side of the water. You can make the voyage to Antwerp and back, under the most comfortable conditions, for less than you can travel with equal comfort one way across the continent; and when you are once in Europe you can live at the same expenditure two days for every one in California or Colorado.

As long as these things are so, to say nothing of the loveliness of England, the wildness of Scotland, the gaieties of Paris, the glories of Switzerland, and the music of Vienna, the greater current of travel will roll in the latter direction.

THE NEWBERRY LIBRARY.

THE Newberry Library in Chicago, of whose prospects we find an interesting account in a late number of the *Dial*, is likely to give that city a new claim to distinction, and to become one of the leading libraries of the country. Mr. Walter L. Newberry, whose munificent bequest is the foundation of it, died at sea in 1868, leaving a fortune of upwards of \$4,000,000 which he had accumulated by judicious investments in real estate, he having come to Chicago when it had a population of but about 10,000. Half of his property went to the descendants of his brothers and sisters; the other half,

on the death of his two unmarried daughters and his widow, "to the founding of a free public library, to be located in that portion of the city of Chicago known as the North Division." The library fund, which is in the hands of trustees, amounted a year and a half ago to more than \$2,000,000, and its present rate of increase can be easily calculated. After the purchase of the site, which has been already determined upon, the income only can be used for the building up of the library, but with an income, say, of five per cent on two millions of dollars, great things can be accomplished.

It is understood that the library will be made one of reference, thus avoiding competition with the present Public Library, and developing a special function which may become one of immense value. Mr. W. F. Poole is to be in charge, and has already entered on his duties. The *Dial* says that the plans for the building will be shaped with deliberation, but that "the work of accumulating and arranging the books will be begun at once in temporary quarters."

TOLSTOI.

AT the time that I uttered the address from which you quoted in the *Literary World* of the 23d July, I had not read Mr. Howells's introduction to Tolstoi's *Sebastopol*. You like Mr. Howells's temper and judgment better than mine. You may be right. I had the temper of my opinion, and this I put into my address. I do not know how it would be with you in Boston, but in Indiana if I should go to the home of a man whose estate is worth some hundreds of thousands, and should find that he had sent his daughter into the corn-field to plow beside his field-hands, and this rich man should meet me at the door clad like a her-

mit, should sit down with me and expound to me his doctrine of absolute non-resistance to evil, going to the extent even of saying that a man ought not to defend his wife or his daughter from the brutality of the vilest ruffian and under the worst stress of human danger; and if then, to cap the climax, this rich man should presently say to me, "Well, I must get to work," and should fetch out a shoemaker's kit and begin pegging away at a shoe, I should deem him a "crank" and should not be slow to say so. You and I know that such a man is just as much a "crank" in Russia as in America.

Now you say that I look at only the "externals of his (Tolstoi's) life and performance." I look at the externals of any man's life and performance in order to judge of his inner purposes and doings. If a man's external life and performance are those of a lunatic, I suspect him of lunacy. The description I gave of Tolstoi's treatment of his daughter was from the story of an eye-witness. I take it that what we teach our daughters we make them do, therefore it is brutal for a rich man to teach his

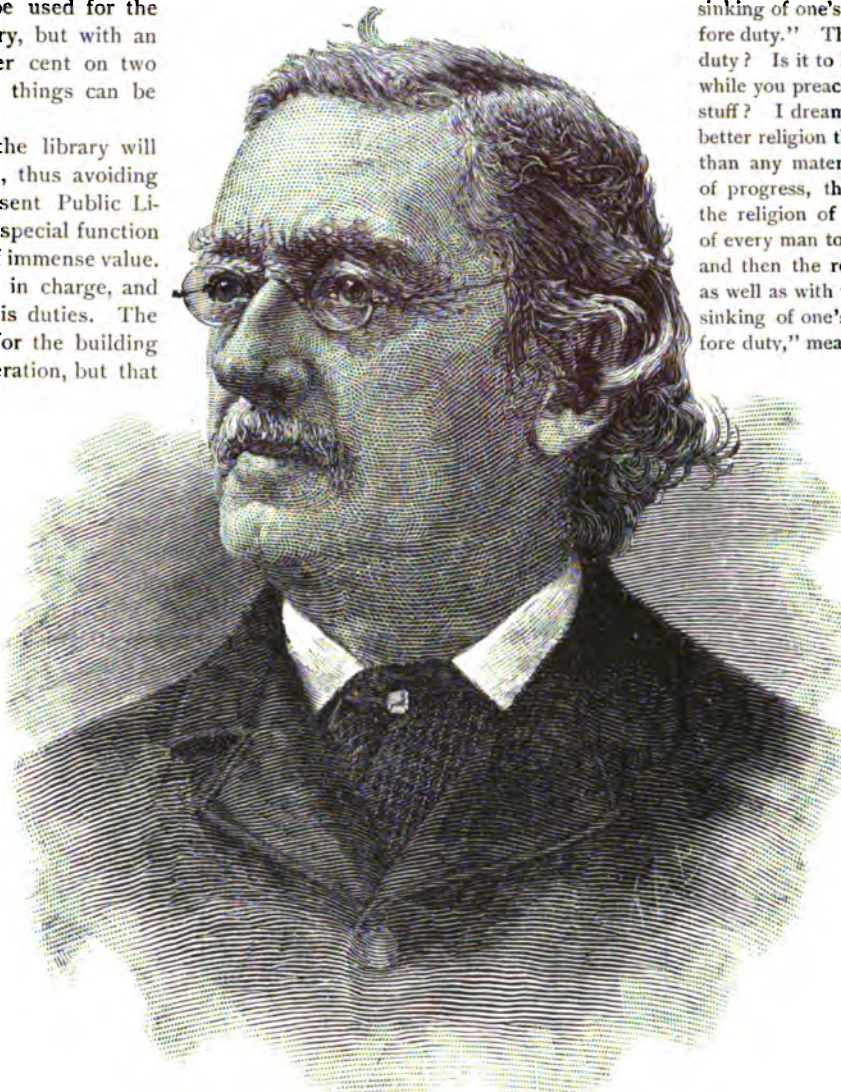
spairs. Our kind and genial novelist uses despair in a Pickwickian sense. He will not wholly despair when I say that Tolstoi is a pessimist. The greatest enemy to the human race is the man of mighty influence who tries to drag the world back to that low level from which education, commerce, wealth and religion have lifted it up. Our wives and daughters mere machines, our men hermits and theorists! But Mr. Howells interprets Tolstoi's inner meaning to be: "Daily, hourly self-renunciation, self-abasement, the sinking of one's pride in absolute squalor before duty." That has a fine ring; but what is duty? Is it to have great wealth and keep it while you preach all this self-renunciation and stuff? I dream that the 19th century has a better religion than any realistic theory, better than any materialistic formula, the religion of progress, the religion of education, and the religion of faith in God and in the right of every man to own and to enjoy what is his, and then the religion of charity with money as well as with words. "Self-abasement, the sinking of one's pride in absolute squalor before duty," means nothing if it sends a man's

daughter into the field when her father is rich, and keeps him in the house talking philosophy and playing at shoe-cobbling.

It has been said upon very good authority that "truth is mighty and will prevail." Tolstoi and Mr. Howells would modify the sentence to read: "Truth is little," etc.; they look at individuals instead of at society. But individuals make the world. Yes, but we do commerce on the ocean, not on a drop of water. The greatest good to the greatest number is the spirit of true life. All this hacking at wealth and all this apostrophizing of poverty is not in the spirit of Christ; it is in the spirit of communism, socialism and anarchy, under whose heels all Christianity would be ground into powder.

This realism, which is not the realism that Mr. Gilder calls the discovery of life, is a rediscovery of death. I believe in realism, I believe in truth in art, but all this conscious posing of this conscious posing of so-called realism in front of itself as before a looking-glass is a bit too realistic for a modest person.

As for Tolstoi's greatness I am inclined to measure it by the rule: greatness is as greatness does. That he has written some powerful but distempered pictures of life I admit. What I do not admit is that he is a great novelist or a great philosopher. He once contemplated suicide, a thing quite in keeping with the rest of his contemplations and acted upon about as faithfully. I shall not despair, however, even if many people conclude that Tolstoi is a great man. I am will-



FROM HARPER'S WEEKLY.

DR. WILLIAM J. ROLFE.

Copyright, 1887, by Harper & Brothers.

Taking advantage of the absence in Europe of our Shakespearian editor, Dr. Rolfe, we are enabled by the courtesy of Harper & Brothers to present our readers with an excellent portrait of that gentleman, as recently published in *Harper's Weekly*. It is a good likeness. And we are sure that all the many readers of our department of "Shakespeariana," now temporarily suspended, will find new interest and pleasure in it from the acquaintance thus afforded with the countenance of its accomplished manager.

daughter that it is her duty to work in the field and thus influence her to become a mere plow-boy.

I said that Tolstoi's shoemaking hobby is a device to attract notice to himself. The whole of the circumstances show that this is so. If he is really as much interested in making shoes for the poor as he lets on to be he has ample means to set up a factory. He might at least wait till a visitor goes away before getting out his cobbling tools.

Mr. Howells says that when some one tells him that Tolstoi's works are pessimistic he really de-

ing to concede room in the world for several kinds of greatness; but I may be permitted to add the hope that America at least will not feel bound to remodel itself in accordance with the Tolstói plan in order to be up to the latest Russian discovery in art, morals, and Christianity. Let us have international copyright first.

MAURICE THOMPSON.

Crawfordsville, Ind., Aug. 6, 1887.

TOLSTOÏ'S CONFESSION AND CREED.*

TWO distinct writings are bound up in this 16mo of 242 pages, one supplementary to the other. To what we have already learned from Tolstói's *My Religion* of his views of Christianity they do not materially add, and they are less interesting, perhaps, than that remarkable book, because now no longer novel; while yet they follow out further some of the lines laid down therein. To those who are still strangers to the Russian author's way of thinking on religious matters they will furnish a sufficient introduction; for his intellectual acquaintances they will supply confirmation of the judgment previously formed. We find nothing in the book to justify the belief that Tolstói is either mad, a fanatic, or a fool; on the contrary he seems to us to be a sincere man, an earnest man, a man who has passed through a very real and singular spiritual experience, and a man who has grasped in an uncommon degree some secrets of Christ and Christianity. That to some extent he sees through a glass darkly we can readily admit. What else is to be expected of a man brought up as he has been and environed as he now is? That he should fall into some exaggerations and extravagances we are prepared to expect, but that he knows what he is talking about and has definite ideas and purposes as to truth and duty, no one can justly question.

The first portion of the book, "My Confession," occupies 142 of its pages, and is a strictly subjective narrative in sixteen chapters of the changes by which Tolstói reached his present position. So far as his outward life is concerned, to read it is like riding through the snow sheds over the Sierras, with only a rift here and there through which to catch a hasty glimpse of the external scenery along the way. Tolstói was brought up, he tells us, in the faith of the Orthodox Greek Church, but by the time he was eighteen, when he quitted the University, he had parted with all belief in what he had been taught from childhood. He relates how he learned in his twelfth year, from a pupil of the gymnasium, that "there was no God." Voltaire, whom he early read, amused without disgusting him. From the age of sixteen he abandoned both private and public religious duties. The

current of life around him set steadily against all his better impulses and desires. He gave way to his passions:

I put men to death in war, I fought duels to slay others, I lost at cards, wasted my substance wrung from the sweat of peasants, punished the latter cruelly, rioted with loose women, and deceived men. Lying, robbery, adultery of all kinds, drunkenness, violence, and murder, all committed by me, not one crime omitted, and yet I was not the less considered by my equals a comparatively moral man. Such was my life during ten years.

During this time he had begun to write, and had "met with a hearty reception and much flattery." He went abroad, and returning with Western ideas, settled in the country and began to occupy himself with organizing schools for the peasantry. All this while his god was "progress." Then he married, and his life began to center in his family. Five years ago his mind entered on a strange passage:

I had moments of perplexity, of a stoppage, as it were, of life, as if I did not know how I was to live, what I was to do. I began to wander, and was a victim to low spirits. This, however, passed, and I continued to live as before. Later, these periods of perplexity grew more and more frequent, and invariably took the same form. During their continuance the same questions always presented themselves to me: "Why?" and "What after?"

This was the beginning of that long solicitous process of inquiry which has brought Tolstói out on the high level of the Sermon on the Mount, to a recognition of the Christ in Jesus of Nazareth, and to an acceptance of Christ's Christianity. We say "Christ's Christianity" with a distinct intention, for it is a fundamental point of the profound belief which has displeased Tolstói's former skepticism that the Christianity of Christ and the Christianity of the Church are two different systems. The lines of this difference are clearly brought out in the second of the writings in this book, "The Spirit of Christ's Teaching."

What follows of the "Confession" consists largely of Tolstói's intellectual struggle with the problem of life. What is life? How are we to meet it? What are we to do with it? What is it good for? Taking a broad survey (remember, his standpoint was Russia) it seemed to him—life—a terrible state to be in. There were four ways of escape—ignorance, pleasure, suicide, submission. For a long time these were all he could find, and he was sometimes so oppressed with the burden of his condition as to be tempted to kill himself.

In this trying situation of spiritual darkness he began to study: first Buddhism, and then Mahometanism, and then came back to Christianity, as he saw it in its writings and in the lives of its professors. Between these writings and these professors he found disagreements. But beginning to look more closely into the lives and the doctrines of the common people, he says,

the more I studied the more I became convinced that a true faith was among them, that their faith was for them a necessary thing, and alone

gave them a meaning in life and a possibility of living. . . . I looked more carefully and more widely around me, I studied the lives of the past and contemporary masses of humanity, and I saw that not two or three, not ten or a hundred, but thousands and millions had so understood the meaning of life that they were able both to live and die. . . . I began to grow attached to these men. . . . I lived in this way during two years, and then there came a change which had long been preparing in me, and the symptoms of which I had always dimly felt; the life of my own circle of rich and learned men not only became repulsive, but lost all meaning whatever.

This was the bottom rung of the ladder of faith on which Tolstói began to climb up into the light. And that he has found what to him is light must be perfectly plain to any one who will go on through the pages that follow. It may be all darkness to the reader, but it is light to Tolstói. He paused for a time amidst the formalities and the ceremonials of the Orthodox Church, and his experiences with them and final emergence are recounted in the last three chapters of the "Confession."

"The Spirit of Christ's Teaching," which follows, is a terse, epigrammatic exposition of the Gospel, as Tolstói has been led to understand it, "extracted from a larger work which cannot be published in Russia." This "larger work" is in four parts, of which the third furnishes the present extract. It is an attempt, independently of all previous interpretations, to set forth the teachings of Christ as given in the Gospels harmonized. The writing is in twelve chapters, and these are articulated to the several petitions of the Lord's Prayer, which the author feels to be "nothing less than the whole teaching of Christ, expressed in the most condensed form." The method of this interpretation, and the import and spirit of it, will best be indicated by extracts:

What I see in Christianity is not an exclusively divine revelation, nor a mere historical phenomenon, but a teaching which gives the meaning of life.

To me now the chief matter is, not whether Jesus Christ was God, upon whom descended the Holy Ghost, or where and by whom was a certain Gospel written, or if it may not even be attributed to Christ; but the light itself is of importance to me, that it still shines upon me after eighteen hundred years with undimmed brightness; but how to call it, or of what it consists, or who gave it existence, is immaterial to me.

In order to fulfill the will of the Father, which gives life and happiness to all men, we must fulfill five commandments. The first commandment—To offend no one, and by no act to excite evil in others, for out of evil comes evil. The second commandment—To be in all things chaste, and not to quit the wife whom we have taken; for the abandoning of wives and the changing of them is the cause of all loose living in the world. The third commandment—Never to take an oath, because we can promise nothing, for man is altogether in the hands of the Father, and oaths are imposed for wicked ends. The fourth commandment—Not to resist evil, to bear with offenses, and to do yet more than is demanded of us; neither to judge nor to go to law, for every man is himself full of faults and cannot teach. By seeking revenge men only teach others to do the same. The fifth commandment—To make no distinction between our own countrymen and foreigners, for all men are the children of one Father.

The only real business of life is the announce-

* *My Confession and the Spirit of Christ's Teaching.* By Count Lyof N. Tolstói. Translated from the Russian. T. Y. Crowell & Co. \$1.00.

ment of the will of the Father, attention to it, and fulfillment of it.

It is impossible to fulfill the will of the Father if thou hast goods which thou givest not to others.

Every one may fulfill the will of the Father, but by doing so no one becomes superior to, or better than, another.

The kingdom of Heaven is only possible where there is forgiveness.

If the spirit of true religion, as taught by Jesus Christ, is not to be found in such words as these, so far as they go, we do not know where it is to be found. The Sermon on the Mount, if it means what it says, is translated in these pages. Tolstoi may yet only see men as trees walking, but his eyes have certainly been opened. A man can write as he writes in this book and be mistaken; but no man can so write and be insincere or demented, unless all religion is hypocrisy and dementia. We are more inclined than ever, after reading this book, to believe that "the Light which lighteth every man that cometh into the world," the "true Light," has fallen on this once misguided man buried in the shadows of the Russian night.

A GAME OF CHANCE.*

A REVIEWER endowed with an ordinary share of human nature is as likely to be elated over the discovery of a new and real novelist as an editor over a new contributor or an astronomer over a new star. Mrs. Coombs is not exactly new, since *A Game of Chance* is her second book; but if we have read it and its predecessor, *As Common Mortals*, aright, she is real, and we have in her a noticeable accession to the ranks of American story-writers. Her powers are only in training as yet, but they are there; she makes mistakes, but they are mistakes of detail. Her abilities are many and varied. Her style is strong, suggests reserved force, and at the same time displays great delicacy of touch. The book before us has throughout that atmosphere so hard to describe but so readily perceived the moment we enter it, which characterizes all higher ranges of composition.

A Game of Chance is a sad story. It is full of the unhappiness of misdirected human life. We are not sure whether the true interpretation of its title is furnished by the turn at stock speculation which proves to be Sidney Lothrop's ruin, or by that larger and remoter aspect which some lives take on when viewed apart from the light of faith. There is no religion in the book, no submission, patience, or courage, and little of love except of the brutal, passionate, and selfish order. The sun rises clearly and the day opens brightly, but the clouds soon gather, and when night falls it is without a ray of hope on the horizon. There are signs in this book of an authorship tempered by adverse experience; the power in it is either a power born of suffering or one that comes

of rare endowment. With a cheerful subject, with upright hearts and noble lives, with prosperity and joy to deal with, what might not Mrs. Coombs accomplish for our pleasure!

The opening scenes of the novel are laid at Nineveh, a humble village on beautiful Long Island, changing later for a time to New York City. A pretty picture of Nineveh is set before the reader, and in the cottage described as follows the story begins:

The house was a two-story cottage, with a pointed roof, in color a dingy cream, with much scroll-saw ornamentation in brown about the doors and windows. The paint was peeling off in great flakes. A riot of untrimmed vines overran the crazy lattice of the forlorn piazza, some of them holding in their lusty grasp others brown, withered, dead long ago, but seized upon and held upright by the lavish growth of newer green. The grass on the small lawn before the house was tall, coarse, and rank. Some lofty spikes had pushed their way through the crevices in the crumbling seat of a pitiable rustic chair, still holding itself up in distorted jauntiness on its shambling legs, in a travesty of sylvan decoration. Shades, once white, now deeply yellow and streaked with brown, protected the curtainless windows of the house from within. The whole expression of the place was hopeless, ambitionless; inhabited, yet deserted by all the aspirations which make of a house a home.

This forlorn, run-down cottage is the home of the forlorn and run-down Melrose family, and Mr. and Mrs. Melrose, their daughter Barbara, Oswald Creagh, a Ninevite, and Sidney Lothrop, a visitor from the city, are the only characters of importance in the story. A minor place is filled by Wainwright, a young New York broker. It is seldom that the current of novels brings us a work whose characters are so skillfully and effectively individualized as these five or six. Not one of them is wholly to be admired or loved, most if not all of them are to be blamed and pitied; but they are extremely well done. Mr. Melrose is almost as good as Jefferson's "Rip Van Winkle"—an inebriate, an amiable, good-natured, good-for-nothing, weak, helpless creature, whose pet name, "Charley," used by daughter as well as wife, betokens the commiserate kindness with which everybody regards him. Mrs. Melrose is the disappointed, worn-out, heart-broken, hopeless wife and mother, embittered toward the world by her failure in it, yet loving her husband to the end. Barbara, the daughter, cool-headed, high-spirited, brave, and beautiful, shows to better advantage at the beginning than at the end, when, under the pressure of adversity, she hardens into coldness and cruelty. This degeneration in Barbara is one of the painful features of the story. Could she not have been chastened into a perfect loveliness? Oswald Creagh is a great, strong, coarse animal, who at first awakens our distrust, then rouses our dislike, and finally compels our disgust. Sidney Lothrop, with his noble English lineage, his aimlessness, his genuine love for Barbara, and his abuse of that love, has the reader's sympathy from the outset, and scarcely forfeits it, notwith-

standing the faults and the errors which carry him to his grave. Wainwright, the young broker, with his happy-go-lucky manner, his talk of "the street," and his fondness for his old gray mother, is most cleverly sketched.

The story is a succession of striking scenes. There is the borrowing of Os Creagh's boat by Lothrop, when the two young men are made to stand over against each other in telling contrast; there is tipsy Charley coming home to be petted by wife and daughter; there are the first sweet interviews between Sidney and Barbara; there is Charley gambling away his few remaining pennies with the disreputable Bill Hancox, and the last sad scene when the poor old fellow "rose up from the great game of chance called life, and went away, beaten;" there are the first passages of disagreement and distrust between Sidney and Barbara, and Sidney's slow, furtive, but sure surrender to the fascinating perils of speculation in the hopes of mending his broken fortunes; there is the final rupture between the two who might have been so happy together; there is the closing saddest scene of all, in which Creagh scoops up his spoil.

No, there is no happiness in the book; everybody is cheated out of it or loses it, through his or her own fault or the fault of others; but the story of it all is told with a power whose impression it is hard to resist, and the lesson of it all cannot be easily mistaken.

With reference to a boating incident on p. 63 Mrs. Coombs should know in these yachting days that a skipper does not commonly "reef" his sails under conditions that allow him to "lay back in his boat, idly drifting over the dancing water;" also that, in actual fact, a wife could not be kept in ignorance, as Barbara is in Chapter XI, of her husband's sale of his real estate, inasmuch as a wife's signature is needed to the deeds executing such a sale, in surrender of her rights of dower. The book is disfigured by one or two bad misprints, such as "comprehension" for *comprehension* on p. 126. And what is the meaning of this sentence on p. 119? "his slower mind of laboring painfully after her."

People who want pleasant reading will not like *A Game of Chance*, because of its miseries; but for plan, for artistic form, for grace of composition, for analysis, for portraiture, for pathos, and for telling delineation of lives of selfishness and the sorrows they bring, it is a composition considerably above the average.

— In view of the centennial of the American Constitution in September, special interest attaches to an article which will appear in *Scribner's Magazine* for that month, relating to "An Unpublished Draft of a National Constitution by Edmund Randolph, Found among the Papers of George Mason," which recently came into the possession of Moncure D. Conway in the course of his extended researches while preparing a life

* *A Game of Chance*. By Anne Sheldon Coombs. D. Appleton & Co. \$1.00.

of Randolph. An essay by Professor George T. Ladd on "The Development of the American University," in the same number, will present a more thorough discussion of that question than has yet appeared.

MINOR FICTION.

To Call her Mine. By Walter Besant. [Harper & Bros. 20c.] Mr. Besant is always entertaining. His humor is unfailing; he knows life as it is and does not take it too seriously; his villains are always punished, his good people are invariably rewarded, his girl heroines never cease to charm, he has a masterly way at description, and he is overflowing with sage counsel. All these qualities are found in *To Call her Mine*. David Leighan, having been done out of his property by a miserly uncle, knocks that avaricious relative from his pony and leaves him for dead by the wayside. To elude suspicion he takes a box of papers and some money from the body, hides them, and sails for Australia. He is wrecked on the coast of New Ireland and rescued from the natives by a German entomologist, Baron Sergius van Holstein. David is haunted by his uncle's ghost, and his groans at night disturb the baron, who ships his comrade for England. When David gets home with the intention of confessing his crime and accepting his fate he finds his uncle alive, and learns that among the papers he has hidden are coupons payable to bearer to the amount of £3,000. So he devises the scheme of selling them back to his uncle piecemeal, and the daily torture thus inflicted is balm to his wicked soul. Meanwhile his uncle's ward, Mary Nethercote, and her lover, George Sidcote, are concerned in the story, which takes place for the most part among the secluded hills and picturesque scenery of a little Devonshire village. At the crucial moment the baron (to whom David has made full confession) appears as *deus ex machina*, and the heart of the reader is gladdened by the gloomy exit of David and the happiness of bonny Mary.

Wallingford. A Story of American Life. [J. B. Lippincott Co. \$1.25.] There is a youthfulness not always refreshing in *Wallingford*. One of the leading characters is Burt Sheldon, who gives up his clerkship in a Philadelphia suburb and goes to New York to study medicine. He is falsely accused of murder and only escapes hanging by a narrow chance. At Bellevue he encounters William Bellows, a fellow student, who chats in this wise:

There's lots of fun if you know how to get it. Last month ambulance brought in a case shot in leg at a river dive; faculty all out; boys had never amped anything but a stiff, and wanted to tackle the real thing. We anesthetized him and took off his leg in a jiffy. He came to—and wrong leg, bless your buttons! Had to be done over; so we had two amps instead of one. Course the man died, so we fired him up stairs quicker than lightning, as we were short of material anyhow.

Windom Travers, a young civil engineer, is another character. He is in love with Ruby Fuller, who constantly begs him to "get religion." When the two quarrel it is after this manner:

"You were most entertaining tonight. I never saw you so absolutely hateful in all my life before."

"You girls are infernal gabs; do nothing but gossip. . . . One thing certain, I won't see any such cattle as I did tonight. I don't know

about you either. You are not particularly accomplished or brilliant."

"You had better go to your dear Helen—she's all you desire, and I am sure I won't suffer for your loss."

If *Wallingford* is, as it purports to be, "a story of American life," the author has enjoyed advantages for observation denied to most of us—a privilege which we are not disposed to envy.

Norwood; or, Village Life in New England. By Henry Ward Beecher. [Fords, Howard & Hulbert. \$1.25.] A new edition of *Norwood* was justified by the intrinsic merit of that admirable book. When Mr. Beecher first placed it in the hands of the original publishers, he remarked that he had tried to make it to be as good twenty years hence as it was then. The twenty years have gone by and the expectation has been fulfilled. *Norwood* is still a book to be read with interest, and it will always be referred to by those who would know what village life really was in New England in the middle of the nineteenth century. As a novel *Norwood* makes no special claim to attention. Its author was a shrewd observer of men, he knew them through and through, but he lacked the synthetic power by which alone a character is embodied and made permanent. Yet the men and women who figure in the narrative are not wholly lay figures. They are in the main consistent, and they say wise and witty things. Their sayings, the inimitable descriptions of scenery, and the sharp arrows shot at the follies of the time are enough to bring *Norwood* forth from the obscure shelf and afford enjoyment to an occasional reader when twenty years more are gone. As we run through the pages we come upon this capital hit:

There is one big fellow here whom I found sitting before a most charming view, busily at work painting a board fence, with a pig-weed growing by it, and talking about conscience, and painting only "what he sees." He has been working a week, and several knot-holes are yet to be painted in the fence. I looked over his sketches last night. He has one toad, a clump of plantain leaves, a pile of wood, and a heap of stones. I asked him why he selected such subjects. He said that "there could be no true success without humility. An artist must paint what he sees. Nothing in nature is to be despised. He should begin at the bottom and work his way up. It is man's arrogance and egotism that lead him to disdain these lower forms of existence. A conscientious artist, if humble, would not select only the garish things of nature, but stoop to her lowliest creatures." I replied, "Art is not, like science, to investigate and register all natural objects and phenomena. It attempts to work out its end solely by the use of the beautiful, and the artist is to select only such things as are beautiful." But he would not listen. And so I recommended him to try an ant-hill next, and if he succeeded, to advance to a potato field.

The Buchholz Family. Second Part. Sketches of Berlin Life. By Julius Stinde. Translated by L. Dora Schmitz. [Charles Scribner's Sons. \$1.25.] This second part of the fictitious memoirs of the amiable Frau Wilhelmine Buchholz is perhaps not equal to the first in point of sustained humor, but it is a delightful volume, and like its predecessor a complete revelation of middle class German life. Frau Buchholz here discusses many topics—the education of her daughter, domestic art, fashionable society, her son-in-law—and of all she is made to speak with delicious artlessness. Now and then, it is true, Dr. Stinde sharpens his shafts of satire

somewhat too keenly and destroys the illusion. Nothing could be better than the good frau's sayings that "we make most of our experiences without knowing it at the time, and it is only later we find out whether the occurrence was an experience or not;" or that "the essence of art consists in an artist always dipping into the right colors." But in her conversation with the poetaster Leuenfels the artlessness turns to very keen irony. However, it is all amusing reading and carries no ineradicable sting. Dr. Stinde laughs good-naturedly at the innocent follies of his characters and shows us the good that underlies their simplicity or conceit. There is no touch of coarseness in the book, which leaves behind it only an impression of decided pleasure; and each one of these sketches bears the manifest stamp of actuality. Nothing so genuine and so good has come to us from the German for many a day.

Aunt Hepry's Foundling. By Mrs. Leith Adams. [J. B. Lippincott Co. 50c.] The scene of this story is laid in a New Brunswick village, of which the author writes as an observer but not as one to the manner born. It is not possible, for instance, that after long continued freezing weather a thaw in midwinter should so weaken the ice on the river in two or three hours that a man should break through. The descriptions of scenery also strike us as unreal. The foundling is Jeva Reed, who in early womanhood is a beautiful creature with a "supple waist," "brown locks . . . coiled close on the nape of her neck," and "a pair of lustrous, dreamy eyes." Captain Christopher Glynn and Lieutenant Val Brabazon, two English officers, come to the little village on a fishing excursion. Captain Glynn is tall, dark, and handsome. He meets Jeva and soon declares his love for her, although he is already betrothed to another. The lieutenant acts as mentor and induces the captain to go away, thereby nearly breaking Jeva's heart. The captain marries after a time, is exceedingly unhappy, and dies on the battle field. Jeva, at the close of the book, is in a fair way to marry her child friend Walter Trevenick, who has taken a "first" at Oxford. There is a diversity of characters in the story and most of them are well done. The narrative style is affected and labored. The atmosphere is more English than American. Yet the book is, on the whole, elevated in tone and doubtless will please a good many readers.

The Bag of Diamonds. By George Manville Fenn. [D. Appleton & Co. 25c.] Mr. Fenn is not at his best in *The Bag of Diamonds*. The story is concerned with a London doctor, who has come to the verge of ruin by his search for the elixir of life. To his house one foggy night comes Mark Heath, who has been for two years in South Africa, and who tells a wild story of diamonds which he bears in a bag upon his person, and of his pursuit by robbers who are even then on his track. The doctor administers a soothing potion, and while Mark is sleeping three men arrive at the surgery, demanding help for one of their number. The doctor in the course of an examination is knocked senseless, one of the intruders drinks poisoned brandy and falls dead, and the other two take the half-conscious Mark away with them. Mark awakes to find himself in a hospital. The police can get no trace of the men or of the diamonds. One day the doctor's office boy discovers a

leather bag stuffed into a jar of anatomical specimens. It is cut open, and behold the diamonds! "It had been the doctor's last act before he admitted his assailants." And yet, just before the account of the assault we are told that the doctor "hastily retied the bag and placed it back in the sleeping man's breast." The whole plot is a clumsy contrivance and unworthy the author's reputation.

Tales Before Supper. From Théophile Gautier and Prosper Mérimée. Told in English by Myndast Verelst, and delayed with a proem by Edgar Saltus. [Brentano. Paper, 50c. Cloth, \$1.25.] These tales are two, one "Avatar" by Gautier, the other "The Venus of Ille" by Mérimée, both of which treat of the supernatural. In the first, by far the longer, the souls are made to change places in the bodies of a young man and the husband of the woman he loves, and among other curious complications resulting thereby they are left to fight a duel, each knowing that if he kills the other he kills his own body. It is an odd story and not at all in a humorous vein, as one might suppose from this taste of it. The Venus of Ille is a heathen goddess in copper. A young man, engaging in a game of some sort, is inconvenienced by his engagement ring, which he slips on the finger of this goddess, and when he tries to remove it, it will not come off. That night, his wedding night, he is found dead in his bed with a mark around his body as if he had been hugged to death. The proem or introduction is a critical sketch of both authors. Mr. Saltus says:

No one will in all probability be able to write so richly as Gautier, but in Mérimée's stories may be discerned the model of the modern novel. . . . Gautier was the torch of an epoch, Mérimée the rapier."

Four "Franklin Squares."

"V. R." [Franklin Square Library. Harper and Brothers. 15c.]

Amor Vincit. By Mrs. Herbert Martin. [Do. Do. 20c.]

A Lost Reputation. [Do. Do. 15c.]

Jacobi's Wife. By Adeline Sergeant. [Do. Do. 20c.]

"V. R." signifies Victoria Regent; it also stands for Viola Rydal, who with her father has just arrived at an inn in an out of the way town in England. The country people mistake her for the queen, who at that time (1837) had just assumed the throne. From this mistake complications arise. The literary result is a rather commonplace story without much point. It reminds one of the stories in New England country newspapers.

Amor Vincit relates the loves of Lois Stanley, who turns out to be a daughter of Lord Something-or-other, and Allan Moore, from the time when they met, aged five and six years respectively, and agree to marry later, till the two reach the more fitting ages of twenty-three or four, and become one. Nothing special happens in the course of these years, but everything works to the end in as satisfactory a manner as one might hope for.

The reputation in *A Lost Reputation* is that of Graham Murray, who is falsely accused of cheating at cards. His father sends him to America, where he wanders around, leads a reckless life under assumed names, finally goes on a scientific expedition to South America with a doctor who is preparing a book, is persuaded against his will

to go to London on business connected with this book, is recognized by the daughter of one of his father's neighbors, with whom he falls in love, and a reconciliation with his father follows, whereby he takes his real name and goes to dwell on his estates in Scotland. He still considers his reputation irrevocably lost, however. The author of this book seems to have had an idea at first, but lost it before he finished. The main result is unsatisfactory, though some parts of the story are good, particularly that describing Graham's life in America.

In Miss Sergeant's story, *Jacobi's Wife*, Sir Wilfred Vanborough sends fifty pounds in a letter to a charitable society. Gilbert, his younger son, opens the letter, sends on five pounds, and keeps the rest. The guilt of this theft is fixed on Geoffrey, Gilbert's older brother, who says nothing in his defense, but allows himself to be banished from home because of his affection for Gilbert and his lovely young wife. Geoffrey has a sister who is engaged to one of his friends, and because this friend will not believe in his guilt, but goes to South America with him, Sir Wilfred breaks off the engagement and tries to marry her to Jacobi, a rascal who has wormed himself into the old man's favor. From this plot is evolved one of the most clever and interesting stories that we have read for some time. It is worked out in an original and refreshing manner, and will hold most readers' attention to the end.

MINOR NOTICES.

Was Shakespeare Shapleigh? A Correspondence in Two Entanglements. The whole edited by Mr. Justin Winsor, Librarian of Harvard College. [Houghton, Mifflin & Co. 75c.] This rather clever *jeu d'esprit* aims to show that William Shakespeare might have been Sir William Shapleigh of Northamptonshire. The means of identification are an old family portrait marked *W. Sh.*, which is the very picture of Shakespeare himself, and the mask of Kesselstadt, which is interpreted to be the same as Kennelton. The fortunes and the travels of Shapleighs and Kenneltons are tracked out with much ingenuity, but we must confess that this sort of thing, however well done, is rather tiresome now. The game is hardly worth the candle.

The Story of the Earth and Man. By Sir J. W. Dawson, LL.D. [Harper & Bros. \$1.50.] Principal Dawson's popular account of the origin of the earth and mankind was first published in 1873; it now appears in a ninth edition, with some corrections and additions and a few new notes. By his former general statements and conclusions the conservative author still abides, "having seen no valid reason to depart from any of them." In this respect Principal Dawson differs, and not to his credit, from many men of ripe age, who in the last fourteen years have quite seriously modified their unfavorable ideas of the doctrine of evolution. When thoroughly religious and highly able thinkers like Rev. Dr. Munger, for instance, to name but one out of many, welcome evolution and try to set forth a just interpretation of it from the spiritual standpoint, it seems rather late in the day for Principal Dawson to affirm that "evolution as a hypothesis has no basis in experience or in scientific fact," and to expound

Genesis in a manner quite antiquated among serious students of the Old Testament. *The Story of the Earth and Man* is, then, mainly a curiosity so far as man is concerned; the larger portion concerning the earth has much more value as an excellent summary of geological history.

The Hidden Way Across the Threshold. Etc., etc., etc. By J. C. Street. [Lee & Shepard. \$3.50.] Mr. Street bears the honorary title of "A. B. N.," and inscribes himself as "Fellow of the Order S. S. S. and of the Brotherhood 2. 2. R. R. 2. 2." His book is dedicated "To the Count A. de G., Hierophant of the Order S. S. S." There are eighteen lines of text on the title-page, besides a vignette of mysterious device, which may be the seal of the "Order S. S. S." For a frontispiece we have a picture of "The Oracle of Delphi," combining what looks like a circus tent, a Jewish altar, and a group of thirteen or fourteen Greek figures, in an impressive stage-like scene. The several other illustrations scattered through the book contain numerous sacred symbols and their interpretations. These are features of a solid octavo of nearly 600 pages, and it makes a pretty formidable object for a reviewer of ordinary capacity to grapple with. Mr. Street appears to be what is called a "spiritualist," who, while most of us are compelled to live in one world, has found the secret of living in two, who has passed on beyond all the problems and perplexities which attend human life and beset most minds, and who has grasped the key which unlocks the mystery of the universe. Those can follow him who like; for ourselves we prefer a guide of different countenance and behavior.

Job and Solomon. By the Rev. T. K. Cheyne. [Thomas Whittaker. \$2.25.] Dr. Cheyne is Oriel Professor of Interpretation at Oxford. He is also a master in the "new school" of Biblical Criticism. In this volume he applies that criticism to the canonical books of Job, Proverbs, and Ecclesiastes, and to the apocryphal book of Ecclesiasticus. The work is not a commentary, except incidentally, but rather of the nature of a body of *prolegomena*, or a critical introduction or review. With regard to the book of Job Dr. Cheyne's position is about midway between two extremes. He regards that writing as the poetical treatment of an historical theme, ascribes it to more than one author, and fixes its time somewhere near that of Isaiah. He thinks that William Blake, in his weird drawings, has been its truest interpreter. The Solomonic authorship of the books of Proverbs and Ecclesiastes he wholly rejects. The body of Proverbs is a collection—an anthology; and the first nine chapters are a prefatory addition by a different hand, while Ecclesiastes belongs to a period just before the Christian era, and its author, in calling himself "the son of David" and "King over Israel in Jerusalem," proved himself a fraud. Dr. Cheyne writes with the greatest reverence for the spirit of truth, and in a way to illuminate and illustrate the fact that the Bible is literature.

Taintor Brothers & Co. of New York are the publishers of an extended series of pocket-size paper-covered *Guide Books*, of which some ten numbers are before us, covering most of the routes of travel in New England, New York, and Pennsylvania, and as far south as Washington. The summer resorts along the coast from the

Provinces to Cape May, and the White and Catskill Mountains, are treated with particular attention. These books are cheaply gotten up, but if the reader will not expect to get more out of them than he pays for he will find them worth their cost for railroad and steamboat use. They do not offer themselves for permanent installment on the library shelf, like Osgood's or Baedeker's incomparable volumes. Those are scientific encyclopædias of travel; these are handbooks. They are poorly printed but plentifully illustrated, to say nothing of the pictorial advertisements mixed in with the reading matter and sometimes almost swamping it; and some of the maps, which are very numerous, are really good. The traveling public will find them serviceable directories to the pleasure resorts in our northeastern country.

Mr. Fawcett's last novel, *The House at High Bridge*, can now be had in the neat covers of Ticknor's "Paper Series." [50c.]

C. H. Kerr & Co. have published a second edition of the *Aphorisms of the Three Threes*, the little collection of the sayings of a Chicago club, noticed by us some months since. [\$1.00.]

The eleventh chapter of the second volume of Mr. Ruskin's *Prætorita* is a narrative of excursions about Sallanches, a town on the way to Chamouni, and in the valley of Chamouni itself, in 1849, made up of extracts from his diary of the time, with running comments by his present self. Ruskin was then a young man of thirty, just at the threshold of his work; and Mont Blanc was a less familiar object than now. The descriptions of Alpine scenery and sensation are in Mr. Ruskin's marked manner. [John Wiley & Sons.]

PERIODICALS.

A second batch of Mrs. Campbell-Praed's "American Impressions" appear in the August *Temple Bar*, and are devoted to an Indian summer day in Salem, rummaging around among the associations of Hawthorne and the earlier witches of that historic town, under the guidance of a "Professor" whose passion is for Japanese pottery [Professor Edward S. Morse?] and an "Antiquarian" whose personality we are not able to suggest. As pleasant a paragraph as any in the article is this:

We stopped in one of the old-fashioned streets and picked up the Antiquarian, a most courteous and kindly white-haired gentleman, with a fund of interesting information on matters quaint and out-of-the-way in New England history, and indeed the compiler of some volumes of curious records of Puritan punishments and forgotten crimes. He talked of the witchcraft epidemic, and took us to the house of Roger Williams—the oldest in Salem—where the witches underwent their preliminary examination. We went into the room itself, a dark old-world chamber, now a sort of lumber room behind a druggist's store, with a low ceiling, heavy oaken beams, and ghostlike corners, and with a low wide window and overhanging upper story which carried us back to the days of the Pilgrim fathers. He showed us also the house where Nathaniel Hawthorne was born, and that in which the Peabodys lived, and where the author of *The Scarlet Letter* wooed his wife—both of them straight-up-and-down wooden buildings, with venetian windows facing the street, and without the picturesque of the early wooden houses or the prettiness of the modern villas, which are gabled, verandahed, and red-shingled. The house in which Hawthorne was born once owned an old door with a knocker that took the fancy of an enterprising American lady in search of relics.

The Antiquarian related mournfully how the lady had laid siege to the proprietor, and had straightway concluded a bargain by virtue of which the old door, with its knocker, became her property, in exchange for a brand-new door manufactured in Salem, and bought for a dollar and a half.

The "books that have helped me," says Mr. Edward Eggleston to the readers of the August *Forum*, "may not help you," adding the timely caution that "specific directions in reading will hardly be found in such a series of articles as the present, except incidentally." The books particularized by Dr. Eggleston as the friendly helpers of his life are Lindley Murray's "Readers," "Robert Dawson," Miss Edgeworth's tales, especially "Waste Not, Want Not," Jacob Abbott's "Rollo Books" and "red-backed histories," a rambling essay on "The Human Mind," Locke on "The Human Understanding," Irving's "Sketch Book," Lamb's "Essays," Virgil's "Eclogues," "Paradise Lost" and "L'Allegro," Taine's "Art in the Netherlands," Chalmers's "Astronomical Discourses," and "Robert Falconer." The *Forum* this month has a "live" table of contents, with other articles by Gov. Foraker, Howard Crosby, Professor C. C. Everett, Mr. Mallock, Dr. E. E. Hale, Dr. Deems, Prof. R. T. Ely, et al.

The topics of literature proper treated in the always welcome *Andover Review* for August are Robert Browning, who is the subject of a thoughtful critical essay by Mr. H. W. Mabie of the *Christian Union*, and Carlyle, who is the provoking cause of Miss Anna L. Dawes's "Sober After-thoughts on Literature and Character." Miss Dawes believes that a man and his message are to be separated, and that we can receive the message without necessarily adopting the man; in other words that our prophets are not always saints. Mr. Mabie's view of Browning is exceedingly well put, as a mere statement, and in the main we account it judicious and sound. Of course it is appreciative. The theological positions of this magazine are always at the front, without, however, any important change of the historic base of Christian truth. The long editorial on the American Board and its missionary appointments is a cloud of pretty black smoke before the coming Springfield fire.

A LETTER FROM GERMANY.

BERLIN, August 1, 1887.

I INTENDED to devote the present letter to the ever-increasing movement in the field of new journals and other periodicals, but I must defer carrying out my intention on account of two new books of importance which have just made their appearance simultaneously. I prefer speaking of them, as they are very likely to be of interest to American readers. They ought, and are almost sure, to be translated into English.

A great many German books on China have seen the light in the course of the present century, more than half a dozen within the last eight years. (My humble self has alone contributed two to the number.) American, British, and French works on the Middle Kingdom are even much more numerous. Very few, however, of all this mass of publications deal with Chinese literature in general, and still fewer, almost none, with the Chinese drama and stage in particular. We cannot, therefore, do otherwise than bestow our highest praises on Dr. Rudolf von Gottschall, one of the most eminent poets of our time, for

having filled an important gap in literary history and ethnography by writing a volume on *The Chinese Stage and Dramatic Literature*. Gottschall's "History of German National Literature in the 19th Century," and his comprehensive work on "Poetry," have long been recognized as standard works in their way, and his present book is quite certain to become one immediately wherever it becomes known. It is, in fact, the first and only book treating fully and exhaustively of the subject in question. The author of "Pitt and Fox," "Catherine Howard," and many other successful plays, is entirely at home in his matter, which he shows up in all its bearings. The subject would at first sight seem to be a somewhat dry one for the general reader to be interested in; Gottschall, however, knows how to make it attractive for even the "lightest" of readers. The history of the Chinese drama is given, its origins and sources, its relations to Chinese life are proved, it is grouped into four long and distinct epochs, and divided into half a dozen classes. Masterly analyses of a great many plays are embodied in the volume, and all the best available sources of ethnographical information extensively made use of. The notes on the usages of the contemporary stage are of especial interest.

The other book I have in view is a new volume by Max Nordau, that clever author of the *Conventional Lies of Civilization and Paradoxes*, now so well known in America. Any new work by this spirited writer is sure to be welcomed with interest, and the present one is far from disappointing the readers' expectations, i. e. those readers who are acquainted with Nordau's literary individuality, with his peculiar ways, his great merits and faults. Nay, in this collection of studies and sketches of life in the "Seine Babel," published under the too modest title of *Selected Paris Letters*, his most usual and conspicuous faults—unjustified generalization, exaggerated originality of characterization, and paradoxity of views—are less apparent than in any of his previous works. The most profound, at the same time the most exaggerated and attractive, chapter is that on "Franz Liszt and Women," written on the occasion of the celebrated pianist's and composer's last visit to Paris a few months before his death last summer. Full of vigorous invective against Liszt and the women who made an idol of him for several decades—as well as against the age which makes it possible for such an "insignificant" person to be fêted like a great hero—the paper is nevertheless a profound psychological-historical study of importance to every student of modern civilization. Next in interest stand the various chapters on Paris society, such as "Drawing-room Life," "Comedians and Paris Society" (two excellent pieces of biting sarcasm and full of indignation), "Psychology of the Cafés," "The Ragmen," etc. There are some chapters on political economy, a good many on literary topics and currents, etc., etc. Whether Nordau be satirical, or humorous, or descriptive, or indignant, or in any vein whatever, he writes attractively, mostly even engrossingly, and it makes no difference in this respect if the reader agrees with his views or not.

You will be interested to learn that Nordau, who has hitherto only been known as a successful writer on the life of nations, on the psychol-

ogy of literature and civilization, and as a less successful dramatist, has finished a two-volume novel which will be "out" in September. It is his first venture in the field of longer fiction, he having previously written only a few short tales. It will be entitled *The Age of Schopenhauer*, is said to deal chiefly with pessimism and socialism, and to be of high merit. It is looked forward to with intense curiosity by our literary world, and will be sure to play a prominent part in your next annual review of German literature.

LEOPOLD KATSCHER.

NEWS AND NOTES.

—General Lew Wallace's novel, *Ben Hur*, is one of the steadily selling books of the time; so is Dr. Edward Eggleston's *Hoosier Schoolmaster*. Harper & Brothers, the publishers of the former, are obliged just now to protect themselves from the inroads of a Canadian edition of it.

—The *Art Review*, New York, has advanced its price to \$10 a year, or \$1 a number. Four etchings are to be given each year, and sixty photogravures, all of them being suitable for framing. [Geo. F. Kelly, 59 Carmine street.]

—Mr. Matthew Arnold is engaged on his autobiographical reminiscences.

—The *American Bookseller* at New York has published an illustrated *Bulletin of Books for Summer Reading*, which, by means of pictures, extracts, and descriptions, lays before the reader an account of a large assortment of current literature fitted for the season.

—The *American Bookseller's* "Educational Catalogue for 1886-7" may be found in its issue for July 15, 1887. A very comprehensive and valuable list it is of educational works of recent issue, with publishers and prices.

—Mr. Robert Louis Stevenson, if his health permits, is expecting to come to America this fall, and to spend some time in California.

—Mr. Edward W. Bok of New York, editor of the *Memorial Tributes* to Henry Ward Beecher, has arranged with Mrs. Beecher for a series of articles from her pen chiefly on topics of domestic life, to be furnished simultaneously to public journals in different parts of the country. It is understood that their publication will be begun this fall.

—Poor's *Manual of Railroads*, corrected to July 15, is now ready. Likewise Poor's *Directory of Railroad Officials* for 1887, a royal octavo of 400 pages.

—Mrs. Sarah K. Bolton has three books in hand for the coming season: one, *Some Successful Women*, well expounded by its title; a second dealing with the lives of a score and a half of successful American authors; and a third a collection of poems by herself and her son, Charles K. Bolton, at present a student at Harvard.

—An interesting "find" in an old desk, recently, by the rector of the Heilbronn Gymnasium, was two letters from Luther to the Suabian reformer Brenz, dated 1524 and 1527, and five by Melancthon addressed to Lachmann between 1555 and 1557.

—The death was announced last week of Jean Victor Duruy, the French historian, who won the Cross of the Legion of Honor, and whose *Histoire de la Grèce Ancienne* [1852] was crowned by the French Academy. Among his

other works are *Géographie Politique de la République Romaine et de l'Empire*, 1838; *Géographie Historique du Moyen Age*, 1839; *Géographie de la France*, 1840; *Atlas de Géographie Historique*, 1841; *Histoire Romaine*, 1840-4; *Histoire Romaine*, 1848; and *Histoire de France*, 1852.

—A new volume of poetry by Mr. Robert Louis Stevenson, whose *A Child's Garden of Verses* is his only other essay in this branch of literature, will be published immediately by Charles Scribner's Sons, simultaneously with its appearance in England. The title of the book is *Underwoods*, and its contents reveal the author's remarkable versatility.

—Thomas Whittaker of New York has in press *Living Voices of Living Men*, a collection of practical sermons by representative bishops and clergy of the American Church. Among the bishops contributing to the twenty-six sermons in the volume are Dr. Williams, the Presiding Bishop, Bishops Wilmer, Clark, Potter, Randolph, etc., and among the clergy are Drs. Dyer, Huntington, Satterlee, Shipman, Mulchahay, Cushman, Cooke, and others, mostly of New York City.

—Lew Vanderpoole, author of *Ruhainah, Ecbatana*, and other novels, will contribute the complete novel to *Lippincott's Monthly Magazine* for September. It is entitled "The Red Mountain Mines," and is a sketch of life in California.

—D. C. Heath & Co. have just ready *The English Language: Its Grammar, History, and Literature*, by Professor J. M. D. Meiklejohn, of the University of St. Andrews, Scotland.

—The *American Magazine* will hereafter be published under the management of the American Magazine Company. In the September number "Our New Navy" will be described and illustrated by Lieut. W. S. Hughes, U. S. N., and J. Macdonald Oxley will write of the strength and efficiency of the military system of Canada.

—J. W. Bouton will issue in the autumn an American edition of *A Bibliographical Account of English Theatrical Literature from the Earliest Times to the Present Day*, by Robert W. Lowe. This is the first extended bibliography of the general literature of the stage. Plays have been catalogued many times, and some of our greatest bibliographers have directed their attention to Shakespearian literature; but no attempt has been made to give even the baldest catalogue of the large and curious mass of books relating to the history of the stage, the biography of actors and actresses, the controversy regarding the influence of the stage, the numerous curious theatrical trials, and the many scandalous attacks on the personal character of celebrated performers. Mr. Lowe's work consists of about 2,000 titles, the great majority of which are taken directly from the works described.

—Kate Greenaway's *Queen Victoria's Jubilee Garland*, a memento of the recent celebration in London, printed in colors by Edmund Evans, is announced by George Routledge & Sons.

—Among the books which Roberts Brothers have in press for publication during the coming autumn are *Garden Secrets*, by Philip Bourke Marston, with a sketch of his life by Louise Chandler Moulton; a complete edition in one volume of the *Poems* of Helen Jackson; *Juvenila*, a volume of æsthetical essays by Vernon Lee; *South County Neighbors*, a novel of rural

life, by Esther Bernon Carpenter; *A Short History of Philadelphia*, by Susan Coolidge; *Madame De Staël*, by Bella Duffy; *Some of Our Fellows*, by Rev. T. S. Millington; *The Little Flowers of St. Francis*, translated by Abby Langdon Alger; and *A Garland for Girls and Lulu's Library*, by Louisa M. Alcott.

—In holiday books Roberts Brothers will issue an edition of Dr. Hale's *In His Name*, with over 100 illustrations by G. P. Jacobb-Hood, R.A.; *The Sabine: A Summer Voyage*, by P. G. Hamerton and Joseph Pennell; and *The Procession of Flowers in Colorado*, by Helen Jackson, illustrated in water colors by Alice Stewart, in a limited edition of 100 copies at \$25.00 each.

INDEX TO THE PERIODICALS.

[Titles in italics are those of foreign periodicals.]

July.

The Quarterly Review. Lecky's History of England—Our Meat Supply—Coleridge and the Romantic School—Layard's Italian School of Painting—Great Men and Evolution—The Tithe Question—Earl of Peterborough—The Latest Attack on Christianity—The Ministry and the Country.

The Edinburgh Review. Ettrick Forest and the Yarrow—Political Assassination—Letters of Madame De Maintenon—The Education of Women—The Life and Works of Giordano Bruno—The International Law of the United States—Sorel's Europe and the French Revolution—The Brocas Book—Mr. Gladstone and the Liberal Party.

Church Quarterly Review. Recent Works on St. Augustine—An Irish Dominican in the Pulpit—A French Diocesan—An English Martyr Bishop—A Parson Poet—The Church in England from William III to Victoria—Substitutes for Christianity—Lectures on History at Oxford—Through Man to God—Recent Art Criticism—The Reform of Convocation—Short Notices.

Copyright, International.	G. W. Curtis.	Harper's.
Fiction, Realism and the Art of.	Arlo Bates.	Scribner's.
Fiction, The Success of.	W. D. Howells.	Harper's.
International Copyright with England, Do we		
Want?	Appleton Morgan.	Science.
Ouida, The Truth About.	Edgar Fawcett.	Lippincott's.
Publishing House, A Native, in India.		
John F. Hurst.		Harper's.
Thackeray, Unpublished Letters of.	V.	Scribner's.

August.

Books that Have Helped Me.	Edward Eggleston.	The Forum.
Browning, Robert.	Hamilton W. Mabie.	
Jeffrey, Francis.	George Saintsbury.	Andover Review.
Letters, The Profession of.		Macmillan's.
Literature and Character, Some Sober After-		Macmillan's.
thoughts on.	Anna L. Dawes.	Andover Review.
Newspaper, First, West of the Alleghanies.		
Wm. H. Perrin.		Magazine of Am. Hist.

PUBLICATIONS RECEIVED.

Biography.

THE COMPLETE WORKS OF BENJAMIN FRANKLIN. Compiled and Edited by John Bigelow. Vol. IV. G. P. Putnam's Sons. \$5.00

LIFE OF CHARLES DARWIN. By G. T. Bettany. London: Walter Scott. New York: T. Whittaker. 75c.

LIFE OF CHARLOTTE BRONTE. By Augustine Birrell. Do., do. 75c.

PRÆTORIA. By John Ruskin. Vol. II. Chapter XI. L'Hotel du Mont Blanc. John Wiley & Sons.

PRISON LIFE IN SIBERIA. By Fedor Dostoieffsky. Tr. by H. Sutherland Edwards. Harper & Brothers. 20c.

Fiction.

THE DETECTIVE'S CRIME. By Charles Morris. Rand, McNally & Co. Paper, 25c.

THE HOUSE AT HIGH BRIDGE. By Edgar Fawcett. Ticknor & Co. Paper, 50c.

FREDERICK HAZZLEDEN. By Hugh Westbury. Macmillan & Co. \$1.00

THE HOLY ROSE. By Walter Besant. Harper & Brothers. 20c.

THE O'DONNELLS OF INCHFAWN. By L. T. Meade. Harper & Brothers. 20c.

THE AUTOBIOGRAPHY OF A SLANDER. By Edna Lyall. D. Appleton & Co. Paper, 25c.

THRALDOM. By Julian Sturgis. D. Appleton & Co. Paper, 50c.

MARK LOGAN, THE BOURGEOISE. By Mrs. John H. Kinzie. J. B. Lippincott Co. Paper, 50c.

A MODERN CIRCE. By the author of "Molly Bawn," etc. J. B. Lippincott Co. 50c.

Juvenile.

SCAPEGRACE DICK. By Frances Mary Peard. Illus. Thomas Whittaker. \$1.25
 FIGHTING THE SEA. By Edward A. Rand. Thomas Whittaker. \$1.25

Poetry.

RUSSIAN LYRICS IN ENGLISH VERSE. By Rev. C. T. Wilson. London: Trübner & Co.

Theology and Religion.

THE HIDDEN WAY ACROSS THE THRESHOLD, ETC., ETC. By J. C. Street. Lee & Shepard. \$3.50
 MY CONFESSION AND THE SPIRIT OF CHRIST'S TEACHING. By Count Lyof N. Tolstoi. Tr. from the Russian. T. Y. Crowell & Co. \$1.00

Travel and Observation.

PHILADELPHIA AND ITS ENVIRONS. Illustrated. J. B. Lippincott Co. Paper, 50c.
 DALMATIA, THE QUARNERO AND ISTRIA. With Cettigne in Montenegro and the Island of Grado. By T. G. Jackson, M.A., F.S.A. Three Volumes. Oxford: The Clarendon Press. New York: Macmillan & Co. \$10.50

Miscellaneous.

MRS. SHILLABER'S COOK-BOOK. By Lydia Shillaber. T. Y. Crowell & Co. \$1.25
 THE FORTUNES OF WORDS. Letters to a Lady. By Federico Garlanda, Ph.D. A. Lovell & Co.
 THE BANQUET OF PLATO. By Percy Bysahe Shelley. Cassell's National Library. 10c.
 TAINTOR'S GUIDE BOOKS. 10 vols. Seaside Resorts.—Northern Resorts.—City of New York.—New York to Philadelphia, Baltimore, and Washington.—Hudson River Route.—Newport and Fall River Route.—Connecticut River Route.—New York Central—Erie Railway.—Philadelphia and Reading. New York: Taintor Brothers & Co. Paper, Each 25c.
 THE ORDER OF WORDS IN THE ANCIENT LANGUAGES COMPARED WITH THAT OF THE MODERN LANGUAGES. By Henry Weil. Tr. with Notes and Additions by Charles W. Super. Ginn & Co. \$1.25
 APHORISMS OF THE THREE THREES. By Edward Owings Towne. 2d ed. C. H. Kerr & Co. \$1.00
 A MIDSUMMER NIGHT'S DREAM. By William Shakespeare. Cassell's National Library. 10c.
 BEECHER AS A HUMORIST. Selections from the Published Works of Henry Ward Beecher. Compiled by Eleanor Kuts. Fords, Howard & Hulbert.
 THE BOOK OF SNOBS, ETC., ETC. By Wm. Makepeace Thackeray. London: Smith, Elder & Co. 50c.
 ROMANTIC LOVE AND PERSONAL BEAUTY. Their Development, Casual Relations, Historic and National Peculiarities. By Henry T. Finck. Macmillan & Co. \$2.00

THE BUREAU OF REVISION.

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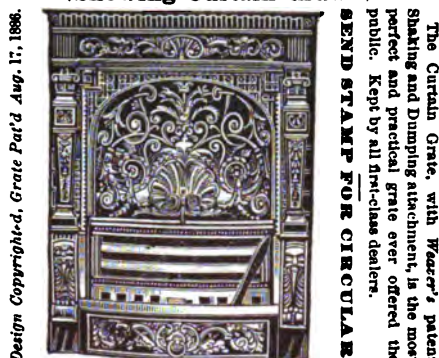
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FOR SEPTEMBER.

A SUPERB AUTUMN NUMBER.
The magazine opens with Mr. Edward L. Wilson's finely illustrated article on *The Modern Nile*; the Rev. W. S. Rainsford, D.D., Rector of St. George's Church, New York, contributes an entertaining account of *Camping and Hunting in the Shoshone*, and the successful pursuit of large game, beautifully illustrated; there is the first part of a unique and charming Japanese story, entitled *The Sacred Flame of Torin Ji*, written by Mr. E. H. House (for many years a resident in Japan), and illustrated by Mr. George Foster Barnes; the Thackeray letters are continued, with some reminiscences by Miss Kate Perry, both illustrated. A timely and most important contribution is *An Unpublished Draft of a National Constitution* by Edmund Handolph (with facsimile), by Moncure D. Conway, which will attract great attention among all students of the American Constitution; two highly interesting and valuable papers are *The Development of the American University*, by Prof. George T. Ladd of Yale College, and *English in Newspapers and Novels*, by Prof. Adams Sherman Hill; there are poems by Mrs. James T. Fields, Julia C. R. Dorr, Louise Imogen Guiney and John Boyle O'Reilly; an exciting railroad story, entitled *Flandree's Mogul*, by A. C. Gordon; an out-of-door paper by Maurice Thompson, etc.

N. Y. EVENING POST.—*SCRIBNER'S* shows no sign of summer lassitude customary with the magazines at this season, and does not relax in its standard, or fall short of its remarkable excellence. It has carefully refrained from literary splatter hitherto, and it seems equally determined to give us no literary slops.

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IMAGINARY PORTRAITS.*

THE four persons who have sat for their portraits to that consummate artist in words, Mr. Walter Pater, are Jean Antoine Watteau, "prince of court painters," Denys l'Auxerrois, a legendary French Dionysus, Sebastian Van Storck, a cold lover of intellectual beauty, and Duke Carl of Rosenmold, a royal predecessor of the German *Aufklärung* of the last century. The portraits are drawn and colored mainly from the artist's own consciousness, and belong to the kingdom of imagination. They do not equal, of course, the more sustained charm and power of the picture of *Marius, the Epicurean*, but we think of no other writer of today capable of such fine and subtle work.

The first portrait, that of Watteau, is the most pleasing and the one most pervaded by the warmth of full life. It is given in the form of extracts from an old French journal kept by a young woman of Valenciennes, whose father was a kind of patron of the young genius. She tells the story of his rise to fame, discovering at intervals her hidden love for him, and surviving him to say at last:

He has been a sick man all his life. He was always a secker after something in the world that is there in no satisfying measure or not at all.

* Imaginary Portraits. By Walter Pater, M.A. Macmillan & Co. \$1.50.

Denys l'Auxerrois is an imagination, wrought out with singular force, of the pagan god of wine, a fair, triumphant being, whose lot was cast "with the creatures of an age later than his own, people of a larger spiritual capacity, and assuredly of a larger capacity for melancholy." This sketch is a curious revelation of the pagan and the Christian in Mr. Pater himself. The conflict would seem to account for the bias he displays for the tragedy of human incompleteness, which is the ground-note of all these "portraits." Sebastian Van Storck dies of the idea of a rose in aromatic pain, if we may so pervert the sensuous proverb to denote the morbid development of pure intellectualism which deprived life of all its warmth and vigor for him. Duke Carl, happy in projects for elevating the national taste and creating a national art and literature, happy in the arms of his bride, is trampled to death beneath the tread of horses and the roll of cannon wheels. Mr. Pater does not cry *Vanitas vanitatum*, but his unsurpassed literary art chooses to dwell on the sadnesses of the highest life.

DALMATIA, THE QUARNERO, AND ISTRIA.*

BY training Mr. T. G. Jackson is an Oxford Master of Arts, and by profession he is an architect; but by endowment and taste he is one third Freeman, one third Schliemann, and one third Ruskin. Give such a man the companionship of a wife as inquisitive, adventurous, and indefatigable as himself, equip him with ample resources of time and money, and land him on the eastern shore of the Adriatic, to explore its islands and its cities with the studious habits of the historian, the microscopic powers of the antiquary, and the cultivated gifts of the artist, and you have these three elegant, capacious, and instructive volumes fully accounted for.

The Dalmatia, Istria, and Montenegro of the title are familiar names. Cettigne is the Montenegrin capital. The Quarnero is the eastern and lesser of the two gulfs which indent the northern extremity of the Adriatic. Grado is an island at the head of the deeper western gulf. From Grado you look perhaps seventy-five miles a little south of west to Venice. Of the long stretch of rugged shore traversed by Mr. and Mrs. Jackson, fringed with islands and dotted with cities, Trieste marks the northern limit and Scutari the southern. The Croatian part of the narrow strip is Hungarian territory; the Dalmatian and Istrian is Austrian. The atmosphere of Italy lies over all. The hoary Byzantine Empire is in the background. The historical flavor

* Dalmatia, the Quarnero, and Istria, with Cettigne in Montenegro, and the Island of Grado. By T. G. Jackson. Three volumes. Illustrated. Oxford: The Clarendon Press. New York: Macmillan & Co. \$10.50.

and associations are mediæval. The unspeakable Turk is near at hand. In Montenegro we touch one of the memorable conflicts of recent times. On these wild shores lingers the older civilization of Eastern Europe in some of its most striking forms. The folding map of the region explored by Mr. Jackson is only a beginning of the many admirable traits with which his work is endowed.

Mr. Jackson is not the pioneer in the country whose treasures it is his object to describe. George Wheler was here in 1675, Robert Adam in 1764, the Abbate Fortis a hundred years ago, Sir Gardner Wilkinson in 1848, and Dr. Freeman's *Subject and Neighbour Lands of Venice* [1881] deals with the borders of the field. Mr. Jackson has made three visits, in 1882, 1884, and 1885, accompanied in each instance by his wife. Note-book and pencil he has liberally employed. He sketches as well as writes, and as well as he writes, which is saying much. The mere list of the illustrations occupies nine pages.

Traveling in these Adriatic lands is not made either easy or comfortable by the facilities of the West. The steamers of the Austrian Lloyds and of obscurer lines ply between the more important seaports, but with infrequency and irregularity, and if belated or full sometimes give the passengers waiting at an unimportant station the go-by. The islands, which are numerous, are to be reached by sail boats, with sometimes perilous exposure to treacherous currents and boisterous winds. Inland the railroads are scant, and in remoter precincts and on some of the smaller islands foot paths take the place of highways and mules displace wagons, so that travel is laborious and difficult. Good inns, too, are the exception, and though excellent bread and the best of wine are to be found everywhere, experiences like the following, related by Mr. Jackson, are not uncommon:

There is nothing that can be called an inn at Knin, for the wretched osteria where one gets an apology for a dinner can hardly be dignified by that title; but our friends had written to Signor Fontana, the principal tradesman in the town, who we found had kindly arranged everything for us and secured us clean quarters in a private house. The approach was certainly not promising: from a dark passage we entered a back yard full of lumber and reeking with the sour smell of old wine casks, from which we climbed by a ladder to the first floor of the house, and then by a somewhat better stair to our rooms, which were very clean and tidy. In the daytime it was all very well, but the ascent and descent after dark by the light of a single wick floating in a pot of oil with which an old woman illumined one step after another was not so easy. Our lodging, however, was a palace compared to the osteria where we dined, or rather fed, on the best fare that Knin could afford. The dining-room was a vast Rembrandtesque apartment on the level of the street, with a low, blackened ceiling, and a wooden floor that sank under the tread, squelching into the oozy mud below. [II, 187.]

Istria and Dalmatia are lands of the vine and the olive, the fig and the mulberry.

The scenery is only sometimes fine. Stony deserts and mountains of arid whiteness occupy much of the surface, suggesting, in Dalmatia especially, the barrenness and sterility of Arabia. Here and there, however, are expanses, or at least touches, of fertility. Rains are frequent and violent. Miasma abounds. There are a few rivers but no brooks and springs, and a prevailing absence of running water. In the maritime towns life has an Italian aspect; inland the picturesque features of the Slavs appear. The islanders have a better reputation than the dwellers on the mainland; as one goes inland towards the old Turkish frontier the deterioration of both country and people becomes noticeable.

. . . The women are strange, half-savage looking creatures, with elf locks hanging over their weather-beaten faces, dressed in thick embroidered leggings that give them the appearance of Indian squaws, and among the men are to be seen rags and tatters, and sometimes half-naked figures, with nothing but a blanket to shield them from the weather as they tend their flocks on the bleak highland moors. Yet, poor as they are, most of them appear on festival days with silver coins, beads, and buttons hung so thickly over their wretched rags that as they journey on their little asses or ponies over the mountains to the fair, they blaze in the sunshine like a troop of cuirassiers. The contrast between this idle wealth and the misery of the tatters below serves but to give a deeper tinge to their barbarism. [I, 203.]

These further glimpses of the picturesque costumes of the people, the first being at Zara, will interest the reader:

The men wear trousers of blue cloth gaily worked at the pockets, tight to the leg and often fastened up the back of the calf by a row of silver hooks and eyes; and they are shod with the opanka, a kind of sandal well adapted to the sharp rocks they have to encounter, made of a sole of thick leather turned up and stitched to form a toe, and laced over the instep with knotted and twisted thongs of leather. [I, 234.]

. . . The women wear a smock of homespun linen fastened at the throat with a flagree button and embroidered in front and at the shoulders and wrists; a waistcoat of blue cloth open in front; a short petticoat of the same; and an apron worked in colored wools so solidly as to be as stiff as a piece of carpet; and they have opankas and embroidered spats like the men, the latter often continued as leggings half way to the knee, and having the effect of trousers. The unmarried girls wear a scarlet cap like that of the men, but covered with embroidery and spangles, and on festivals hung round with a fringe of pendent coins. Married women change this for a large, white handkerchief of homespun linen beautifully worked at the corners and edges, which covers the head, is tied under the chin, and hangs over the back and shoulders. [I, 235.]

But we must not lead the reader to suppose that the chief interest of Mr. Jackson's volumes lies in their picturesque description of scenery and people. Not at all so. The main object of our author is to present by pen and pencil as complete an idea as possible of the architectural remains which connect this country with a remote past. Landing at Zara, the capital of Dalmatia, he and his companion proceeded slowly in various directions, northward, inland, and southward, visiting in turn the towns of Nona and Vrana, Sebenico, Knin, Traù,

Spalato, Ragusa, and Cattaro; from Cattaro climbed the mountains to Cettigné, the capital of Montenegro; then took in Segna, Fiume, Pola, Parenzo, Pirano, and Trieste; ending their tour with Aquileja and the island of Grado. The islands of Arbe, Cherso, Ossero, Ugliano, Veglia, Mezzo, Curzola, and Lesina, were also included. Every one of these localities has its churches and convents, many a one of them its cathedral or "duomo;" some of these edifices in partial ruins, but most of them in a good state of preservation. Here can be seen Byzantine architecture in its full strength or under its later influences. At Spalato, which by the way Mr. Jackson found to be an excellent point of departure for short excursions, are the remains of a magnificent palace of the Russian Emperor Diocletian, who here spent the closing period of his life. Its exterior walls, and the principal parts of the buildings within its walls, are still standing, covering nine and a half acres of ground. Its two temples, one of Jupiter, the other of Æsculapius, have been turned into churches. The edifice has been restored on paper by the English architect, Robert Adam, with "wonderful correctness." Mr. Jackson's full account of it, with the accompanying drawings, furnishes a good example of the patient thoroughness with which he fulfills the archaeological purpose of his work. At Ragusa, a point of equal if not superior interest, is an imposing "Rector's Palace;" at Novegrad, near Zara, a fine old castle; at Verboska on the island of Lesina, a curious old church and castle combined so as to be defended from the attacks of earth, and assail if not carry the heights of heaven at one and the same time; at Pola are the ruins of a spacious amphitheater; at Aquileja the site of one of the proudest of Roman cities, which had a population of half a million souls.

The thirty-six chapters of Mr. Jackson's work are evenly distributed among these several localities. On reaching the town or the island which furnishes the given subject we have first its history, in ample dimensions and minute detail; the whole of the first half of the first volume, in fact, is taken up with an elaborate history of Dalmatia, from the earliest times. These historical *prolegomena*, which are numerous and copious, and which are of great value to the close historical student, might easily have been abridged without loss to the general reader, and without greatly lessening the value of the work for architects or antiquaries. Historical outlines would have been useful and sufficient. The historical avenue traversed and the town fairly entered, Mr. Jackson makes his way straight to the "duomo," and sets to work on a prolonged and systematic study of it within and without; sometimes uncovering its foundations, always exploring its chapels, stairways, and appurtenances, and obtaining whenever possible a

view of its relics and treasures. Of these curious old cathedrals the ground plans are always given, and sketches of the exterior are usually reproduced in tint by an "ink-photographic" process which gives a soft and pleasing result. The cathedral inspected, we are taken next to the other churches in the town, to the convents, which in the aggregate are numerous, and to any other public or private buildings of note. The curé or "parroco" is often Mr. Jackson's guide, and priest and people commonly afford him every facility for his studies. Antique church plate receives a large share of his attention; there are pictures of sumptuous pastoral staffs, quaint chalices of rare patterns, and caskets containing the bones of saints. At pillars, capitals, and arches Mr. Jackson looks with an architect's eye; over paintings he bends with the affection of a connoisseur but the caution and coolness of a critic; a bit of choice carving to him is like a fragrant and lovely flower; he grasps the wondrous products of the chisel, of delicate and graceful shapes, by handfuls. This paragraph, from the fascinating chapter in Vol. II on the Duomo at Traù, relating to one single detail of the noble west doorway, instances at once the wonderful richness of some of this old Dalmatian work, and the conscientious fidelity with which it is presented to the reader:

The next order has various scenes from rural life; a wood cutter, a leather worker, a man boiling a pot and perhaps making sausages, a string of which, resembling the "luganica," which travelers in Dalmatia know so well, hangs behind him, while he holds another sausage in a ladle over the pot with one hand and with the other raises a cup into which a servant pours water; a man killing a pig, while a kind of camel-monster seems attacking him in the rear; sheep-shearing; a pigeon with a scroll or label on which the inscription has been omitted; an armed warrior; and a naked wild man of the woods. The scroll work on the inner face of this order is magnificent and in its way unsurpassable, boldly designed, but yet finished like ivory carving. [II, 117.]

Few Dalmatian towns can be entered on wheels, the streets are so narrow. The country paths are lanes leading between stone walls. This necessity of foot travel favors a close and exhaustive inspection of objects, by all of which the reader is the gainer. The work is not without a spice of adventure, though to recite adventures is not its function. The "personal equation" in it is insignificant. It is a scholar's work for scholars, prepared with thorough editorial and literary skill, and equipped with all needed furniture for use. The illustrations, which are in great number and variety, lying sometimes outside the text, sometimes within it, are a conspicuous feature; but not more so than the excellent paper, type, and press-work, which are of the Clarendon Press's best. We notice in Vol. I, p. 7, the misprint of "dioeceses" for *dioceses*, and on p. 35 the apparent one of "hoarding" for *boarding*; the former, however, may be a scholar's affectation. The binding—half parch-

ment with ornamented cloth sides—is novel and rich. The work altogether is notable and attractive, presenting valuable information on a really fascinating subject in a most agreeable and entertaining manner, and opening up a remote and largely neglected region with great distinctness. No architect can study its pages and plates without great pleasure and profit, and no intelligent person, while tempted perhaps to skip some of the historical passages, could fail to be charmed and delighted with its other—professional but hardly technical—portions.

THE EVOLUTION OF ROMANTIC LOVE.*

NO one but an unmitigated misanthrope could fail to be attracted by the subject of Mr. Finck's researches, and none but a professed cynic could fail to be impressed by the novel and original conclusions which are successively reached by the author. Mr. Finck is Cupid's cyclopædist, but he does not attempt to write a new *Ars Amoris*. His theme is mainly historical. Whence came romantic love, what are its characteristics among different nations, and how does it differ from love as understood by the ancients? How is it differentiated from forms of affection, how manifested in different individuals, how expressed, how won, and how cured? In what manner is love related to personal beauty and what are the tests of beauty, positive and negative? What are the modern standards of beauty in form and feature and how are they to be attained? What is to be the ultimate type of beauty as demanded by romantic love, and how nearly do the six leading Western nations approach to the desired ideal? These are the questions that Mr. Finck seeks to answer, and in the attainment of his object he traverses the whole range of literature and draws freely upon the resources of science. The book is not, however, merely a compilation. The author has ideas of his own; he adopts the American attitude; he does not hesitate to controvert traditional beliefs; and he is both witty and wise. That every lover will enjoy the book and make it his *vade mecum* "goes without saying." Those who have loved or ever expect to love will desire to refresh their memories or confirm their hopes by consulting its pages. It is gentle on the subject of flirtation but severe on coquetry; it has kind words for old maids but is unmerciful to bachelors; it declares that mental refinement counts for much among the sources of beauty; and it proclaims to ugly women how they may be handsome in their lovers' eyes.

Mr. Finck begins by denying the popular theory, fostered by novelists and poets, that romantic love has always existed among civilized nations. He shows it to be in reality

"a modern sentiment, less than a thousand years old." It is possible that the early Aryans possessed some of the leading features of the modern romantic passion, but they were certainly destroyed with the introduction of Brahminism. The ancient Egyptians regarded marriage primarily as a means of augmenting family and state influence and power, and therefore pre-matrimonial love was out of the question. The Greeks and Romans gave no opportunities for courtship. The Hebrews knew of love only as conjugal affection, fraternal regard, or religious veneration. In the Middle Ages women, in spite of chivalry, were kept in brutal subjection.

Not till Dante's *Vita Nuova* appeared was the gospel of modern Love—the romantic adoration of a maiden by a youth—revealed for the first time in definite language. Genius, however, is always in advance of its age, in *emotions as well as in thoughts*; and the feelings experienced by Dante were obviously not shared by his contemporaries, who found them too subtle and sublimated for their comprehension. . . . It remained for Shakespeare to combine the idealism with the realism of Love in proper proportions. The colors with which he painted the passion and sentiment of modern Love are as fresh and as true to life as on the day when they were first put on his canvas. Like Dante, however, he was emotionally ahead of his time, as an examination of contemporary literature in England and elsewhere shows. But within the last two centuries Love has gradually, if slowly, assumed among all educated people characteristics which formerly it possessed only in the minds of a few isolated men of genius.

Mr. Finck makes the distinction between flirtation and coquetry very clear:

A Coquette seeks to fascinate for the sake of fascinating. . . . The Flirt, on the other hand, displays her accomplishments, her wit, and personal charms, for the sake of enlarging the facilities of Courtship, the possibilities of rational choice. . . . Flirtation being the modern art of widening the field of amorous competition and prolonging the duration of Courtship, it follows that there cannot be too much of it—quantitatively speaking. Qualitatively it easily degenerates into frivolity, as in the case of those girls who get engaged repeatedly before marriage. . . . Refined flirtation, in truth, requires much more wit, more tact and culture, than Coyness, or than Prudery, which is the north pole of Coyness. . . . The coy Prude says No, even when she means Yes; the cold Coquette says Yes and always means No; the modest and refined Flirt says neither Yes nor No, but looks and smiles a sweet "Perhaps—if you can win my Love."

And so Mr. Finck goes on to show how the growth of love has been impeded by the inferior social and intellectual status of women and the system of absolute chaperonage; how conjugal affection was from the first independent of romantic love, and in fact long preceded it, and how conjugal love may retain the atmosphere of romance; how romantic love almost never lasts more than three years and that long engagements are therefore to be deprecated; and how the social freedom of England and America has fostered the development of romantic love and given the English-speaking race its world-wide supremacy. Mr. Finck's study of social conditions in various countries, more particularly in France and Germany, with the resulting conclusions regarding the influ-

ence of such conditions, physically and morally, are of the highest interest and deserve careful attention. The degeneracy of the French, the depravation of their literature, and the threatening decrease of population are ascribed, and rightly we think, to the evil effects of the *mariage de convenance*.

The conclusions which Mr. Finck lets drop concerning women are not of a sort to flatter feminine pride. He declares that although woman's love may last longer than man's, it is not so easily kindled nor so intense while it lasts; he disputes the theory that women have greater tenderness than men, because of women's cruel fashion of wearing the feathers or corpses of slaughtered birds on their bonnets; he does not believe that women's powers of discrimination are as delicate as those of men; and he is inclined to say with Heine that women get a new character every day. But this is all due to the superficial education to which they have been limited. Until the field of feminine culture is broadened, woman, as regards romantic love, must be the recipient of uncertain devotion.

We cannot here undertake to follow Mr. Finck in his discussion of the evolution of taste, the sources of beauty, and the application of the standards of romantic love to special features. He takes direct issue with "the Alison-Jeffrey school of Scotch æstheticians" when they declare that beauty is relative. Beauty, he declares, is positive, and a refined and cultivated taste is demanded to appreciate its finer qualities. Personal beauty is a fine art and its tendency is toward individualization. Most interesting and suggestive of all is the conclusion that romantic love, depending on beauty either natural or acquired, depends primarily upon health, and hence is today the leading factor in human development, the successor of natural selection, the irresistible power that insures the advance of the race toward physical and intellectual perfection.

SPIRITISM.

THE curious phenomenon known as "spiritualism," which should much more properly be entitled "spiritism," to distinguish it from the true spiritualism of philosophy and religion, is just now undergoing one of its periodical regenerations of interest. In Boston, at least, because of the recent exposure of certain "mediums," the object of whose gross frauds on the credulous was as material as were their pretended spirits, a lively curiosity will welcome the two books named below.

The Philadelphia doctor who writes under the *nom de guerre* of John Darby¹ (understood to be Dr. James E. Garretson, President of the Medico-Chirurgical College in that city) devotes his five prefatory

* Romantic Love and Personal Beauty: Their Development, Causal Relations, Historic and National Peculiarities. By Henry T. Finck. Macmillan & Co. \$2.00.

¹ Nineteenth Century Sense: the Paradox of Spiritualism. By John Darby. J. B. Lippincott Co. \$1.00.

chapters (about a third of the book) mainly to a recital of many puzzling events, slate writing, knot tying, and visions, which have happened in his own experience. But he goes on to show how sense deceptions, defects in the eye, incipient insanity and pure legerdemain sufficiently accounted for the phenomena. Written in a detestable style and with many indications of theosophic ideas (or rather lack of ideas), these prefatory chapters are yet the valuable portion of the work. The remainder, "introductory to the Rosicrucian way," is about as profitless reading as one can find in the literature of theosophy, that full-blown humbug which has at present such currency among a certain class of people, who, next year, will have another "fad" quite as senseless. The application of the Rosicrucian process of "exclusion" (knowing what a thing is by what it is not) would scarcely rank these persons among the most sensible of the day.

Passing from John Darby to the Seybert Report¹ is passing from the obscure region of the ungrammatical and the nonsensical to the clear day of good English and rational thought. The late Henry Seybert, an enthusiastic believer in spiritism, endowed a chair of philosophy in the University of Pennsylvania on condition that a commission should be appointed to investigate "modern spiritualism." A very able committee was accordingly appointed, numbering, among others, Dr. Pepper, the Provost, Dr. Leidy, Profs. R. E. Thompson and G. S. Fullerton, Dr. S. Weir Mitchell, and the distinguished Shakespearean, Dr. H. H. Furness. Science, philosophy, and literature were thus fully represented. The Commission makes, in this volume of a hundred and fifty pages, a preliminary report, with the request that the inquiry be continued. The chief subject of their investigation thus far has been independent slate writing, Dr. Henry Slade, the most noted slate writer of the day, sitting with them often. The detailed report of the séances fully bears out the judgment of the Commission:

We were forced to the conclusion that the character of those [manifestations] which passed under our observation was fraudulent throughout.

Two kinds of communications were written on the slates used: one, written legibly and carefully, was prepared beforehand and the slate containing it substituted by legerdemain for the clean slate; the other, clumsy and almost illegible, was written under the table.

Prof. Fullerton, who began his inquiry with no bias against spiritism, in a special report here appended shows how very faulty was the noted Slade-Zoellner investigation

of which spiritualists have made so much; his own judgment is that spiritism, so far as he has observed it,

presents the melancholy spectacle of gross fraud, perpetrated upon an uncritical portion of the community; that the testimony of such persons as to what they see is almost valueless, if they are habitually as inaccurate as they have been at the séances at which I have been present with them.

The closing sections of this candid and highly instructive report are written by Dr. Furness. They give in a very entertaining way an account of his experience touching mediumistic development, sealed letters, and materialization. He emphasizes the fact, highly flattering to the maker of books, that he found it just as easy to hold converse with the personages of fiction as with those of real life. With the Olivia of Tennyson's *Talking Oak* he had a delicious interview through an obliging medium!

It is to be hoped that this report of the Seybert Commission will go far and wide. The Commission has effectually disposed of slate writing. Materialization is now generally recognized by the community at large, and admitted by the more respectable spiritualists, to be a fraud. If the Commission will proceed to investigate as honestly and carefully the other phenomena of spiritism, it will earn the thanks of all lovers of the truth. Let it not hesitate until Mr. Seybert's ghost itself arises to give them pause!

MINOR NOTICES.

An Encyclopædia of Living Divines.

Encyclopædia of Living Divines and Christian Workers of all Denominations in Europe and America. Edited by Rev. Philip Schaff, D.D., and Rev. S. M. Jackson, M.A. [Funk & Wagnalls. \$3.00.]

This volume of some three hundred double-columned pages is a supplement to the Schaff-Herzog *Encyclopædia of Religious Knowledge*, and is devoted to contemporary biography in the field of religion, theology, and charity at home and abroad. In noticing a recent excellent biographical dictionary we remarked upon its omission of some leading American theologians. Had the compiler had at hand this very thorough and comprehensive work of Dr. Schaff and Rev. Mr. Jackson there would have been no reason to notice such a deficiency. The material for the book has been largely obtained from the subjects of the articles themselves in response to a circular from Dr. Schaff. The "contemporary divines, celebrated preachers, Christian workers, theological professors, church dignitaries, and editors of prominent religious periodicals" have cheerfully responded to the inquiry made of them, and the book is thus singularly correct. Any one familiar with the *personnel* of one of the denominations will be surprised at the completeness and accuracy of the sketches relating to it. The articles are numerous, containing a great amount of condensed information, the bibliography of each writer of books being especially full. Beginning with Ezra Abbot, that great scholar (whom Dr. Schaff's affection will not call dead), and ending with Zunz, the compila-

tion allows no distinguished name in any way connected with religion, of very recent time, to escape, and a supplement contains the latest items of fresh events or new books. The range of the work is wide enough to include the two Arnolds, Edwin and Matthew, it is strikingly free from prejudice, and we should deem it indispensable to every reference library.

Vol. IV of Franklin's Works.

The Complete Works of Benjamin Franklin. Compiled and Edited by John Bigelow. Vol. IV. [G. P. Putnam's Sons. \$5.00.]

This fourth volume of Mr. Bigelow's handsome new library edition of Franklin's Works is made up of letters running from No. CCLXXXIX to No. CCCLXIX, and, in date, from April 11, 1767, to December 8, 1772. They are to a great variety of people, including his wife, Lord Kames, Joseph Galloway, Cadwallader Evans, M. Dubourg, Miss Mary Stevenson, Samuel Cooper, Ezra Styles, Dr. Priestly, and Thomas Cushing. There is a good deal of curious reading, instructive and entertaining by turns, in these old letters, which lack only the concomitants of yellow paper and faded ink to make them alive with the personality of their author. On the 22d of June, 1767, writing to his wife as "My dear child," he appears in the character of decorator of the "blue room":

I would have you finish it as soon as you can thus: paint the wainscot a dead white; paper the walls blue, and tack the gilt border round just above the surbase and under the cornice. If the paper is not equally colored when pasted on, let it be brushed over again with the same color, and let the *papier maché* musical figures be tacked to the middle of the ceiling.

Under date of September 14th, in the same year, there is an interesting letter to Miss Stevenson describing a journey to Paris, the appearance of Versailles, and his impressions of the French. Here is a sound piece of wisdom offered to Lord Kames:

Happiness consists more in small conveniences or pleasures that occur every day, than in great pieces of good fortune that happen but seldom to a man in the course of his life.

To which he adds the unphilosophical illustration:

Thus I reckon it among my felicities that I can set my own razor and shave myself perfectly well; in which I have a daily pleasure, and avoid the uneasiness one is sometimes obliged to suffer from the dirty fingers or bad breath of a slovenly barber.

There are two letters on swimming, several on smoky chimneys, and one to Mrs. Jane Meccom on the troubles over the appointment of American bishops, in which occurs this sage reflection:

When religious people quarrel about religion, or hungry people about their victuals, it looks as if they had not much of either among them.

The silk-worm culture Franklin believes is possible and would be profitable in America. About covering houses with copper he is doubtful. That houses should be built with greater attention to security from fire he is convinced, as we are now beginning to be. He commends the advice of "a wise old man" to "choose wives out of a bunch;" for a family of many daughters are not so apt to be "spoiled by parental fondness, as single children often are." He is glad to hear, in London, August, 1772, that "the disposition against keeping negroes grows more general in North America." He thinks office-

¹ Preliminary Report of the Commission Appointed by the University of Pennsylvania to Investigate Modern Spiritualism, in Accordance with the Request of the late Henry Seybert. J. B. Lippincott Co. \$1.00.

seeking a poor business, though to the rule of some great man, with regard to offices, "never to ask for them and never to refuse them," he adds, from his own practice, "never to resign them." A letter to Mr. Alleyne in favor of early marriages puts the argument in this pleasant way:

With us in America marriages are generally in the morning of life; our children are therefore educated and settled in the world by noon; and thus, our business being done, we have an afternoon and evening of cheerful leisure to ourselves. A great, wise, kindly nature rises out of these letters, a sort of American Doctor Johnson, with the faults and foibles and disagreeable eccentricities of the latter left out.

Professor Colvin's Keats.

Keats. By Sidney Colvin. [Harper & Brothers. 75c.]

Professor Colvin's delay in producing his biography of Keats, long since announced to appear as one of the series of "English Men of Letters," is justified by the character of the work as we now have it; for it is a most painstaking account of Keats's life in accordance with the present state of knowledge, and a highly valuable appreciation of the different poems and of the genius of the poet.

Science [Professor Colvin says] may one day ascertain the laws of distribution and descent which govern the births of genius, but in the meantime a birth like that of Keats presents to the ordinary mind a striking instance of nature's inscrutability. . . . Paradoxically born in a dull and middling walk of English city life, his father a hostler, his mother a livery-stable keeper's daughter, Keats seems to have nothing in his environment or his ancestry to favor or to promise the development of his high poetic strain. A passionate, pugnacious boy, he was converted to reading in his fourteenth year, and through the *Faerie Queen* burst into that world of poetry to which he soon dedicated himself with lasting affection. Influenced in a high degree, later, by the cockney poet, Leigh Hunt, and the pseudo artist, Haydon, whose pictures "belong to the kingdom not of true heroic art, but of rodomontade," the young poet of 1817 could yet show in his first volume, with all its crudity, a "momentary felicity of touch for nature" which brought him near to Shakespeare, and "a charm of morning freshness" like unto Dan Chaucer's. As a man he was self-tormented by his often morbid mind derived from the consumptive diathesis which killed him; his passion for a woman went to weaken, not to strengthen, his poetic power, but he "loved the principle of beauty in all things," and he could so enter into the Greek spirit that his *Hyperion* is "indeed one of the grandest poems in our language, and in its grandeur seems one of the easiest and most spontaneous." This is Prof. Colvin's final word of judgment on Keats's genius:

I think it probable that by power, as well as by temperament and aim, he was the most Shakespearean spirit that has lived since Shakespeare; the true Marcellus, as his first biographer has called him, of the realm of English song; and that in his premature death our literature has sustained its greatest loss.

The Brothers Grimm.

Brüder Grimm, Kinder und Hausmärchen. School Edition. Selected and Edited, with Introduction, Notes, and Vocabulary, by Charles P. Otis, Ph.D. [Henry Holt & Co.]

Within the year two American editions of the famous *Hausmärchen* have appeared. One, pub-

lished by Heath and edited by W. H. Van der Smitten, contains only eight selections, and is plainly designed simply for school work in elementary German. Prof. Otis's edition is more comprehensive, and is, moreover, a worthy contribution to American scholarship in the field of German letters. The present work gives forty-three selections, embracing of course such ever-welcome tales as the "Bremen Musicians," "Clever Elsie," and the "Dornröschen," and also many of the less known though fully as characteristic pieces. What chiefly impresses us in Prof. Otis's editing is his evident desire to be helpful to students. The text is clear even to the point of attractiveness, and we do not complain that Gothic type is adhered to. To have dressed the *Brüder Grimm* up in modern style would not be to our liking. The orthography, however, has been conformed to the lately approved rules, but without doing violence to the text, which is that of the earliest editions; nor has Prof. Otis felt called upon to "improve" in the least upon the simple homeliness of the originals. If the vocabulary were in somewhat fuller type it would be more in harmony with the rest of the book; otherwise it is excellent. Its frequent suggestions in etymology, the helpful English cognates, and its use of German synonyms combine to make this something more than a mere school or college text-book. Synonyms we do not remember to have seen introduced in any recent English or American elementary work on German. It is to be feared, if Prof. Otis's tribute to the *Grimms* and to his own high reputation is used as it deserves to be, that the light clean muslin in which it is delicately clad will not recognize itself ere long.

Gilman's Historical Readers.

Gilman's Historical Readers. By Arthur Gilman, M.A. I. The Discovery and Exploration of America. II. The Colonization of America. III. The Making of the American Nation. Three vols. [Interstate Publishing Co. 36, 48, and 60c.]

It has been the object of Mr. Gilman in these three volumes to present a clear and simple outline of the discovery and colonization of North America and its development down to the present time. He has aimed to set forth causes and results in as picturesque a manner as possible, not attempting to give details or reasons. The work is therefore a story rather than a history, but it depends for its facts upon the most authoritative sources and involves the conclusions reached by many specialists. The tone of the author is impartial and thoroughly optimistic. He believes in the future of the nation, and his patriotism glows constantly through his account of its genesis and growth. His style is graceful and lucid; and as the series is graded, the first volume is within the reach of very young readers, while not beneath the attention of adults. We believe that Mr. Gilman has solved a difficult problem and solved it well. A detailed history is often confusing to young minds; a bare chronicle of events is dry and uninteresting. Mr. Gilman has taken the romantic view of his great theme and has given to an outline something of the color if not the detail of a finished picture. His work is like a water-color sketch, not to be "filled in," but to be supplemented later on by more elaborate representations. The books have no illustrations, save frontispiece portraits of Frobisher and Samuel Adams and an engraving

of the old capitol of Virginia. There are few dates and most of them are in brackets. Indexes suggest points for investigation and study. Typographically the volumes are attractive; we commend them heartily to all concerned in the education of children as worthy of careful attention.

Expositions by the Rev. Samuel Cox, D.D. Third Series. [Thomas Whittaker. \$2.25.] In Rev. Dr. Cox's third volume of expository discourses there are three series of much value. The first is composed of four sermons on the Charter of Individualism, expounding the famous chapter in Ezekiel on the connection of father and son in evil and well doing; here Dr. Cox sets forth the inheritance of goodness and the importance of environment, as a needed counter-statement to the one-sided teaching which dwells on the inheritance of sinful tendencies only. The second series endeavors to reconstruct the characters of the Hebrew psalmist's Heman, Ethan, and Asaph from the indications left in the psalms bearing their names. The third and longest series is devoted to the Faithful Sayings of the Primitive Church. These utterances, introduced by the formula "This is a faithful saying and worthy of all acceptance," Dr. Cox traces to the prophets of the early church, considering them to be sayings of these teachers which had become proverbial. In this series, as in the other discourses of the volume, Dr. Cox invariably sheds genuine light upon his text, and draws forth its essential truth; no expository sermons of the day are of higher grade.

Mrs. Shillaber's Cook-Book. By Lydia Shillaber. [T. Y. Crowell & Co. \$1.50.] The first comment upon this cookery-book will be that it is elemental. To which the reply is ready and conclusive that in nine kitchens out of ten a cookery-book, to be really useful, must be elemental. The bulk of this book consists of receipts. The form of the receipts is novel and excellent: the ingredients and the measures are given first in parallel columns; the directions for making, cooking, and serving follow. Bridget could ask nothing plainer. The short chapters of general principles contain some sound sense, as for example:

A cooking receipt should be followed exactly the first time it is used.

A generous wholesome diet is less expensive than doctors' bills.

No service can be menial that is sweetened by love and duty.

The dishes are the most significant symbol of the housekeeping.

Beecher as a Humorist. Compiled by Eleanor Kirk. [Fords, Howard & Hulbert.] The compiler of this small volume, guided by sympathy, admiration, and good taste, has carefully gone through Mr. Beecher's sermons, addresses, and other published writings, collected out thereof, and arranged (with an index) such of his sayings as illustrate his wit and humor—the spice of pleasantry that flavored all his discourse both in public and private. Humor, no less than tenderness, was a strong element in Mr. Beecher's composition. Its best expression, however, needed the accompaniment of his peculiar smile and kindling eye, and any joke or facetiousness of his loses to some extent by being served up in cold print, and apart from its connections.

The Literary World.

BOSTON, SEPTEMBER 3, 1887.

Entered at the Post Office at Boston, Mass., as second-class mail matter.

"Go, Little Book."

From Mr. R. L. Stevenson's "Underwoods."

ENVOY.

Go, little book, and wish to all
Flowers in the garden, meat in the hall,
A bin of wine, a spice of wit,
A house with lawns inclosing it,
A living river by the door,
A nightingale in the sycamore!

They say that Tolstoï is a crank. Well, he is a crank that turns the right way!

Women who write books, and put their names on the title-pages, would do a favor to the public without loss to themselves by prefixing Miss or Mrs. to the name, according as the fact may be.

The *American Hebrew* is gratified to note that some passages marked by an anti-Jewish spirit in Charles Dudley Warner's *Their Pilgrimage*, as it first appeared in serial form, have disappeared from it on its later appearance in book form. This is as it should be, and our contemporary's acknowledgment of the author's act is generous and — Christian.

Mr. N. H. Dole, who, by the way, has severed his connection with the *Epoch* of New York, can be heard to advantage, we are sure, in his lectures on Russian subjects, two of which were given at Deerfield, Mass., a few weeks since. We understand that one large school in New York has secured a series of them for next winter, and that Portland is negotiating for a turn. Mr. Dole has four sets of these lectures, of four lectures each; one on Russian History, one on the Russian Drama, one on the Russian Novels, and one on Russian Poetry and Music.

Mr. Ralph Thomas, writing to the London *Academy* under date of August 2, arraigns Mr. Cushing's dictionary of *Initials and Pseudonyms* for making free use of his — Mr. Thomas's — labors in the same field without suitable acknowledgment. "The very first pseudonym in his prospectus," says Mr. Thomas, "is taken from my *Handbook of Fictitious Names* without acknowledgment." Undoubtedly one compiler, in making use of the researches and materials of another compiler in a work of this class, ought to give generous credit therefor, in general, but we should say particular credit would be largely out of the question. The key to a pseudonym is common property, and we should not think that any finder of it would claim exclusive use of it.

The Keely Motor is for the time being eclipsed by the Baconian Cipher, the full disclosure of which, by means of Mr. Ignatius Donnelly's book, is promised for December next, with the result of demonstrating that Shakespeare was not Shakespeare. Professor Davidson has been out to see Mr. Donnelly, has examined the manuscript of his forthcoming work, *The Great Cryptogram*, has had the mysteries of it fully explained, and has reported his reconnaissance in the New York

World. The reader may as well be fortified in advance for the explosion of hereditary beliefs with which he is threatened by this huge cartridge of literary dynamite. It is to be proved to us, it seems, by a new mass and array of arguments, first, that Shakespeare could not have written the plays that bear his name and that Bacon must have done so; for Shakespeare was vicious, unprincipled, and a criminal, never owned a library, left not a shred of a manuscript, and was clearly almost illiterate, while Bacon was learned, cultivated, accomplished, and had reason for concealment of his authorship. It seems to be the old story retold, with the mysterious cipher argument thrown in. Well, we shall see what we shall see.

We have received another communication from Mr. Maurice Thompson, replying to the editorial article in our last issue, and reiterating in a somewhat different form the remarks made in his own accompanying article, which we printed in full. We regret that the limits of our space, to say nothing of the just proportions of discussion, prevent us from printing this second article. In it Mr. Thompson insists that the question over Tolstoï is the question whether Christianity or socialism shall prevail in America; he says that he did not depend wholly upon Mr. Kennan's article for his facts about Tolstoï; he asks what sort of a Christian Tolstoï is by his own confession; he argues that a really great man would do really great things; he declares that material poverty is no part of Christianity; he would like to know if we really think it would be well for our rich men to send their daughters into the fields to associate with farm hands; and he affirms again that realism is brutalism, and idealism purifying. All of which goes to show that there are more points of view than one to this question, but not that Mr. Thompson's is the right one. We see no occasion for modifying anything we have said, and we cannot continue the discussion of the subject further upon this particular line.

A London dispatch to the New York *Sun*, last week, brought some rather sensational particulars of Mr. Ruskin's present state of health, and will, if it proves to be erroneous or exaggerated, plunge that gentleman into a state of mind with which there will be found nothing in the history of his previous excitements to compare. What, according to this correspondent, has been for some time whispered, is here told out loud; namely, that Mr. Ruskin's mind is giving way and that his aberrations are running into insanity. His eccentricities, it is said, have developed into manias; he gives away money so largely that he is relatively poor; one by one his valuable pictures are being sold to satisfy his pecuniary needs; he has at last consented to a cheap edition of his books; he has deeded his house and all its treasures to his cousin ministrant, Mrs. Severn, in an instrument which explicitly deprives him of the right to revoke the gift; he has been irritable to the degree of almost uncontrollable violence, and is now moody almost to the point of settled melancholy. Mr. Ruskin is not yet quite seventy. Such a deplorable account of the great art critic's condition will require confirmation, and the hope will spring in the heart of every one

who reads this paragraph that it will prove a mistake. P. S. His daughter denies it.

THE LONGFELLOW GARDEN.

A LONGFELLOW "Park" no longer, but a Longfellow "Garden." The change of title is a great improvement. It better suits the nature of the plot which is to be turned into a rural monument of our favorite American poet, a plot which is by no means a park-like expanse; and it better suits the character of him whose memory it is to perpetuate, of whom the garden and not the park is the true emblem. Longfellow was the poet of nature rather than of art; his work was spontaneous and not studied. The difference between park and garden is the difference between town and country, and the country landscape is the image of Longfellow's verse, which strays like foot paths through the fields, bubbles like springs by the wayside, and blooms like the wild flowers. The Longfellow Garden is just the title for the simple little inclosure of walks and flowers which is now to be laid out under the spell of his name.

The piece of ground itself, which it will be remembered was offered by Mr. Longfellow's sons and daughters for this purpose in aid of the proposed memorial, lies directly across the road from the poet's house, and runs through from Brattle Street to Mount Auburn Street, having an outlook towards the South, the River Charles, the Brighton meadows, and the hills beyond. It is a narrow strip, of somewhat irregular outlines, perhaps 650 feet in length by 250 in width, and containing in all about 18,000 square feet. The plans of the committee for the laying out of the Garden will call for \$50,000, of which \$30,000 is now in hand, and work upon the Brattle Street end has already been begun.

Dividing the area into three nearly equal parts, the two parts nearest Brattle Street will be occupied by a double driveway, leading to the intended bust or monument, which will stand at the farther end, approached also by walks on both sides of the driveway, with a grass plot between. Beyond the monument the land falls away for the third section of the lot, and this, which is to be laid out distinctively as the Garden, will be reached by a flight of steps, leading down the face of the terrace. The visitor, entering from Brattle Street, will pass down one of the long walks to the monument, two thirds of the way to Mount Auburn Street, and then can descend the steps into the Garden. Behind him, across Brattle Street, will be the Longfellow house, and in front of him, as he faces the south, and beyond the pastures and flowers, will lie the Charles and its meadows. On either side are residences. It is a quiet and sunny spot, and the design promises a pleasant use of it.

Of the \$30,000 now in the hands of the

committee, \$10,000 is the result of the subscriptions of \$1,000 each, headed by Mr. E. N. Horsford, who has taken an active interest in the enterprise from the start, and who offered that amount conditional upon nine similar subscriptions. We hope the remaining \$20,000 needed will not long be lacking, so that the plans of the committee can be speedily completed. The form of memorial that has been adopted is not our preference, but it will be graceful and acceptable, and we hope to see it realized in full at an early day. May not the friends of Longfellow be depended upon, now that the undertaking is clearly defined, to carry it vigorously through?

We will with pleasure receive and account for any contributions for the object, large or small.

MR. MAURICE THOMPSON ON MR. HOWELLS.

SOME one has sent us, in the shape of a cutting from the *Chicago Sunday Times*, an article by Mr. Maurice Thompson on "Realism and Criticism." The date is not affixed, but we judge it to be about contemporaneous with his communication in the last number of the *Literary World*. It is written in much the same unfortunate temper. As the sender seems to solicit our opinion of it, we will state that opinion frankly.

Mr. Thompson's literary judgments we shall not criticise in detail, though from them we should often dissent. Some of his leading points, restated as far as possible in his own language, are that the short story, in its best form, "is especially neglected" by our writers; that because of Bret Harte's success with California life, "American short-story writers have all gone into the dialect business;" that in doing this they have been "applauded and cheered on by our critics;" that the American people "like patriotic fiction," and would "give it overwhelming welcome if the critics and publishers would permit it;" that Rev. E. E. Hale's "The Man without a Country" is "the one truly great American short story;" that that one story is "worth more to America than all that Tolstoi, Tourgenief, and Zola have ever written;" that he has "no ill thing to say of Mr. James's novels," which are "of one sort of fiction;" that there is a class of critics in America who "would have all our short stories mere bucolic sketches redolent of hay, dripping with buttermilk, and full of nasal and catarrhal dialect;" that realism, "no matter what turn it takes, ends in abject vulgarity;" that *Ben Hur*, "which is not realistic fiction, has sold more copies than all of Mr. Henry James's books put together;"

that Rider Haggard's "flimsy but vital stories are better relished than Tolstoi's books;" and that it is remarkable that "American criticism can see nothing in American life which may be pointed out to American novelists as fit for heroic treatment."

So far perhaps Mr. Thompson exposes himself to nothing more serious than differences of opinion, though we think that one or more items of his indictment are not borne out by the facts. But this is not all. A considerable part of his article is occupied with Mr. Howells, whom he calls "a bright, light, deliciously humorous novelist," who nevertheless "has written no great novel," but only dainty and pleasing "ana-



From Tolstoi's "Sebastopol."

By permission of Harper & Brothers.

COUNT LEON TOLSTOI.

lytical studies of what he calls life;" who is "a failure as a novelist," because he sees no "great good in his own country and people;" who "repudiates originality," "laughs to scorn ideality," and "hugs to his bosom the belief that photography is the only art worth preserving." Here again we shall take no issue with Mr. Thompson. These are perhaps matters of opinion, and Mr. Thompson has a right to his deliverances. But reading on further we come to the following paragraph:

Mr. Howells teaches that to abjectly copy life is the whole of worthy art, but he does not practice what he teaches, and it is only his criticism that one may criticise in this connection. A novelist may consistently practice, as Mr. Howells does, a system of rather monotonous photography, and he may light up his work, as Mr. Howells often does, with genial humor and harmless irony, until he makes for himself an enviable place in the public estimation; but he cannot enhance his influence or enlarge his power by continually and insistently belittling the writers of his country in order to praise the writers of Russia. For some six or eight months past Mr. Howells has rung the changes (in monthly installments) of praise upon Tolstoi and

his works, until finally he has put that rugged and peculiar Russian upon a plane with Christ. He seems to argue that because Tolstoi dresses like a clown and lives in assumed poverty he is necessarily great. He states it as a fact, and approvingly, that Tolstoi, although very wealthy, seriously contemplated suicide because his riches had failed to make him happy—a contemplation which ended, however, in Tolstoi keeping all his land and money with the mild mortgage of occasionally pegging away at a shoe whenever anybody came to his house! It is this sort of criticism that is fastening itself upon American letters, especially American fiction, and dragging it down to a very low level. A critic who has fallen in love with Tolstoi and Zola is driven to argue *ad hominem*, and this is why Mr. Howells feels bound to apotheosize Tolstoi and uphold his theory of abject poverty and non-resistance of evil. Mr. Howells's whole doctrine is that mediocrity is all of human life that is interesting—that a mild sort of vulgarity is the one living truth in the character of men and women. His criticisms are written to insist upon the commonplace as the one desirable element in fiction. It is to clinch and illustrate this doctrine that he approves Tolstoi's course in putting his daughters out to work in the fields with peasants, and in putting himself at the shoemaker's bench in order, as he says, to be like Christ.

With the above paragraph we shall take issue. We pronounce it a grossly unfair representation both of Mr. Howells's philosophy of literature in general and of his criticism of Tolstoi in particular. To say that Mr. Howells teaches that "to abjectly copy life is the whole of worthy art," that he is "constantly and insistently belittling the writers of his country in order to praise the writers of Russia," that he has put Tolstoi "upon a plane with Christ," that he seems to make Tolstoi necessarily great because he "dresses like a clown and lives in assumed poverty," that he mentions Tolstoi's contemplated suicide "approvingly," that his "whole doc-

trine is that mediocrity is all of human life that is interesting—that a mild sort of vulgarity is the one living truth in the character of men and women," and that "his criticisms are written to insist upon the commonplace as the one desirable element in fiction"—to say all this of Mr. Howells is to say what is most ungenerous and untrue. What is Mr. Thompson thinking of that he can allow himself, in a public journal, to make such statements as these touching the spirit, not to say the language, of an author whose distinction is now second only to that of the older group of American writers, and whose work is before America and England to speak for itself in totally different terms from these?

We take it upon ourselves to warn the readers of the *Chicago Sunday Times*, so far as we can reach them, and so far as they have read Mr. Thompson and have not read Mr. Howells, that his representations of Mr. Howells, as of Tolstoi, are misrepresentations, and that they do Mr. How-

ells a grievous wrong. And to Mr. Thompson we beg leave to suggest that truthfulness is the first weapon of the critic, and that until he has learned the art of stating the case with which he is dealing in fair terms he would better leave it alone. It is no honor to American letters that a reputable and sincere author can be spoken of in the public press in a way at once so inaccurate, so intemperate, and so abusive.

AN OLD BOOK AND ITS STORY.

ON the 26th of July last there was a book auction at Sotheby's in London. The collection offered was the library of William Brice of Bristol. "Added" to the library for the purposes of sale was a book thus described in the catalogue—lot 104:

Evangelia iv. Generatio Jesu Christi. Manuscript on vellum, with intitulation in letters of gold and 4 Figures of the Evangelists, illuminated in gold and colours, from the Brent Ely Library, old calf, gilt edges, Saec. xiv.

This old "Evangelistarium" had a good many external points of interest, and was bought in for the Bodleian Library at Oxford, though not for an immoderate price. If only the bidders had detected its possible inner story! As they saw and handled it, it was simply a book of selections from the Four Gospels, in Latin, measuring seven by four and five-eighths inches, and containing thirty-eight leaves. As further described, the writing and illuminations appear to be of about the year 1000.

Of the latter the principal are four full-page pictures of the Evangelists, seated, writing in a book, of the general type so common in Byzantine MSS.; but the details are no doubt English. The outer border is of gold and orange, and the upper part, in the case of the two first Evangelists, is occupied by two curtains looped back; in the other two by a semicircular arch resting on pillars, with two figures of buildings in the upper corners between the arch and the border. St. Luke is writing on a roll; St. John is in a chair with high square back. The colours most used are gold, pale green, blue, orange, and red. . . . On fol. 4r there is a peculiar and characteristic capital L (in the word Liber), the corner being rounded and the ends spreading into interlaced work with four mouths of dragons; the whole is gold except the mouths of light red, and a band running lengthwise in the middle of the letter of light orange, edged with dark red, and bearing a series of dark red pellets surrounded by white circles. Many of the capitals are entirely of gold, and the rubrics in gold or red. . . . The binding is perhaps of the early part of the seventeenth century—ordinary brown calf or leather, with plain gilding and an oval stamped ornament on each side.

Well, the old book was put up and knocked down, and went into the hands of Mr. F. Madan of Oxford, to be suitably catalogued for the library. Of course it underwent a careful examination in his hands. The last leaf but one showed signs of the action of water. Several names and other obscure marks of different ownership appeared here and there. On the second folio of the manuscript Mr. Madan found the following Latin poem, written in a hand which he says might be as old as the eleventh century:

Christe tibi semper grates persoluimus omnes,
Tempore qui nostro nobis miracula pandis.
Hunc librum quidam inter se iurare uolentes
Sumpserunt nudum sine tegmine nonque
ligatum.
5. Presbyter accipiens ponit sinuamine uestis:
Flumine transmissio codex est mersus in
amnem:
Portitor ignorat librum penetrasse profun-
dum,
Sed miles quidam cernens post multa mo-
menta
Tollere iam uoluit librum de flumine mersum,
10. Sed titubabat subito librum dum uidit apertum,
Credens quod codex ex toto perditus esset.
At tamen inmittens undis corpus cum uertice
summo [sic hypermetrica]
Hoc euangelium profert de gurgite apertum.
O uirtus clara cunctis, O gloria magna!
15. Inuiolatus enim codex permansit ubique,
Exceptis foliis binis que cernis utrinque,
In quibus ex undis paret contractio quedam,
Que testantur opus Christi pro codice
sancto.
Hoc opus ut nobis maius mirabile constet
20. De medio libri pannum lini abtulit unda.
Saluati semper sint Rex Reginaque santa,
Quorum codex erat nuper saluatus ab undis.
Gloria magna Deo, librum qui saluat eun-
dem.

Miss Lucy Hill, the daughter of Dr. Birkbeck Hill, whose new edition of *Boswell's Life of Johnson* was reviewed in our last issue, happened to be near Mr. Madan as, on the 29th of July, he made this discovery, and to her he expressed his regret that there was no clue to the "Rex Reginaque" of line 26, mentioning at the same time the miraculous incident, related in the poem, of the dropping of the book into the flood and its preservation from injury by water. Instantly Miss Hill recalled a story of the same sort told of Queen Margaret of Scotland, in a life of her written as is supposed by Turgot, Bishop of St. Andrews. For the sake of our classical readers we quote this passage also as follows:

Habuerat librum Euangeliorum, gemmis & auro perornatum, in quo quatuor Euangelistarum imagines pictura auro admixta decorabat; sed & capitalis quaeque littera auro tota rutilabat. Hunc codicem, prae ceteris, in quibus legendo studere consueuerat, carius semper amplexata fuerat. Quem quidam deferens, dum forte per vadum transiret; liber, qui minus caute pannis fuerat obvolutus, in medias aquas cecidit; quod ignorans portitor, iter quod inceperat securus peregit: cum vero postea librum proferre uellet, tum primum quod perdiderat agnovit. Quaerebatur diu nec inueniebatur. Tandem in profundo fluminis apertus jacere reperitur, ita ut illius folia impetu aquae sine cessatione agitantur, & panniculi de serico violentia fluminis abstraherentur, qui litteras aureas, ne foliorum contactu obfuscarentur, contexerant. Quis ulterius librum valere putaret? Quis in eo vel unam litteram parere crederet? Certe integer, incorruptus, illaesus, de medio fluminis extrahitur, ita ut minime ab aqua tactus uideretur. Candor enim foliorum, & integra in omnibus formula litterarum ita permansit, sicut erat antequam in fluvium cecidisset; nisi quod in extremis foliis, in parte, vix aliquod humoris signum videri poterat. Liber simul & miraculum ad Regiam refertur: quae, reddita Christo gratiarum actione, multo carius quam ante codicem amplectitur. Quare alii videant, quid inde sentiant; ego propter Reginae venerabilis dilectionem, hoc signum à Domino (fuisse opinor). *Vita S. Margarithae Reginae Scotiae*, caput 3, § 25. (*Acta Sanctorum*, Jun., to m. ii., p. 333 (Antv. 1693.) *Vitae Sanctorum Scotiae*, ed. J. Pinkerton, p. 348 (Lond. 1786).)

Putting these two legends together, with

the book between them, and assembling the other points of evidence in the case, all of which we have not space to rehearse, and some of which are too technical to be understood except by experts, Mr. Madan saw before him, in this manuscript bought at Sotheby's, the identical "Evangelistarium," or Gospel Book, which had belonged to good Queen Margaret, and which was the subject of this reputed miracle!

So interesting a conclusion may not be accepted by all the experts, and we leave it to them to establish as a fact the identity which Mr. Madan may be pardoned for accepting so confidently. Very likely his "find" will prove to be well founded. The story of it, as told by Mr. Madan in the *London Academy*, is a pretty story, in any event. Miracle or no miracle, and whether this actually is the very book which belonged to Queen Margaret or not, it is pleasant to be reminded by it of so true and lovely a woman as was that gracious personage, a "saint" indeed if ever saint there were.

Margaret was born in Hungary in 1046, the daughter of Edward, son of Edmund Ironside, and of Agatha, daughter of the Emperor Henry III. She was niece too of Edward the Confessor. With a brother and sister she was schooled in Hungary, until she came to England at the age of ten. Fleeing to Scotland with her brother Edgar, she found refuge with King Malcolm III at Dunfermline, and became his wife in 1070. The story of her pure and gentle character and her loving and pervasive influence upon her husband, his court, and the kingdom, is one of the bright pages in Scottish history. Her husband's nature she softened and subdued; the clergy she molded and guided to be better pastors of the flock; she proved a skillful housekeeper, a sagacious stateswoman, and a sister of charity and mercy in her own person. She struggled with the prevailing vice of drunkenness by the ingenious invention of a "grace cup," otherwise known as "St. Margaret's cup," which she would fill at the feast with her own hand with the choicest wine, and then pass to be partaken of by all the guests with the promise that they would drink no more. This pleasant custom became general in three kingdoms besides her own. She founded the Abbey of Dunfermline and a number of churches, and the chapel to her memory, built by her youngest son, David I, in Edinboro Castle, is one of the oldest and most honored buildings in all Scotland. She had nine children, whose education was her great concern; and died of grief over the death of her husband and oldest son, slain in battle in 1093. The Roman Church canonized her; of Scotland she was made the patron saint; the 10th of June is her feast day; and here (perhaps) is her "Evangelistarium"—symbol of her beautiful and shining life and of the perpetuity of a pious example and consecrated service. What a

precious acquisition this relic, if genuine, would have been for the "Sisters of St. Margaret," of England and America!

World Biographies.

Henry T. Finck. Henry Theophilus, or as he was first named, Henry Gottlieb, Finck, was born September 22, 1854, in Bethel, Missouri. When he was about eight years old his family removed to Oregon, where he lived until he entered Harvard College in 1872. He inherited unusual musical gifts from his father, who was so fortunate as to possess a good collection of classical music. An uncle was the translator of Fredrika Bremer's works into German. It is not the least remarkable of Mr. Finck's youthful achievements that he should have been able on occasional evenings in his Freshman and Sophomore years to have played the violoncello in the once famous Globe Theater orchestra, in the place of Wulf Fries. He might have earned distinction as a musician if not as a composer, had he not early turned his attention to philosophy. At the end of his Sophomore year he gained second class honors in the classics, and graduated in 1876 with highest honors in philosophy, and was entitled to the rank of a dissertation at Commencement. In 1876-77 he was abroad in Munich, the Tyrol, and Bayreuth; at the last place he had the happiness of meeting Wagner, to whose musical and other theories he has been and is devotedly attached. He was at Harvard again in 1877-78, studying sociology as a resident graduate. In 1878 he went abroad again as holder of the Harris Traveling Fellowship, and studied physiological and comparative psychology at Berlin, Heidelberg, and Vienna until 1881. Since then, with the exception of yearly trips to Europe, he has remained in or near New York city, where he is at present as musical editor on the staffs of the *Evening Post* and *Nation*. He is the author of "The Wagner Handbook," published in 1884, for the festival concerts given that year by Theodore Thomas. It is not now in print. He has written much for the New York, Chicago, and London papers, and has published articles in the *Atlantic*, *Macmillan's*, *Lippincott's*, and even one charming paper in *Babyhood*, in which he displayed much unusual knowledge for a bachelor. While his philosophical theories are those of an original mind, his early studies were influenced by Schopenhauer and von Hartmann. His *Romantic Love and Personal Beauty* is reviewed elsewhere.

RECENT POETRY.

Forewords.

THE tradition that any one who takes upon himself or herself the sacred name of "poet" must not under any circumstances he "scorned," is one of the interesting survivals from the middle ages, when a poet was really a poet and had something to say and was properly honored. Now, the laurel wreath, self-assumed by many, has become the badge of intellectual mendicancy. "Please do not scorn me; I am a poet," is the stereotyped introduction to many a volume of verse whose authors,

like Teukros behind the shield of Aias, seek the shelter of the ægis of universal genius that they may shoot their petty arrows forth without molestation. They invite criticism but they insist that it shall be in the form of praise, and they are hurt if their demands for literary *backshish* are not complied with. This traditional exemption of the rhyming class has no counterpart in any other field of human activity. If a man writes a poor play or novel, or paints an execrable picture, or fails as an actor, or attempts to sing in public although devoid of vocal powers, he is not surprised to hear the facts set forth without circumlocution. But if one thrusts upon the public a volume of mediocre or trashy verses and a critic in the fulfillment of duty speaks of them as they really are, then the critic is "brutal," the "poet" is "scorned," and for this blasphemy against Parnassus there is no forgiveness! And yet the difference between bad verse and good verse is as the difference between a vile chromo and a beautiful painting—every judge of art can distinguish between them at a glance, and there is no more possibility of mistake than there is that an epicure shall fail to detect the distinction between a barn-yard fowl and canvas back duck. But the cook insists that the barn-yard fowl is duck, and is hurt if any one suggests that it is not as good as canvas back! Still, however much he may sympathize with the sensitive nature of the cook, we know that the epicure will continue to declare that all ducks are not of the canvas back species. A great deal of "brutal" criticism would be saved if authors would be content to offer their productions for what they really are. If many volumes of so-called "poetry," for instance, were classed with household "embroidery" or painting "plaques," or making "crazy quilts," or whatever else occupies the feminine or effeminate mind in moments of leisure, how much better it would be for the mutual relations of author and critic. It is not the thing itself, but the solemn pretense that it is worth the attention of any reasonable being, which arouses critical "brutality." Let the inditer of rhymes, who knows in his inner consciousness that he is not and never can be a poet, declare in a prefatory note: "This is a collection of metrical nonsense; I don't know why I wrote it; it has no meaning; please pass it by"—and the critic shall roar as gently as any sucking dove; his only comment shall be a murmured assent; and for that "poet," at least, brutal scorn shall not be his portion!

No prefatory apology for *The Sailing of King Olaf, and Other Poems* (Charles H. Kerr & Co. \$1.00), is made by Alice Williams Brotherton, and we are not sure that any is needed. Mrs. Brotherton's theory is that a poem must be lived if it would be anything more than "an empty rhyme," and with this faith she could not go far wrong. "The Sailing of King Olaf" is a stir-

ring ballad, although sometimes confused in expression toward the close. Mrs. Brotherton succeeds best in narrative or descriptive verse. Her "quatrains" are not clear cut enough, and there is a good deal of sameness about her verses on religious themes. One of the best things in the volume is "The Cardinal's Saraband," relating how, at command of Anne of Austria, Cardinal Richelieu, in jester's garb, danced a saraband before her court, and the revenge that followed. The versification is easy, although the rhymes are not wholly unimpeachable. Perhaps the following will serve as well as anything to indicate Mrs. Brotherton's poetical capacity:

CAMPION.

I placed a scarlet campion flower
In the wreathed tresses of my head.
"No damsel in hall or bower
Is fairer than my love," he said.

Years after in a folded book
I found a withered campion flower;
And paled, with that swift backward look
That ghost-seers have at twilight hour.

O withered heart, O love long dead!
"Poor faded flower that shone so fair,
Well suits thy phantom bloom" (I said)
"With the white tresses of my hair."

Philip Bevan claims for his *Songs of the War for the Union* (Robert Clarke & Co.) that they are "sincere and expressive." They are not expressive in any artistic sense because the author has, like many others, mistaken the inclination to versify for a genuine poetic inspiration, and he deals in stock phrases, showing that he got his impressions and ideas at second hand, consequently his poems are not sincere. In one, called "The March to Battle," we have a "chieftain" with storm-tossed "plume" demanding that his "minstrel" shall "pipe" a "pibroch wild:"

Their names are dear — I could weep full well
Where Wolfe and Warren and Lyons fell.

This is certainly neither sincere nor expressive, nor is it by any possibility to be classed as poetry, as the concluding stanza will show:

And should we sink in the battle's flood,
May we rise to the land of the brave and good,
Where the lamp of life renews its fire,
And never shall flicker or expire.

"Delphon; The Mystic Isle," a production filling some seventy-five pages, we confess to finding quite incomprehensible. What earth-born critic could understand such conundrums as this?

New troubles rose, for Achmet came, in absence of the sage,
His hands surround with sword and flame, and fiercer lust and rage;
We beg one hour to robe and bathe, and pay our vows to heaven,
Spake through the fissured crag, then swathe, and where 'twas westward riven.

We are inclined to believe that even the thankless task of reviewing recent poetry has its compensations, when at rarest intervals we come upon a volume from an unknown writer with so much charm and radiant promise as is to be found in *A Branch of May*, by Lizette Woodworth Reese (Baltimore: Cushings & Bailey). A very thin volume it is, materially speaking, thin and long and clad in sober gray, but its less than fifty pages have the perfume of springtime in their modest contents, and one goes over them again and again trying to analyze the source of their gracious, unassuming beauty. We can only say that Miss Reese has the lyrical note, that she writes simply of what she has seen and known, and that her art is spontaneous and without pretense. These qualities are shown exquisitely in this sonnet:

A WET JUNE DAY.

Scents, sounds as of November fill the air;
Of myriad blossoms down wet pathways strown,
Of ragged leaves off steaming branches blown
And dropped into dark hollows here and there.
Keen little gusts go whirling through the hush,
Driving the mist before them up the lane.
And lo, the lovely world grows ours again!
The orchard fences, the one elder bush,
Ponds with its white face in the thick drenched grass,
The rows of apple trees, gnarled, dripping, sweet,
The highway with its pools as gleam like glass;
Then, as still speeds the mist on shining feet,
Meadow, and wood, peaked roofs — beyond them shows
A windy west, the color of a rose.

That is a harmonious picture and of unforgettable beauty. The following has a concentration of passionate expression very noteworthy:

BETRAYED.

She is false, O Death, she is fair!
Let me hide my head on thy knee;
Blind mine eyes, dull mine ears, O Death!
She hath broke my heart for me!

Give me a perfect dream;
Find me a rare, dim place;
But let not her voice come nigh,
And keep out her face — her face!

We should be glad to quote further from Miss Reese's volume did the space at command permit — to give at least "Anne," "The Old Path," "A December Rose," or "After the Rain." But we can now only commend the book as worthy the attention of all who look in the verse of the day for sincerity, felicity, and spontaneity. Such *A Branch of May* is indicative of noble fruit by and by.

Mr. Piatt in exile continues to poetize and now comes forward with *A Handful of New Verses* (Robert Clarke & Co.), which, slight and unpretentious as most of them are, do not fail to express the author's earnestness, sympathy, simplicity of perception, and sturdy good sense. These are all excellent qualities in verse or prose, and Mr. Piatt, while he retains the vision unimpaired, does not lose the faculty divine of giving his readers ideas as well as words. To the pilgrims "At the Holy Well" he says:

For your belief such wonder-works are wrought,
And common day grows quick with miracle.

Many of the productions in this volume are poems of occasions, including an unpretentious but eloquent lyric on the "Army of the Potomac" at the final review in Washington in 1865. Among the "songs, sonnets, and epigrams" we discover some beautiful lines on "The Chrysalis":

Deeper down than Science sees
In old wells of mysteries
(With her mirrored face below,
Like a wonderlug child's aglow);
Farther far than sagst seeks —
Far as stars that shine in creeks —
Lo, in this unlovely shell
Masked Miracle doth dwell.

The exquisite power of expressing the emotions and sentiments of childhood, which is the recognized endowment of Mrs. S. M. B. Piatt, has inspired another series of graceful, tender, and artless poems from her pen — *Child's World Ballads* (Robert Clarke & Co.). The story of the "Three Little Emigrants" is charmingly told. Nurse, beguiled by soldier-tongue, forsakes her charges, who stealthily arise from bed and start for America. All night the wee ones travel till they come to Queenstown Beach and demand refreshments. But the ship had sailed:

"We have to stay here now, that's all!"
The boy sobbed, and he hid his face;
"The tender's gone. I tried to call
The captain. It's a splendid place!" —

"America, that's what I mean.
It is a splendid place. Why not?
Indians and bears and snakes! — I've seen
The pictures. . . . But the ship forgot!"

Then through his great still tears and vain
The baby choked his sighs. . . .
Died the gray admiral from Spain
Look westward with such longing eyes?

In a different vein are "The Child Mozart and St. John of Bohemia," "The Little Cowherd," and "The Old King's Atonement" — all as delicate of perfume as freshly opened wild flowers and culled by a loving hand.

Mr. Daniel S. Preston has manifestly labored with well-meant zeal at his historical play of *Columbus; or, A Hero of the New World* (G. P. Putnam's Sons), and in some respects it is a noteworthy effort. The conception of the character of Columbus is fine and true, exalting his noble qualities and not shrinking from the manifestation of his faults. The action is generally easy and natural, though at times hurried and confusing; the versification (unrhymed decasyllables) is forcible, harmonious, and sufficiently varied; certain scenes are impressive through their dignity and restrained vigor. But the plot, with its employment of the supernatural, is strained and lacking in directness; the dramatic personae, aside from two or three leading personages, are not fully individualized; the speeches are often fragmentary or inconclusive; and there is a lack of dramatic unity which, with all his effort, the author has been unable to attain. We cannot see that the testimonials of "friendly interest" printed by Mr. Preston at the close of the book add anything to its weight with the public.

The collection of *Society Verse by American Writers* (Benjamin & Bell), selected by Ernest DeLancy Pierson, is gathered largely from the periodical literature of the last ten years, represents some forty writers, and contains some eighty specimens of that imitative pseudo-Gallic rhyming which it is now the fashion to call "the *vers de société* of the younger American school." It must be confessed that Mr. Pierson has fished with a close-meshed net and has brought a good many minnows to market. Not one in ten of these pretty versifiers has an original idea. The whole thing is imitative — the imagery, the turns of expression, the form — and if we are not very much mistaken, cultivated readers are growing weary of the hackneyed conceits, however prettily they may be served. The fact is, the matter has been vastly overdone. As Mr. Pierson says, "nearly every newspaper employs its professional verse writer," and like a host of grasshoppers they all chant in the same strain. Those who are not tired of rondeau, rondel, ballade, and triolet, triolet, ballade, rondel, and rondeau (all patterned, not after French types, but after the clever adaptations of the amiable Mr. Dobson), will no doubt welcome this excellently printed book, which after all probably has its purpose to fulfill, idle though that purpose be.

Mr. Frederick A. Stokes has done good service by collecting into a dainty volume of convenient compass *The Poems of Sir John Suckling* (White, Stokes & Allen), by weeding out the objectionable lines and productions that to modern readers mar the beauty of his work, by arranging the poems for the first time under well chosen headings, and by prefixing a carefully written preface embodying appreciatory remarks on Suckling's verse and giving briefly the facts in his career as courtier, soldier, and author. Every one who would know the capacity of English in the lighter forms of verse cannot neglect Suckling, whose fame rests upon founda-

tions so meager and yet so secure; and this, the first American edition of his poetical works, is admirably calculated to enhance his fame among the multitude.

MINOR FICTION.

Calamity Jane. A Story of the Black Hills. By Mrs. George E. Spencer. [Cassell & Co. 25c.] The story of *Calamity Jane* is, we believe, of transatlantic origin, but it must have been written by one who has observed closely the superficial conditions of life in Western mining camps; its studies of character are original and striking if not always veracious; and its plot, although simple, is stirring enough to keep one's interest fairly aroused to the end. Charles De Pew, having married his rich uncle's amanuensis and thereby cut himself off from all prospects of inheritance, takes his girlish bride to the Black Hills, where he intends to pursue his career as a lawyer. At a supper station on the frontier they meet first with "Charley," a graceful, gentle, blue-eyed lad whom they find to be the best shot in the country. In their next interview "Charley" appears as the leader of a band of road agents and saves Mrs. De Pew from death. At Deadwood, De Pew becomes counsel for old Oliver, who is fighting his claim against the encroachments of a thieving corporation. A midnight assault, an explosion in the mine, the wounding of old Oliver, are dramatic occurrences. Meanwhile at a "ladies' picnic" Calamity Jane appears upon the scene and bears away locks of hair from twenty participants in the rural merry-making. How De Pew got back in time to measure the claim and make good the rights of old Oliver, thanks to "Charley's" assistance; how they sold out for a million and De Pew was elected "delegate to Congress;" who "Charley" was and what became of Calamity Jane, the reader will perhaps thank us for not revealing. Mrs. Spencer writes agreeably with no attempt at sensational effects, and the result is a gratifying story.

Red Spider. By S. Baring-Gould. [D. Appleton & Co. 50c.] Mr. Baring-Gould explains in a preface to *Red Spider* that he took the plot of the story from a German tale, "and has strung on it sundry pictures of what was beginning to fade half a century ago in Devon." The result is rather incongruous and not wholly pleasing. The tone is somber and foreign to the soil, and the pictures of manners and customs are fragmentary, however true they may be to actuality. The "village characters, incidents, and superstitions" may all be true, but they somehow fail to harmonize. The Red Spider is the name given to Honor Luxmore in accordance with a local tradition. She is a high-spirited, noble girl who to save her family from disgrace agrees to marry Taverner Langford, a morose and miserly farmer, although she loves young Hillary Nanspian, the son of Taverner's best-hated enemy. She agrees because Charles Luxmore, her good-for-nothing brother, is supposed to have stolen £5,000 from Taverner, who promises not to prosecute if Honor will consent to be his wife. But Charles returns and shows himself to have been weak but not wicked, and Mrs. Veale, the real culprit, is made to drink the bowl of poisoned broth she has prepared for her master, and perishes miserably; so Honor escapes from the toils and marries her Larry. The haying festival or haysel,

a country fair, and a "hare hunt" are among the popular customs described.

Tempest Driven. By Richard Dowling. [D. Appleton & Co. Paper, 50c.] Alfred Paulton, "twenty-eight years of age, of middle height, and fair complexion," had just left some friends in the city, and come out by train to his home in one of the suburbs of London. He had nearly reached his father's gate when he was startled by cries for assistance issuing from a house which till the day before had been unoccupied. The cries were those of a young woman who, with her husband, had moved in that day. She said that she had left her husband and gone up stairs to her room, and there had dozed a little, and on her return an hour later had found her husband dead, with a large quantity of chloroform sprinkled over his beard and face. Suspicion points to murder. From all this a rather clever story of nearly four hundred pages is evolved, semi-detective in style.

Drops of Blood. By Lily Curry. [J. S. Ogilvie & Co. Paper, 25c.] This is a collection of fourteen stories, and a more appropriate title we have not seen for a long time. In only four of the stories does the author spare the hero from a violent end. In the other ten, two die as the result of some mishap, three are killed outright, and five commit suicide. That is a good showing for only fourteen stories.

The Shaving of Shagpat, an Arabian Entertainment, and Farina. By George Meredith. [Roberts Brothers. \$2.00.] Lovers of George Meredith—and their tribe increases—will be pleased to be able to add to the nine hitherto published volumes of his works a tenth, containing the now rare and probably otherwise inaccessible *Shaving of Shagpat*, and *Farina*. Thirty years ago the English mind was uncertain as to whether the brilliant *Shaving of Shagpat* was a joke. At all events it would have been safer then to have labeled it as such. Aside from its wit, it shows that Meredith at the age of thirty must have been an accomplished orientalist, but, like John Payne and several others of the ablest and least "popular" English men of letters, singularly modest about proclaiming his attainments. The *Tragic Comedians* alone now of Meredith's works of fiction still awaits republication. It would be a welcome service for Messrs. Roberts Brothers to gather into a volume uniform with this edition George Meredith's scattered poems.

PERIODICALS.

How well *Scribner's Magazine* maintains its high quality of attractiveness and how admirably it administers to refined and cultivated readers of current literature! The September number has nothing to lose by comparison with its predecessors. If one notices a little falling off in the marvelous Thackeray letters it is only to have one's expectations aroused concerning the next installment. Edward L. Wilson gives us a comprehensive survey of the modern Nile, losing sight neither of the antiquities nor the contemporary life along its shores; and the article is finely illustrated. W. S. Rainsford relates his adventures while camping and hunting in the Shoshone. "There is no land," he says, "where Nature recreates a man as she does there." But for hunting in the Rockies one must have a good foundation of muscle and lung power to start with.

Moncure D. Conway presents an unpublished draft of a national constitution by Edmund Randolph, and offers a glimpse "into the workshop of the framers of the Constitution." E. H. House begins an international romance in which a young American and a Japanese novice are leading characters. Prof. George T. Ladd explains the importance of secondary education in relation to the development of the university in this country. A. S. Hill, apropos of "English in Newspapers and Novels," utters strictures that are wholly just.

Dr. Holmes gets to the end of his chronicle of "Our Hundred Days in Europe" in the *Atlantic* for September, but promises some general conclusions by way of postscript. John Bach McMaster reviews the story of Franklin's career in France. Elizabeth Robins Pennell makes a study of early egotism, by which term she means the barbaric *selfness* of savage or barbarous man, and indicates wherein socialism is preferable. There is an instructive paper on "The Book of the Foundation of St. Bartholomew's Church in London." Edmund Noble describes winter travel by river and road in Russia in a journey from Astrakhan to Tsaritsyn. Percival Lowell begins what promises to be a valuable analysis of Far Eastern civilization, which, as he aptly puts it, "is not a negation, but an inversion of our own"—an abnegation of personality.

Harper's for September has a most attractive table of contents. Riding in New York is the subject of an interesting article, in which the rapid growth of equestrianism is pointed out and the various styles of riding aptly described. "In all, it seems safe to estimate that there are 1,200 saddle horses in New York, and it is not likely that there were a full dozen before the Park was opened." Richard Wheatley's article on home rule in the Isle of Man affords a valuable account of the government and social characteristics of "the dear little island" and is strongly applicable to the present Anglo-Irish contention. "Content with dependency on the empire, the Manx largely control all local matters, and leave national and international affairs to the management of the government at Westminster." Still another descriptive article of unusual interest is W. E. Curtis's on the republic of Chili. "The Chillano is the Yankee of South America," bold, aggressive, money-making, dreaming of conquest, the leader in Southern civilization. All of the articles mentioned are finely illustrated. A noteworthy story by Amélie Rives appears in this number. Mr. Howells again remarks that the best fiction is democratic in its aims and methods, and once more declares the futility of criticism.

Dr. W. F. Hutchinson continues his voyage along the Caribbean in the *American Magazine* for September, giving attractive accounts of Curaçoa and Maracaibo. Curaçoa, with its quaint Dutch architecture, its steady average temperature of 70°, its cool nights, and its freedom from epidemic diseases, would be, the doctor thinks, one of the most desirable health resorts in the world if there were a decent hotel on the island. Lieut. Hughes gives a gratifying report of our new navy, and shows that we have only made a beginning in naval armament if we would compete with other leading nations. J. Macdonald Oxley describes the military system of Canada, and maintains that our northern neighbor is in a good condition

for defense with its citizen soldiery of 37,000 and its reserve force of 1,000,000 men. Dr. A. S. Isaacs writes of Jewish progress in the United States, and points to a possible fellowship of sects by which Judaism will attain a breadth and strength hitherto unknown.

In *Lippincott's* for September the complete novel is "The Red Mountain Mines," by Lew Vanderpool, a disagreeable, not to say offensive, story. Miss Holtzmeier tells how she tried to make a living in England and only succeeded by going on the stage. Moncure D. Conway brings to light a hidden chapter in history in his account of Edmund Randolph as "A Suppressed Statesman of Our Early Republic," to whom he thinks the world has not done justice. The train of events that brought about Randolph's overthrow is clearly traced, and the alleged intrigue with Fouchet is effectually disposed of. Mr. Conway has had access to new material and he makes out a good case.

Mr. George Saintsbury's critical paper on "Jeffrey" in the August *Macmillan* is a sober and well-balanced estimate of that famous reviewer, leaning on the whole to the appreciative and kindly side, and handling Jeffrey's faults of character and manner with a charitable tone. Jeffrey, he says, was neither "a critical Columbus nor a critical Socrates;" his strength lay "in the combination of a fairly wide range of sympathy with an extraordinary shrewdness and good sense in applying that sympathy." His characteristics were "decidedly French." A good idea of the *Edinburgh Review* and its work may be had from this article. The unsigned paper on "The Profession of Letters," further on in the number, is in the form of an uncle's letter to his nephew, and may about be summed up in Mr. Punch's advice to men about to marry—"Don't." The writer writes in full view of the difficulties in the way of a literary career, and among other good points draws the important distinction between literature and journalism, two fields which coalesce only in part and are often confounded with each other.

READINGS IN THE ENGLISH PAPERS.

—Mr. George Hooper has written a history of *The Campaign of Sedan*, or "the Downfall of the Second Empire," which by all accounts is one of the most substantial and brilliant performances in military history that we have had for a long time. It is published by Bell & Sons and we ask for its republication here.

—We read in the *Athenaeum* that Mr. Wm. Black has produced a new book somewhat after the plan of an old one, called *The Strange Adventures of a Canal Boat*; that Dr. Smiles's new book is called *Life and Labour*; or, *Characteristics of Men of Culture, Industry, and Genius*; that Miss Braddon has begun a new three-volume novel under the title of *The Fatal Three*; and that Archdeacon Farrar is writing the introduction for a new and handsome edition of Scott's *Tales of a Grandfather*.

—The *Academy* of July 16 had a discriminating but appreciative review of Dr. Francis E. Abbot's *Scientific Theories*, a remarkable philosophical work of 1885.

—The *Athenaeum*, reviewing the *Memoirs of Wilhelmine, Margravine of Baireuth*, expresses considerable and (it would seem) well-founded doubt of the entire trustworthiness of the au-

thor. In fact it goes so far as to say "that from the point of view of history the work is absolutely worthless." That is extreme language, and is not borne out by the statements which follow. Among these is the fact that there are eight MS. versions of the *Memoirs*, seven of them copies of the original, and all exhibiting wide differences; and that some of the author's statements are contradicted by her own letters and other documents.

—We read in the *Academy* that Mr. Darwin's life, by his sons, will be ready in October, and at about the same time M. du Chaillu's work on the Vikings; that Mr. W. Clark Russell has nearly ready a new *Book for the Hammock*; and that Prof. Thorold Rogers is steadily pushing forward his *History of Agriculture and Prices in England*.

—According to the *Athenæum* Mrs. Oliphant is the author of the serial, "Joyce," now running in *Blackwood's Magazine*. According to the same authority Macmillan & Co. are to publish two volumes of sermons by the late Bishop Frazer of Manchester; and the *Contemporary Review* is to begin this month a series of papers on the present depression of trade in England, by Hon. David A. Wells.

—The *Athenæum* says that Mr. R. L. Stevenson, now about coming to America to spend some time in Colorado, is preparing for the press a new edition, in two volumes, of his *Virginibus Puerisque*, which has been long out of print. The first volume will be a mere reprint; of the second, which has the sub-title "Memories and Portraits," the interest will be largely autobiographical, as it will contain the several sketches and reminiscences contributed to periodical literature by the author during the last five or six years—the "Talk and Talkers," the "Pastoral," and so forth. The two volumes, it is understood, may be vended separately, though they form but one book. Mr. Chatto is the publisher. They may be expected in the early part of next season, together with Mr. Stevenson's *Underwoods*, a volume of verse in Scotch and English, and his memoir of the late Fleming Jenkin.

—Marshal MacMahon's autobiography, the *Athenæum* says, lately announced in France, is for private circulation only.

NEWS AND NOTES.

—The New York Shakespeare Society, which has been debating the problem of a line notation of the plays that should be adapted to any and all critical study of the text in any edition, has finally decided upon an entirely unique system of numbering the lines of the plays, and it will be first employed in the "Bankside Parallel Text Edition," the first number of which will be issued early in October from the Riverside Press.

—For Miss Alice Wellington Rollins in our last issue read Mrs. Alice Wellington Rollins. She lives in New York, under the same roof with Mrs. Mary Mapes Dodge.

—T. Y. Crowell & Co. have in press a translation of Dostoevsky's account of his ten years' exile in Siberia.

—Advance orders for Judge Tourgee's new novel, *Button's Inn*, at Roberts Brothers', have necessitated the enlargement of the first edition.

—Mr. F. Marion Crawford is expecting to spend the coming winter in this country.

—Gen. Wallace's *Ben Hur* has reached its 185th thousand.

—The *Curio* is the name of a new illustrated monthly in New York devoted to bric-a-brac.

—Dodd, Mead & Co., New York, will publish shortly *The Earth Trembled*, a story of the Charleston earthquake, by E. P. Roe. Among the autumn announcements of this house are a new edition of Ormsby's translation of *Don Quixote*, in four volumes 12mo; *Blue Jackets of 1812*, by Willis J. Abbot, fully illustrated by W. C. Jackson and H. W. McVickar; two stories by Amelia E. Barr—*Paul and Christina* and *A Border Shepherdess*; *Ran Away from the Dutch*, a book for boys, by M. T. H. Perelear of the Dutch Indian Service; and *The Life and Times of John Jay*, by William Whitlock of Baltimore.

—John C. Buckbee & Co., Chicago, have just ready an *English Masterpiece Course*, by Prof. Alfred H. Walsh; *A Complete German Manual*, by Wesley C. Sawyer, Ph. D.; *Modern Cities and their Religious Problems*, by Rev. S. L. Loomis, with an introduction by Rev. Josiah Strong, D.D.; *Evangelistic Work in Principle and Practice*, by Rev. Arthur T. Pierson, D.D.; the 46th thousand of *The Home Cook-Book*; and a revised edition of *The Pastor's Handbook*, by W. W. Everts.

—The autumn announcements of G. P. Putnam's Sons include *The Art of Conversation*, by Prof. J. P. Mahaffy; *Egyptian Archaeology*, by Prof. Maspero, translated by Miss Amelia B. Edwards; *The Student's History of the English Parliament*, by Dr. Rudolf Gneist; *Two Years in Europe*, by Rodney Glisan, M.D.; a *Life of Archbishop Pole*, by F. G. Lee, D.D.; *Slav or Saxon*, a study of Russian development, by W. D. Faulke; *A Study of American Finance, 1789-1835*, by John Watts Kearney; *Arcady: For Better for Worse*, by Augustus Jessop, D.D.; *The Count of the Saxon Shore*, a tale of the departure of the Romans from Britain, by Prof. Alfred J. Church; and *The History of the Revolutionary Movement of 1848-9 in Italy, Austria, Hungary, and Germany*, by C. Edmund Maurice.

—The readers of the *English Illustrated Magazine* will be interested to learn that with the new volume, beginning in October, Mr. H. D. Traill will contribute a monthly article of criticism on matters literary, social, and artistic. A paper on "Personal Reminiscences of Charles Dickens" will also appear in an early number, and this will be followed by a series of letters of Charles Dickens, never before published. Fiction will be represented by Professor Minto, who contributes a historical novel under the title of "The Mediation of Ralph Hardelet," and there will be stories by Mrs. Molesworth, B. L. Farjeon, J. S. Winter, and others.

—Thomas Whittaker, New York, will publish *Five Last Things*, by Rev. Dr. J. A. Spencer, and *The Vine Out of Egypt*, a history of the growth of the Episcopal Church in America, by Rev. W. W. Newton.

—The *édition de luxe* of Randolph Caldecott's picture books, which the Routledges have in preparation, bids fair to become scarce almost before publication. The book will be printed in colors from the original blocks by Edmund Evans, and is priced at \$25.00. The same publishers issue another collection of Caldecott's works under the title of *Last Graphic Pictures*, and, among other finely illustrated publications, a large paper edition of Mérimée's *Carmen*, Daudet's *Tartarin of Tarascon*, and a new edition of Planché's translation of the Countess

d'Aulnoy's *Fairy Tales*, with numerous original illustrations by Gordon Browne and Lydia F. Emmet.

—Under the title of "Knickerbocker Classics," G. P. Putnam's Sons will issue in tastefully printed 32mo form a series of standard works from all literatures, including the *Gesta Romanorum*, *Gulliver's Travels*, *The Book of British Ballads*, *The Travels of Baron Münchhausen*, and *The Vicar of Wakefield*. The same house announces "The Tappan Zee Edition" of the belles lettres works of Irving in twelve volumes 32mo, printed from new type.

—G. P. Putnam's Sons will publish a series of manuals on English history, of which the first will be *The Misrule of Henry Third*, by Rev. W. H. Hutton, M.A. Other volumes are *Edward Third and his Wars*, by W. J. Ashley; *The Crusade of Richard I*, by J. Archer; *Simon de Montfort and his Cause*, by Mr. Hutton; *The Troublous Days of Richard II*, by Miss Toulmin Smith; and *Alfred and the Danes*, by F. York Powell, the editor of the series.

—To the "Story of the Nations" series G. P. Putnam's Sons will add the following volumes: *The Story of the Goths*, by Henry Bradley; *The Story of Ireland*, by the Hon. Emily Lawless; *The Story of Medieval France*, by Prof. Gustav Masson; *The Story of Turkey*, by Stanley Lane-Poole; *The Story of Holland*, by Prof. J. E. Thorold Rogers; *The Story of Mexico*, by Susan Hale.

—T. Y. Crowell & Co. will publish this autumn two more volumes of Tolstoy's works—*The Invaders* and *A Russian Proprietor*. They have nearly ready Hugo's *Les Misérables*, in five volumes, and a popular edition of the same work in one volume. Among other forthcoming publications of this house are Irving's works in six volumes; Tennyson's works in a beautiful eight-volume "Handy" edition; "Poems in Color," six little volumes of selections from various poets, with lithographed illustrations from designs by W. J. Whittemore; *From Heart and Nature*, poems by Sarah K. Bolton and Charles K. Bolton; *Burnham Breaker*, a story by Homer Greene; *Boyhood of Living Authors*, by William H. Rideing; *The Giant Dwarf*, by J. A. K.; *French Folk Lore Stories*, a collection of provincial legends; a new and cheaper edition of "The Rollo Books" in seven volumes; and *St. Paul's Problem and its Solution*, by Faye Huntington.

—To their series of "Red Line Poets" T. Y. Crowell & Co. add this season Keble's *Christian Year*, Palgrave's *Golden Treasury*, Percy's *Reliques*, Southey's *Poems*, Lockhart's *Spanish Ballads*, and Hugo's *Poems*. The series, now comprising 72 volumes, is prepared in a variety of bindings, such as "India Bamboo," "Embossed Calf," "American Russia," "Seal Russia," and "Wild Rose"—all designed with skill and taste.

—Lee & Shepard will publish two noteworthy holiday books: *A Bunch of Violets*, by Irene E. Jerome, whose drawings of New England scenery are favorably known; and Scott's poem, *The Bridal of Triermain*, in oblong quarto form, with fourteen full-page illustrations by Percy Macquoid, who prepared the original sketches for the Royal Institute.

—Among the announcements of new publications by Estes & Lauriat we notice *Zigzag Journeys in India*, by Hezekiah Butterworth; *The*

Song of the River, by Charles Kingsley, with sixteen illustrations by the "photo-etching" process from drawings by St. John Harper, W. L. Taylor, and other American artists; a new edition of Starr King's *White Hills*, with several new photogravure illustrations; *Flower Idyls*, by Gertrude Strohm; *Social Customs*, a "manual of American etiquette," by Florence Howe Hall; *The Boys of 1812*, by Prof. J. Russell Soley; and a new translation, complete and unabridged, of the *Fairy Tales* of Hans Christian Andersen.

— The leading holiday book to be issued by Houghton, Mifflin & Co. for this season will be *The Vision of Sir Launfal*, by James Russell Lowell, with a new portrait of Mr. Lowell from a charcoal drawing by Alexander, and full-page mounted India print illustrations engraved on wood by Frederick Juengling after drawings by Bruce Crane, F. W. Freer, Swain Gifford, Alfred Kappes, H. S. Mowbray, Walter Shirlaw, and Hopkinson Smith; the cover has been designed by Mrs. S. W. Whitman. Other books by Mr. Lowell to appear this season are *Agassiz and Other Poems*, and the long-promised monograph on *Nathaniel Hawthorne*. This last volume is to be added to the "American Men of Letters" series, which is also to include *Benjamin Franklin*, by John Bach McMaster. To the "American Commonwealths" series are to be added *Tennessee*, by James Phelan, Ph.D., *Ohio*, by Rufus King, and *Missouri*, by Lucien Carr. The "American Statesman" series will be enlarged by the addition of monographs on *Gouverneur Morris*, by Theodore Roosevelt, *Martin Van Buren*, by Edward M. Shepard, and *George Washington*, by Henry Cabot Lodge.

— *A Memoir of Ralph Waldo Emerson*, by James Elliot Cabot, will be published by Houghton, Mifflin & Co. this fall, and a limited large-paper edition of the biography will be prepared in two volumes. With the Houghton imprint will also appear Dr. Holmes's *Atlantic papers on Our Hundred Days in Europe*, and Longfellow's *Evangeline* "decorated with leaves from the Acadian forests." Other works to be published by this house include the *Works of Edward Fitzgerald* in two octavo volumes; *Roman Excavations*, by Prof. Rodolfo Lanciani; *The Fighting Veres*, lives of the two English generals of that name, by Clements R. Markham; a life of *Mitchell*, the astronomer, by his son F. A. Mitchell; *In the Track of Ulysses*, by William J. Stillman; *History of Prussia During the Reign of Frederick the Great*, by Prof. Herbert Tuttle; a memoir of *Richardson*, the architect, by Mrs. Schuyler Van Rensselaer; *The World to Come*, sermons, by Rev. W. B. Wright; *Lyrics, Idyls, and Romances* selected from the poems of Robert Browning; the works of Bunyan in three volumes; an edition of the Coleorton letters from Coleridge, Wordsworth, Scott, and Southey, lately discovered in Leicestershire; *Men and Letters*, essays by Horace E. Scudder; *Wit, Wisdom, and Beauty of Shakespeare*, by C. S. Ward; a revised and enlarged edition of the *Victorian Poets* of E. C. Stedman; a volume of *Winter Selections* from the journals of Henry D. Thoreau; a "Riverside Edition" in four volumes of the *Poetical Works* of Mr. Whittier; and "Fireside Editions," each in six volumes, of De Quincey and Hawthorne.

— In fiction Houghton, Mifflin & Co. will publish *Paul Patoff*, by Marion Crawford; *Frontier Stories*, by Bret Harte; *A Princess of Java*, by

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— Houghton, Mifflin & Co. will be also the American publishers of William Anderson's sumptuous monograph on *The Pictorial Arts of Japan*, with its 80 chromo-lithographs and photogravure plates and 150 wood-cuts. The edition is limited to 1,000 copies at \$50 per set; an artist's proof edition of 100 copies is offered to subscribers at \$100 per set.

— Thomas Whittaker, New York, will publish *A Village Maid*, a novel by Helen Hays, and *Inchfawn*, a story of Irish life and character, by L. T. Mead. The warden of St. Stephen's College, Annandale, N. Y., will publish through Mr. Whittaker of New York a treatise on the *Doctrine of Morality*. Dr. Fairbairn is known by his *College Sermons*, issued here some two or three years since and afterwards reprinted in England.

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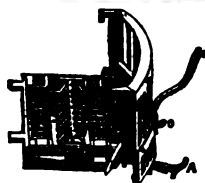
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The Literary World.

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A CHAUTAUQUA ROMANCE.*

THE story of *Button's Inn* may be regarded as an ingenious synthesis of fragments of fact, fancy, and romance pertaining to the Chautauqua Hills region of northern New York, as that region was during the first fourth of the present century. Given a ruined wayside tavern with the reputation of being haunted; several obscure traditions of genealogy and nomenclature; the memory of the rise of Mormonism and the record that forth from this territory went a Mormon apostle under the shadow of a mysterious crime;—given these elements and a thorough knowledge of the social conditions during the era of which he treats, and Mr. Tourgee has been able to construct a novel at once remarkable for its brilliancy of coloring, its dramatic intensity, its able portrayal of character, and in spite of its romantic tone, its firm grasp of actuality. The men and women that figure in the narrative are, with all their strong peculiarities, real, and the account of their doings and sayings is instinct with life. Perhaps the transformation of the dashing, reckless Jack Button into the somber leader of Latter Day Saints is somewhat forced, but the reader will be inclined to grant to the author a certain amount of poetic license in view of the result. *Button's Inn* is a strong, vigorous, boldly-written novel, and one that is sure to attract the interest of many readers.

* *Button's Inn*. By Albion W. Tourgee. Roberts Bros. \$1.25.

Mr. Tourgee, as we have intimated, has seized upon a number of authenticated types and made them live before us. Lonny Button is a natural product of circumstances from merry-hearted, hospitable youth to querulous, dissipated old age. Young Ozro Evans, the inventor, stands for a whole generation of Americans who ushered in the era of mechanical invention. Dorothy is a charming conception with her combined coquetry and good sense. And Dewstowe, the traveling merchant and potential millionaire, Abner Jackson, the Mormon, and all the minor personages gathered at intervals within the tavern walls, are drawn with fidelity and skill. Not less noteworthy is the management of incident. The threads of the story cross and recross at the very outset, but each one is kept distinct and the predestined pattern is wrought without confusion of outline or lack of harmonious color. The gathering of guests at the inn on an eventful Saturday night; the mysterious midnight death of the beautiful woman in the upper chamber; the sudden flight of Jack Button; the inexplicable self-isolation of Lonny Button's wife; the courtship of Dorothy by Dewstowe and Ozro; the scene in which Ozro subjugates the bulldog; the advent of Abner Jackson, his deeds of mercy and his confession—all these elements hold well together and often excite breathless attention. There is no manifest endeavor to secure sensational effects. Every incident, however extraordinary, is treated in a straightforward way which does not detract from but rather enhances its power.

Mr. Tourgee in bringing Mormonism into the story treats it as a product of the times, when, as he puts it, the American was orientalized by Christian tradition. The philosophy of its evolution as indicated is intelligible and no doubt valid. Joseph Smith is credited with a poetic mind, and an oriental warmth of fancy is shown in the description of the temple at Kirtland and the appearance of the prophet before the multitude. That Mormonism sprang from a peculiar Christian idealism, and in the hands of Joseph Smith was far different from the gross superstition it became under the direction of Brigham Young, Mr. Tourgee shows with no small degree of probability. At any rate he has made good use of his material, and he has brought within the range of current fiction an epoch and a region of vital importance, and thus indicated once more the unexplored resources still awaiting the hand of the intelligent explorer in the history of a still unremote past.

CHATS ABOUT WORDS.*

DR. GARLANDA is favorably known as the author of a readable and trustworthy popular introduction to the science of language called *The Philosophy of Words*.

* *The Fortunes of Words. Letters to a Lady*. By Federico Garlanda, Ph.D. A. Lovell & Co.

In the little book now before us he takes up the subject in a still less rigorous way, treats it in a new light, and adapts himself more to the demands of desultory students. His method is none the less scientific, nor are his researches less exhaustive or less rich in apt conclusions. He has an abundance of material to draw from and he uses it with admirable discretion. The style is familiar; perhaps two or three paragraphs extolling the charms of the real or imaginary recipient of the ostensible letters into which the text is divided might have been omitted with advantage. The science of language *per se* has sufficient attractions without a background of moonlight and feminine loveliness, and it is possible to pursue it without making it the basis of an intellectual flirtation.

The aim of the author seems to be to set forth the method of the historical growth of words, to explain the modern idea of roots, to indicate the application of language study to the history of primitive man, to show the influence of material and social progress on language, and finally to give his readers an inkling of the relation of language to the science of folk psychology—the analysis of distinctive national and racial traits. All this is fairly well accomplished, without pedantry and in a style that is very intelligible and attractive. Dr. Garlanda has a rare faculty—that of treating complex subjects in a way to gratify and instruct the unlearned. He at once takes a place among the foremost writers on language in its scientific aspect; of the scholarship in this particular department of a writer whom Prof. Max Müller commends, we may be reasonably sure.

Dr. Garlanda adopts the word *glottologist* to indicate the student of the science of language, as distinguished from the linguist, who does not necessarily take cognizance of grammatical structure or word-formation. The term is a good one and is worthy of general adoption. Philologist does not cover the ground, since it refers to the origin and combination of words and has no definite scientific limitation. In discussing the analysis and classification of roots Dr. Garlanda indicates what the dictionaries of the future are to be:

We should have dictionaries in which words are arranged not alphabetically, but by their roots. Think what a help it would be if we could take up a dictionary divided into four hundred and odd paragraphs, according to the number of roots from which the substance of the language has developed, and take in at one glance the filiation of each root! In forty or fifty days—ten roots a day—we could go over the whole field of any language. The study of dictionaries would become as systematic as the study of comparative anatomy, or botany, or geology, and in great part a matter of reasoning, rather than of memory. Besides, it would give us an insight into the true meaning of words, such as now scarcely one person in a thousand has. An alphabetical list at the end would help us to find every word the root of which we do not know or have forgotten.

As an example of Dr. Garlanda's method

of exposition we select this paragraph from one of the chapters on the study of roots :

There are some changes in words which are as many indexes of other important changes, social, political, or religious. Take, for instance, the word "alms." This was once a noble word. Through the forms *aelmaesse* (Anglo-Saxon), *almesse* (Middle English), *almes*, *alms* comes from the Greek *eleemosyne*, from the verb *eleo*, to have pity, to have sympathy for the suffering of our fellow-men. It had then a meaning essentially moral; it meant the sharing with one's soul of other people's grief. By and by it was narrowed down to the present meaning. Do you not think that this change is very significant? It does not speak well for the rich indeed if, as the story of this word tells us, a few crumbs of bread or a little money have taken the place of that genuine heartfelt sympathy which is the first of our duties. And the *poor* must have been very poor and wretched to accept, without grudge or complaint, the present meaning of the word *alms*, forgetful entirely of its noble meaning of old. It is noteworthy that in Italy, among the lower people at least, the word *carità* (charity) has suffered from the same degradation of meaning.

Dr. Garlanda, of course, recognizes that language is a living expression of multifarious and constantly changing thought, and he is therefore no purist. With regard to slang he is lenient, and yet he does not bring out as clearly as he might the fact that the greater part of the vital accretions of the language come to us first in the guise of slang. Dr. Garlanda does, however, indicate the importance of the imaginative power in the development of popular speech, and his final rule is a good one, at least for colloquial purposes: "Whenever you hear a new word or idiom which is clear, forcible, apt, and decent, do not be afraid; use it and go ahead."

FUTURE RETRIBUTION.*

IN the multitude of minor works which of late years have treated, with more or less of scholarship, the question of human destiny in the unknown future, Prebendary Row's substantial treatise appears like the decision of an accomplished and impartial judge, who has reviewed the whole ground and reached a verdict which many of the unprejudiced will incline to accept.

"It is impossible," he says, in the opening chapter which sets forth the accepted theories of future punishment, "to put a greater stumbling block in the way of unbelievers than such representations of Christ's teaching" as Mr. Spurgeon and Roman Catholic tracts give. These representations Mr. Row decisively rejects as irrational and unchristian, and to the exposition of what he conceives to be the true doctrine of the Bible he proceeds, after showing first that reason and revelation agree in their primary notions of human responsibility. Reason alone, he thinks, has never succeeded in rendering probable anything more than that the human personality will survive the dis-

solution of the body, while absolute immortality is beyond its power of argument. But on the other hand :

Every theory which has been propounded by the finite intellect of man respecting a future state of retribution which is not based on the principles of eternal justice, and which is also not in conformity with any conception we can form of God's holiness, mercy, and love as they are revealed in the person, work, and teaching of Jesus Christ, is a misrepresentation of the principles on which He will execute judgment hereafter.

As for the Old Testament, the whole notion of immortality, and so of future retribution, lay beyond the view of its writers, what is called the "fall of man" being also, from this point of view, an allegory. The result of an elaborate investigation of the New Testament terminology on this subject is that none of the terms employed in their ordinary or material meaning convey even a hint that the suffering will be of endless duration.

All will be saved then but those who persist in evil.

No declaration can be found [in the New Testament] which affirms that evil beings will continue to exist forever, or that those in whom all good has become extinct are incapable of being destroyed by sin, in a manner analogous to that in which physical diseases in the course of God's ordinary providence destroy the body; nor has reason anything to say to the contrary.

Prebendary Row supports these positions of the continuance of probation beyond death, and of the annihilation of the desperately wicked, who will probably be few, by a thorough examination of the New Testament in all its aspects. His work seems to us to be the most important one of recent date upon the subject, and it deserves the attention of all students of theology. Speaking from an untheological standpoint we should say that the author has successfully escaped the irrational dogmatism of partialism and of universalism, and that, alike in affirming the probable salvation of the great majority of men and the possible destruction of a few, he is in accord with the deeper tendencies of thought in the world of today.

A NEW LIFE OF CHARLOTTE BRONTË.*

IT was to be expected that the author of *Obiter Dicta* would give us an entertaining book on any subject, and the reader of this new *Life of Charlotte Brontë* will not be surprised to find it a highly attractive volume. Avoiding the amiable prolixity of Mrs. Gaskell and the sententious dogmatism of Mr. Reid, Mr. Birrell has availed himself of all the material before the public, has brought to light a hitherto unpublished chapter in the career of Patrick Brontë, and has offered upon Charlotte Brontë's novels some critical remarks which are characterized by clearness of perception and sound common sense. The book is small in compass, but it covers the field thoroughly;

and for its freshness of observation, admirable perspicacity, and charm of style, it is a contribution to critical biography of no slight importance.

The Rev. Patrick Brontë, to begin with, fares rather better at the hands of Mr. Birrell than he has with previous biographers. The unpublished episode in his life relates to the five years' residence as curate in Wethersfield, Essex. Here it seems he met with Mary Burder, who "had attained the far from unattractive age of eighteen," and "was a comely damsel, with her father's brown curls and her mother's blue eyes." Her father was a substantial farmer recently deceased, and her uncle, who was also her guardian, had no desire that she should marry a humble curate who refused to reveal his antecedents. So the poor girl was made a prisoner in her uncle's house; her lover's letters were intercepted and destroyed; her letters to him were without her knowledge demanded and returned; with them "she found a small card with her lover's face in profile, and under it the words, 'Mary, you have torn the heart; spare the face.' The lovers never met again." Mary Burder was still single when some fourteen years later she received a letter from Patrick Brontë asking her to be his wife and the mother of his six motherless children. She answered "No," and soon after married the Rev. Peter Sibree of Wethersfield; she lived till 1866. Mr. Birrell, after relating this bit of romance, to which, as he well says, the pen of Charlotte Brontë could alone have done justice, may perhaps be pardoned for speculating how it would have fared with the Brontës if Mary Burder had said "Yes." "The children would have lived wholly different lives, and have had very different tales to tell. Perhaps they would have told no tales and been happy instead."

Speaking generally, we should say that Mr. Birrell makes the picture of Charlotte Brontë's life as cheerful and untragic as possible. He relates all the essential facts, but he does not dwell upon the gloomy and morbid passages in the career of the woman or the novelist. Branwell Brontë he has, in what he calls an American phrase, "no use for," and he relegates that weakly vicious young man to a shadowy background whence he only emerges at fitful intervals, and at length to take himself away altogether.

Mr. Birrell thinks that Patrick Brontë is entitled to more credit for the education of his children than has commonly been ascribed to him. "The literary atmosphere of the house all proceeded from him."

What teaching the children got was from their father, and certainly no man ever succeeded better than he did in making his children hungry for the marrow and fatness of books. It is unfortunate we have no catalogue of the parsonage library. Mrs. Gaskell surmises that it contained no children's books, but proceeds cheerfully to endow it "with the wholesome pasturage of English literature," on which,

* Future Retribution Viewed in the Light of Reason and Revelation. By C. A. Row, M.A. Thomas Whittaker, 2s. 50.

* Life of Charlotte Brontë. By Augustine Birrell. ("Great Writers" series.) London: Walter Scott. New York: Thomas Whittaker.

quoting Charles Lamb, she fancies "their eager minds browsing." But the age of the Brontës' childhood was not the age of reprints or even of collected editions, and we may be certain that no such feast as Mrs. Gaskell hints at was ever spread before them.

Mr. Birrell does not attempt any elaborate criticism of Charlotte Brontë's writings. Of *Jane Eyre* he says "the crowning merit is its energy," though he objects to Miss Brontë's fondness for "putting on the black cap and sentencing herself to extermination." *Shirley* is aptly described as "a series of portraits and exteriors—all good, some superb; but . . . one walks through the book as through a picture gallery, always ready to go on, but never averse to turn back, since continuity of impression is of necessity impossible." *Villette* Mr. Birrell values highly, but in commenting upon it he takes occasion to animadvert upon the disposition of Miss Brontë's heroines to forswear Love and all his works.

To support them in this stern resolve, this self-denying ordinance, they are forever invoking the aid of a heartless philosophy peculiar to themselves, and pulling, most unflinchingly, the string of a veritable shower bath of unwelcome and half-frozen truths.

The treatment of Dr. John calls out this bit of enlivening criticism:

Upon this surgeon are lavished pages of gorgeous hue. Hardly before, and never since, has that featherless biped, that forked radish—man, been so shone upon. He positively glitters like the golden prince in Kensington Gardens when the sun is shining. He is quite unconscious of it and does not so much as blink. The magic spell of Miss Brontë's writing, here seen at its very best, is so strongly upon us whilst we read, we live so completely in Lucy's life, and so ardently share her feelings, are swept away by her impetuous rhetoric and dazzled by her splendid imagery—in which the author shows herself a true countrywoman of Burke's—that we are scarcely able to stop to cast so much as a glance of our own upon the *causa causans* of all this commotion and tossing of the mind.

Adhering, however, to his previously formulated assertion that the office of literature is to please, Mr. Birrell names Miss Austen, Miss Brontë, and George Eliot, and in scorn of consequence maintains that "the alphabetical order of their names is also the order of merit."

PHYSICAL GEOGRAPHY.*

THE subject of this work, its distinguished composite authorship, and the profuse and fine illustrations with which it is furnished, take it out of the category of ordinary school books in which it nominally belongs, and invest it with many of the properties of elegant literature. The shape and size of the old quarto geography are familiar; but here is the old body with a new spirit, the spirit of the closing years of the Nineteenth Century, instructed with the facts of the latest scientific research and eloquent with the devices of the most advanced typography. It is a "geography,"

to be sure, such as one might see any school-boy carrying under his arm strapped together with grammar, arithmetic, and spelling-book; but there are thousands and thousands of busy yet intelligent people, past the days of schooling, eager to know but not able easily to learn what progress the physical sciences are making, who would find in these pages highly interesting reading, who would examine these beautiful maps and charts with genuine delight, and lay aside the work on completing its perusal with a keen sense of intellectual refreshment. Professor Quackenbos of Columbia College, New York, is the literary editor of the work. His nine collaborators are Professors Newberry and Britton, also of Columbia, Professor Hitchcock of Dartmouth, Professor Stevens of the Parker Collegiate Institute, Messrs. Henry Gannett, W. H. Dall, and C. H. Merriam, of the United States scientific service, Lt. G. M. Stovey of the navy, and Mr. G. F. Kunz of the firm of Tiffany & Co. The comprehensive domain of physical geography, embracing astronomical principles, geology, magnetism and electricity, mineralogy and zoölogy, the laws of earthquakes and volcanoes, currents of air and water, climate, glacial action, etc., etc., invites the best efforts of a varied scholarship, and the encyclopædic method employed in the preparation of the book argues for its thoroughly scientific basis and character.

Physical geography not only describes the earth we live on, but accounts for its history and condition. Our little planet has a circumference at the equator of 24,899 miles, and a surface of 197,000,000 square miles. The sun which lights us and heats us is 93,000,000 miles away, and its cubical contents are 1,300,000 times that of the earth. One of the remarkable properties of the earth is magnetism; the earth, in fact, is one great magnet, the cause of which is not known; but the outbreak of a spot on the sun has been followed by magnetic storms upon the earth. Three kinds of rocks or soils compose the earth's surface—*igneous*, or those formed by heat; *sedimentary*, or those deposited by water; and *metamorphic*, the result of changes by pressure, heat, or chemical action from earlier conditions. The different layers composing the earth's surface are arranged in chronological series, the oldest group being called the *Archæan*, the next the *Palæozoic*, the third the *Mæozoic*, the fourth the *Neozoic*. Each of these is divided into systems, corresponding to which have been arranged the geological ages. The fossils, or remains of extinct plants and animals found in these layers, help us to trace the earth's history.

The surface of the earth is always rising or sinking. Nearly three quarters of the globe is covered by water, the greatest depth of which is about 5 1-2 miles, while the mountains rise to an equal height. The

sea is gradually gaining on the land. The largest island is Australia, with an area about the size of the United States, less Alaska. The most interesting group of coral islands, the Bermudas, are, gradually subsiding. The deepest fresh-water lake on the globe is probably Lake Baikal, in Siberia, which has a depth of more than two miles.

The sea is nothing but a vast and "inexhaustible mineral spring," but its saltness is not uniform. Its changing colors are largely due to changes in the sky. It supports animal life at a distance of a little over three miles. Its average temperature is about 35°. Its bottom is diversified with basins and plateaus, is usually sandy or chalky, and seldom rocky or pebbly. Two winding valleys, of variable width and having an average depth of about three miles, diversify the bed of the Atlantic Ocean. The Pacific is the deepest, the largest, and the most tranquil ocean of all. The "Tuscarora Deep" is the name given to a large area of the North Pacific, which has a depth of about four miles. A very slight decrease in the elevation of the sea level would join Great Britain to Continental Europe, empty the beds of the North, Baltic, Black, and Adriatic Seas, leave New York City a hundred miles from the coast, and upraise the southern end of Newfoundland in front of Boston; a corresponding increase would submerge nearly every large city in the world, nearly half of North America, fully a half of South America and Australia, a third of Asia, and three fourths of Europe.

Such, briefly, are examples of the facts, some of them of course very familiar, which constitute the science of physical geography, here presented in the full light of present knowledge, and illustrated by great fertility and ingenuity of design and admirable artistic and mechanical skill. The wood engravings are numerous and beautifully executed, and over some of them—the Cañon of the Yukon, for example, the Garden of the Gods, Diamond Mining, a Greenland Glacier, the Morteratsch Glaciers in the Grisons, the Pigeon Rocks at Beyrout, Syria, the Lake of Lucerne, the Skjæggedalfos (a Norwegian cataract), Mt. Everest, the Kilt Rock on the Isle of Skye, the pictures of marine animals, and the relief maps of the continents—the eye lingers with real pleasure. The pictorial feature of the work, however, is the series of colored maps and charts showing the world, on Mercator's projection, in its various scientific aspects. The first is a geological map indicating the formations and ages, with accompanying fossil specimens, from the Laurentian system in the Archæan group down to the Drift. A second is physiographic, displaying the graded elevations of the earth's surface above the level of the sea. A third lays out the volcanic regions, with a chart of comparative heights; a fourth shows the drainage of the continents and the currents

* Physical Geography. Prepared on a New and Original Plan. By John D. Quackenbos and others. Illustrated. D. Appleton & Co. \$1.90.

of the oceans, with the iceberg drift; a fifth the frigid conditions of the Arctic and Antarctic regions; a sixth the Isothermal Lines or distribution of like temperatures; a seventh the currents of the air and the rainy seasons; an eighth and ninth the distribution of plant and animal life by zones; a tenth the distribution of races; an eleventh the mineralogical distribution; a twelfth is a finely elaborated physical map of the United States; and a thirteenth does generously after the same manner by our present obscure relation, Alaska. The scientific meaning of these maps, their intelligibility, and the clearness and brilliancy with which they are executed, make them extremely interesting under examination.

To many of our readers, of course, the ground covered by this work is well trodden and familiar; but to the majority of people much of it is new, and we are sure that we must reach thousands of readers who would do themselves a pleasing service by giving this handsome and instructive *Physical Geography* a careful perusal.

THE WORKS OF EDWARD FITZGERALD.*

THE name of Edward Fitzgerald has long been associated on this side the water with genius of a very rare kind. His translation, or rather transformation, of the *Rubd'iydt* of Omar Khayyám was at once accepted here as the work of a poet worthy to rank among the foremost who have written in the English tongue, and three years ago an American whose genius in pictorial art is in its way equally noteworthy wedded to the quatrains of Fitzgerald a series of graphic interpretations, henceforth forever inseparable from the text which they so wonderfully illuminate and from which they draw their inspiration. Americans, too, were quick to recognize the fine quality of Fitzgerald's renderings of *Six Dramas of Calderon*, first printed in 1853, some five years before the appearance of the *Rubd'iydt*, and the only volume of his that bore during his lifetime his name upon its title-page. It is therefore altogether fitting and proper that the handsomely printed volumes now before us should be thus dedicated:

To the American people, whose early appreciation of the genius of Edward Fitzgerald was the chief stimulant of that curiosity by which his name was drawn from its anonymous concealment and advanced to the position of honor which it now holds.

This edition, although hailing primarily from London, was printed at the De Vinne Press in New York. It contains a lithographic portrait of Fitzgerald, showing him in his later years with bald, dome-like head; sunken, introspective eyes; broad, strongly

marked features. It is prefaced by a biographical sketch prepared by an appreciative hand. And it contains in two octavo volumes of 500 pages each the scanty productions upon which the fame of the author rests — the *Rubd'iydt* with comparative readings from the first and fourth editions; a version of the *Saldmân and Absâl* of Jâmî; a poetical paraphrase of the *Agamemnon* of Æschylus; *Euphranor*, a brief imaginary conversation of Cambridge undergraduates; *Polonius*, a collection of wise sayings from divers sources; a fragmentary and laudatory essay on Crabbe; the *Six Dramas of Calderon*; and a catalogue of "Suffolk Sea Phrases."

The sketch of the life of Fitzgerald is that of an earnest, retiring scholar. He was born, of Irish parentage, in 1809, at Bredfield in Suffolk; entered Trinity College, Cambridge, in 1826; was the associate of Alfred Tennyson, James Spedding, and William Makepeace Thackeray; was led to study Persian literature through the influence of Cowell; was married to Lucy, daughter of Bernard Wharton, the Quaker poet, but soon separated from her; was fond of coasting trips in his yacht with a friend or two and a few books in the cabin; was in personal conduct amiable and unselfish.

His entire career was marked by an unchanging goodness of heart and a genial kindliness; and no one could complain of having ever endured hurt or ill treatment at his hands. . . . He was very fond of Montaigne's essays and of Pascal's *Pensées*; but his *Polonius* reveals a sort of dislike and contempt for Voltaire. Amongst the Germans, Jean Paul, Goethe, Alexander von Humboldt, and August Wilhelm von Schlegel attracted him greatly; but he seems to have read little German, and probably only quoted translations. His favorite motto was "Plain Living and High Thinking," and he expresses great reverence for all things manly, simple, and true.

The name of Fitzgerald will of course be chiefly remembered because of the translation of the *Rubd'iydt*. That work, as it is represented in his weirdly majestic quatrains, is the ultimate expression of the Epicurean idea, of Oriental fatalism, of the philosophy which sees in this present life and its material uses the only means of enjoyment or duty.

Drink! for you know not whence you came, nor why:
Drink! for you know not why you go, nor where.

No poet has surpassed Omar in the imaginative lyrical expression of the questionings and final good-natured resignation of a mind confronted by the external phenomena of existence, and looking to them alone for the solution of its doubts and fears; and Fitzgerald, by his rare sympathetic insight and exquisite command of phraseology, transmuted the ideas of the Persian into alien forms of enduring beauty. It is commonly supposed that there is more of the translator's thought than that of the original author in the English version of the *Rubd'iydt*, but the writer of the biographical sketch from which we have been quoting

says that the supposition is not at all true. Other translators, he tells us,

supply a closer mechanical reflection of the sense in each separate stanza; but Mr. Fitzgerald has, in some instances, given a version equally close and exact; in others, rejoined scattered phrases from more than one stanza of his original, and thus accomplished a feat of marvelous poetical transfusion. He frequently turns literally into English the strange, outlandish imagery which Mr. Whinfield thought necessary to replace by more intelligible banalities, and in this way the magic of his genius has successfully transplanted into the garden of English poesy exotics that bloom like native flowers.

His treatment of Calderon and Æschylus was equally free and even audacious, and the results were no less satisfactory. The spirit, the flavor, of the originals is distilled into the translations; and the English form is perfect, with no trace of servile imitation or idiomatic perversion. From the higher literary point of view, therefore, the principal writings of Fitzgerald are not to be considered as translations, but as poetical work of a distinct and noble character, and as significant and enduring contributions to English literature. All who have the cultivated literary taste, who value not only the thing done but the way in which it is done, who have a zest for the delicate and potent attributes of spontaneous artistic utterance, cannot fail to cherish the productions of Edward Fitzgerald, which have the individual note, the aroma of originality, the grace of an untrammelled intellectual activity, the intrinsic charm that comes of a many-sided mind obtaining full, complete expression.

FRENCH EXPLORATIONS IN NORTH AMERICA.*

NOTHING but admiration can be felt for, and nothing but praise can be awarded to, this unique history as its volumes accumulate. The fourth relates chiefly to that fascinating branch of the general subject which may be called in brief the history of New France; a field distinguished by the names of Verrazano, Cartier, Champlain, Joliet, Marquette, La Salle, Hennepin, and Frontenac, a history depicted in the famous "Jesuit Relations," a theme which has been the inspiration of him who is on the whole the foremost of American historians, Mr. Francis Parkman. In the preparation of this volume, whose value and interest are second to none of its predecessors, Mr. Winsor has enjoyed generous and able coöperation. The introduction by Professor Shaler is a thoroughly scientific exposition of the physical geography of North America as related to its occupation by an overflow from Europe, a singularly lucid chapter of striking and suggestive generalizations; methodical, rapid, vigorous,

* Works of Edward Fitzgerald, Translator of Omar Khayyám. Reprinted from the Original Impressions, with some Corrections Derived from his own Annotated Copies. Two Vols. London: B. Quaritch. Boston: Houghton, Mifflin Co.

* Narrative and Critical History of America. Edited by Justin Winsor. Vol. IV. French Explorations and Settlements in North America and those of the Portuguese, Dutch, and Swedes. 1500-1700. Houghton, Mifflin & Co. \$5.00.

bringing out into clear relief those features of configuration, water, soil, and climate, which have made North America, and especially that part of it adopted by the English colonies, one of the favored abodes of man. Professor Shaler shows, for example, how the peculiar configuration of the continent, and the character of the two oceans on its east and west, tended to make it more accessible at first on the west; whence the first population doubtless arrived, by way of the tranquil Pacific, from the near Asiatic shores. But the snowy heights of mountains and the trackless wastes of deserts did not make ingress to the interior easy in this direction. On the other hand colonization by way of the east found the stormy Atlantic its first and most serious barrier, but that once surmounted, the gates of the continent lay widely open, arable soil was within immediate reach, and the great rivers, the St. Lawrence, Hudson, and Mississippi, opened into the interior an easy way. Thus it was that America came to be possessed by Europeans and not by Asiatics.

Of the nine chapters proper composing the body of the work, the first, on Cortereal, Verrazano, Gomez, and Thevet, is by the late George Dexter. Dr. De Costa of New York writes the second on Cartier, Mr. Slafter of Boston the third on Champlain, Mr. C. C. Smith of Boston the fourth on Acadia, Mr. E. D. Neill of St. Paul the fifth on the course of discovery along the Great Lakes, Mr. John Gilmary Shea the sixth on the Jesuit and Recollect missionaries and the Indians, and George Stewart, Jr., the seventh on Frontenac. The eighth and ninth chapters on Dutch and Swedish explorations, chiefly along the Hudson and the Delaware, are respectively by Mr. Berthold Fernow of New York and Mr. Gregory B. Kern of Pennsylvania. According to the general plan of the work each chapter is followed by a critical essay, which reviews the writer's sources of information.

As in previous volumes, so in this, Mr. Winsor's supplementary contributions are numerous and of first importance. It is easy in fact to see how he stands behind the whole work, reinforcing it at every point, and the completeness and detail of his historical and bibliographical learning are only equaled by the modesty and good taste with which it is presented, and the unflinching generosity and courtesy which he displays to his fellow workers. Mr. Winsor it is who furnishes the curious excursus on the early maps of the eastern coast of North America, the sketches of Joliet, Marquette, La Salle, Father Hennepin, and La Hontan, the very elaborate bibliographical account of the Jesuit Relations, and the description of various atlases and charts of the 16th and 17th centuries pertaining to Canada.

The conspicuous features of the book are, then, these two: the bibliographical and

critical foundation of the history, wherein the whole apparatus of the scholar is disclosed to view, and the profuse fac-similes of ancient maps, by which the progress of geographical knowledge may be traced with great precision. We observe no separate list of these illustrations, but including the autographs it seems as if they must average nearly one to every page. All of them are interesting, many are very crude, some of them are amusingly quaint. The pictorial treasures of many an old folio are here collected, with the most valuable cartographical possessions of both public and private collections in this country and abroad. The patience and outlay involved in securing this element can hardly be appreciated without a personal examination of the result.

It is pleasant to notice the respect and honor paid throughout to Mr. Francis Parkman for his brilliant historical labors in this same field.

We doubt if any history in any language has ever been undertaken on anything like the scale or with anything like the thoroughness that have characterized this enterprise thus far. At the rate of publication Mr. Winsor's life-work (apart from the duties of his librarianship at Harvard University) is laid out for him; we earnestly hope his years may be prolonged to finish the prodigious task he has so well begun.

SOME RECENT THEOLOGY.

A Day in Capernaum. By Dr. Franz Delitzsch. [Funk & Wagnalls. 75c.]

Abraham, Joseph, and Moses in Egypt. By Rev. A. H. Kellogg, D.D. [A. D. F. Randolph & Co. \$1.50.]

Popular Lectures on Theological Themes. By the Rev. A. A. Hodge, D.D. [Presbyterian Board of Publication. \$1.25.]

Word Studies in the New Testament. By Marvin R. Vincent, D.D. [Charles Scribner's Sons. \$4.00.]

Professor Delitzsch in his small volume gives a detailed history of a day in the life of Jesus, spent in Capernaum. The Gospels furnish the historical data, but these are developed and illustrated from the author's great wealth of knowledge. The book is to be commended to all who would realize what was the course of an actual twenty-four hours in the Galilean activity of Christ, as a very liberal orthodoxy interprets the Scriptures.

Rev. Dr. Kellogg's work is a course of Stone lectures delivered before the Theological Seminary at Princeton. The aim is to demonstrate the probability of a perfect harmony between the chronology of Egyptian monuments and that of the Scriptures. The harmony he does not maintain to be fully apparent now; but he is confident that further finds "will tend in the same direction as the recent ones made by M. Naville." Dr. Kellogg's tone is not dogmatic, but some of his exegesis strikes us as forced in the interest of a preconceived theory; he would have Abraham, for example, in one crucial passage to mean Abraham and his seed. This is not quite scientific and does not prepare the reader's mind favorably for the criticism on such Egyptologists as M. Maspero.

The late Dr. Hodge's *Popular Lectures* were

delivered to audiences of ladies in Princeton and Philadelphia. They cover the whole field of scientific theology as surveyed and plotted out by the Calvinists of today. Of great value as a clear and easily intelligible presentation of the Calvinistic scheme, the lectures have few points of contact with modern thought in science or in religion:

God put a deep sleep upon Adam, and, taking from him a rib, made out of it a woman. That is what the Bible says distinctly and clearly, and it cannot be got rid of. . . . Human reason is not qualified to judge of the absolute justice or of the governmental propriety of eternal suffering as the penalty of sin.

The stately volume of Dr. Vincent is a commentary on a new plan, on the Synoptic Gospels, the Acts, and the Epistles of Peter, James, and Jude. He would occupy "a position midway between the exegetical commentary and the lexicon and grammar," in order to give the reader of the English Bible as much as is possible of the insight of a Greek scholar into all the force and beauty of the original words. Looking over several chapters, we have been surprised at the completeness with which Dr. Vincent has illustrated usually all the points that need explanation in the text, at the plain and clear way in which he exhibits the reasons for the renderings of the Revised Version, and the fullness with which he has often brought home to the simple English reader the history of Greek words and idioms, their metaphorical uses, and the fine shades of distinction in the renderings of the moods and tenses. The features make the work one of the best commentaries for general use now in existence. The student of our own language, too, will find minute study of the words of our Bible under the guidance of Dr. Vincent a most profitable labor.

—Dr. Caspar René Gregory writes to the *Nation* from Leipzig, Liebigstrasse, 9, iv, i, as follows:

I have been asked to prepare a course of lectures upon "Religion in America," or "Church History in the United States of America," and I hope in the course of a year or two to do so. A difficulty arises in the want of books. The library here, as well as the libraries in the other universities, have been and are more occupied with continental questions, and their slender resources do not permit them to keep up with the German books. They could not make extensive purchases in this American line. This question has arisen, whether, just as I, as an American, wish to put America duly on record here, so other Americans will not wish to put their literature, the material for the history of their religious organizations, in a foreign library where it will be appreciated, and where it will be at the service of every German professor who desires to approach these questions. The German university libraries send their books about at need, and Leipzig affords a good center for massing this American literature. Even if I should not succeed in carrying out my plan, which of course would culminate in a text-book for American church history, the collection of books here would be ready for another worker. I may add that I have already given the library all my own books which I could spare. Personally I should be indebted to any one who would give me a note of books for the earlier literature. But where churches or men could send the books and the pamphlets pertaining to their special societies, they would do a service. Everything historical, statistical, doctrinal, and practical would be wished for, from reports to single sermons. Many such pamphlets are destroyed in America because of the room they take up. Of course church newspapers in sets would be of peculiar value.

The Literary World.

BOSTON, SEPTEMBER 17, 1887.

Entered at the Post Office at Boston, Mass., as second-class mail matter.

Do you remember what Charles Lamb says about his wanting a grace before Shakespeare and Milton as well as a grace before meat? I am sure this is true if our books are not to choke us. Think of it, will you?—*Life of F. D. Maurice*: II. 397.

*** Statistics are said to show a steady diminution in the percentage of fiction called for at the great college libraries of the country. This is extremely gratifying; we wish it might be followed by a similar showing at all the great public libraries.

*** One good paper or series of papers by eminent publicists in favor of the proposed treaty of arbitration between the United States and Great Britain would be worth more than all the articles on naval armament and coast defenses put together, that have lately been published in the magazines. Peace, not war, is the line of national development for the future. What this country needs is not more ships, torpedos, and rifled guns, but conscience, forbearance, principle, and an overmastering sense of righteousness and truth. We should like to see *Harper's*, the *Century*, and *Scribner's* taking the lead in providing this literature of peace.

*** We learn with deep regret of the death of Dr. John Avery, late Professor of Greek at Bowdoin College, which took place at North Bridgton, Me., September 1. Professor Avery was one of the most accomplished orientalists in the country, and had been for many years a valued contributor to the *Literary World* on topics related to eastern philology and religion. He was versed in not less than fifteen languages, his great learning was balanced by the modesty and candor of the true scholar, and his marked critical faculty was never distempered by dogmatism. Of late he had been particularly devoted to the study of Sanskrit.

A FIELD FOR ROMANCE.

TO any American romancer who may be casting about for a good field to enter with his pen we would suggest the Dominion of Canada and the adjacent British Provinces across our northeastern border. It is a matter for some surprise, we think, that so little use has been made of the abundant and rich materials for fiction afforded by the scenery and history of these neighbor lands. If we extend the view a little, so as to take in the great lakes, which we must not forget are Canadian or British-American lakes quite as logically if not quite as largely as they are our own, and if we widen it still further so as to include the great Hudson's Bay and the majestic Mackenzie River, with the chain of lakes tributary to the latter, there at once opens to us a prospect which, with its historical connections also in view, is extremely stimulating to the imagination. All the representative features of nature—

forests, mountains, waters—are here combined into an aggregate of grandeur and beauty which scarcely has a parallel in the western hemisphere. Here is the land of Jacques Cartier, or Quartier, as his name was early written, and of Champlain and Frontenac, not to speak of La Salle and Hennepin who touched its borders, figures which for picturesque impressiveness are scarcely to be matched on any page of the history of North America. Here is the land of Jesuit and Recollect missionaries, of French and English and Indians, of settlers and *voyageurs*, of Hudson's Bay traders and St. Lawrence River *seigneurs*, of Calvinistic refugees from across the water and of royalist fugitives from the southern colonies. Here is a land whose history blends discovery and settlement, war and insurrection, earthquake and mob violence, religious controversy and political contention in strong colors. And yet this vast and crowded field, alive with incident and peopled with striking and memorable characters, has so far almost wholly escaped the use of imaginative writers.

Longfellow, indeed, in *Evangeline*, has sung the story of Acadian wrongs and sorrows. Alfred B. Street left a poem on Frontenac. Judge Haliburton's *The Old Judge*, Mr. James De Mille's *The Lily and the Cross*, and Mrs. Williams's *The Neutral French*, have touched some aspects of the French part of the subject. C. W. Hall, in *Twice Taken*, has dealt with the siege of Louisbourg; which is also treated in the Rev. David Hickey's *William and Mary*. George Cocking's *The Conquest of Canada* is a dramatic venture. An anonymous writer in 1777 versified *The Death of General Montgomery in Storming Quebec*; and Mr. Howells has made a trip to the Saguenay the motive of his pretty tale of *Their Wedding Journey*. Robert Lowell's *New Priest in Conception Bay* has its scene in Newfoundland, and A. A. Hayes's recent *Jesuit's Ring* uses the rich material for romance bequeathed by the French to the early history of Mount Desert. The Canadians have a respectable but not widely known local literature. A Miss Barry, under the pseudonym of Vera, has written *Honor Edgeworth; or, Ottawa's Past and Present Tense*. Mr. William Kirby, the author of *The U. E.*, a poem in twelve cantos, dealing with the loyalists who founded Upper Canada, has also written *Le Chien d'Or*, which the late Prince Leopold said he meant to have the pleasure of reading in the Citadel of Quebec. Then recently we have had *Constance of Acadia*, an anonymous novel, the heroine of which was Constance La Tour. This, we believe, is about all. Stay: we must not forget Captain Marryat's *Settlers in Canada*, the delight of many a boyhood, and a fascinating book indeed, though not of the statelier and more dignified order of literature which we now have in view. With the exception of Longfellow's,

Marryat's, and Howells's three, and one or two of the others, there is nothing in this list which is of importance as an entry of the field against new comers. And we wonder that the new comers do not appear.

Great possibilities attach themselves to this field, if taken hold of by a master hand, who should do with it and for it what Cooper did for the Indian and the sailor, Hawthorne for early New England life, and even John Esten Cooke for old Virginia. The essential ingredients of landscape, history, heroism, tragedy, and pathos are all here, in rare proportions and fascinating quality.

The land to the south of us, Mexico, has not been wholly neglected, as witness Gen. Lew Wallace's *The Fair God*, that singular composition out of the materials of the ancient Aztec civilization. But Canada, with its adjuncts, is a land of equal form and color with Mexico, its romance is of a healthier type, and our sympathy therewith would certainly be far stronger. The Prescott of Mexico, too, is fully matched by the Parkman of Canada; nothing is lacking but the skilled and glowing mind to fuse the mass and mold it into an image instinct with life. If any one of our readers has just returned from Quebec he will feel the truth of what we say; only perhaps he will add that the bald prose of Canadian history is so romantic that it is almost painting the rainbow to turn it into fiction.

Just now when there is a call for romance as against realism, and when our novelists are scouring the continent from the villages of New England to the cañons of the Sierras in search of a promising "claim," why does not some one of them, or more, turn the eye northward to this almost untrodden but inviting region of great forests, great waters, great heroes, great events, and great episodes, and adventure a literary effort in that direction? If Hawthorne could only have had Parkman to go before him! Who knows but the coming "American novel," for which we are all expectant, is to be a Canadian novel, and that it is to appear out of the North?

THE LIBRARIES OF THE LAND.

WHEN the history of intellectual and social life in America in the last quarter of the nineteenth century comes to be written, as it will be by some of the McMasters, Egglestons, or Scudders of the century to come, there will be one chapter in it on the evolution of the public library and of the librarian profession. Our esteemed friend, Mr. Henry Holt, of New York, may say what he believes upon the question "Will the coming man read books?" The fact that a list can now be given, as was the other day at the librarians' conference at the Thousand Islands, of thirty-four public libraries just completed in this country, or approaching completion, is good

ground for something more than hope that books are to continue to be a factor in modern life. Undoubtedly the periodical is to be vested with some of the functions of the bound volume. Undoubtedly changes are to take place in the manufacture, distribution, and use of books; but the rapid increase of the library system cannot mean anything else than the multiplication of books, and of course the multiplication of readers.

The librarians' conference above referred to was an interesting sign of the times. Nearly two hundred members of the profession—as we must now call them—or twice the usual number, were present, half of them women. Almost all the Northern States, including Colorado and California, were represented. The enthusiasm was marked, and papers and discussions of great importance filled the four days of the conference.

The growth of the great public library idea was sketched by Dr. Poole of Chicago. Library architecture was treated by Mr. Larned of Buffalo. Methods of library study were considered by Professor H. B. Adams of Johns Hopkins University. Mrs. Sanders of Pawtucket, R. I., showed how the library could be made to reach the street. The function of the public library as related to the public school was forcibly pointed out by Mr. Green of Worcester, Mass.—a favorite topic with him. A St. Louis librarian animadverted with timely severity upon political interference with library management.

The country's investment in public libraries is beginning to be large, but it is an investment that will amply pay. Nobody can estimate the return which Mr. Newberry's millions, translated into books, are to make to the city of Chicago. When, in the quiet Massachusetts seaside village of Osterville the other day, we saw the pretty little library building suggested and stocked by Mr. Garrison, the true son of his father, we felt anew the value of the benefaction which he confers who puts good books within easy reach of the people. Free churches, free schools, free libraries, and a free press—these are the nation's defenses. With these, and their natural results, Mr. Secretary Whitney can shut up his shipyards, our forts may be dismantled, and the army and navy can scatter to their homes.

World Biographies.

George Willis Cooke. The preacher and lecturer who can find time to write important literary matter regularly is a rare character. One such, however, is George Willis Cooke, of West Dedham, Mass. Mr. Cooke was born in Comstock, Kalamazoo county, Mich., April 23d, 1843, and spent his childhood and youth in that town and its neighbor, Pavilion, his father being a farmer. His school-days until his sixteenth year occupied but three months of the year;

thenceforward until eighteen he was deprived of school advantages, but after reaching that age was enabled, by the interest of an uncle, to attend Olivet College for a year, next attending, for two years, the Universalist College at Jefferson, Wis., after deciding to prepare for the ministry. His health failing at the close of his studies at Jefferson, he taught school while trying to recuperate. He then attended the Meadville, Pa., Theological School, after which he was ordained. He had early shown a strong appetite for literature, devouring every book he came across, and reading Chambers's *Cyclopædia of English Literature* entire; and although he had chosen the ministry as his profession, he was deeply interested in literary work, and set about writing for the press even during school-days at home, and continued it during his college course. His first book was *Ralph Waldo Emerson: His Life, Writings, and Philosophy*, published in the fall of 1881; his second, *George Eliot: A Critical Study of Her Life, Writings, and Philosophy*, published in 1883; and his third and latest, *Poets and Problems*, published in 1886. Besides these works, Mr. Cooke has prepared much matter suitable for book form in the way of lectures and addresses, and has written a long paper concerning *The Dial*, the organ of the Transcendental movement, which has been printed in *The Journal of Speculative Philosophy*, a biographical paper on George Eliot, which has appeared in an edition *de luxe* of that writer's complete works, and many newspaper articles; has written a lecture, "Emerson's View of Nationality," which appeared in Sanborn's "The Genius of Emerson," and has edited a volume of *Minor American Poets* in the "Canterbury Series" published by Walter Scott, London; and is now at work on a book to give a historical, biographical, and critical account of woman's authorship in England from the earliest years until now, together with much collateral information and discussion. In all his critical work Mr. Cooke aims to consider his subject from its author's standpoint, and is always successful to the extent of expressing appreciation of whatever is appreciable, if not always cognizant of defects; the result of which is that he has gained the reputation of a gracious and helpful critic, if less discriminating than the case demands, at times. As a preacher he has held positions in Sheboygan and Sharon, Wis., Grand Haven, Mich., Indianapolis, and West Dedham, Mass., where he now lives. In all these connections he has delivered lectures on social and literary subjects, and has been active in the lines of benevolent and reform work. Though formerly a radical Unitarian, he is now little interested in theological problems, and, while essentially Unitarian in belief, is inclined to leave doctrinal matters to themselves. He feels that book-making is the main business of his life, and is devoting himself more and more thereto, with the intention of producing something more original and imaginative than he has yet written.

—We find this pleasant paragraph in the *Academy*:

Two American girls—Miss Gertrude Baxter and Miss Hussey, of New Bedford, Massachusetts—have made an index to seventy-eight of the volumes of the Early English Text Society. They are willing to complete the society's other fifty volumes if the society will print the index.

This the committee will, of course, gladly do, if the specimen of the work to be sent meets with their approval. The index can then include the books of 1888, and thus comprise the society's first twenty-five years' work.

"THE POWER OF DARKNESS," BY COUNT TOLSTOI.

IT seems at first sight well-nigh impossible to vindicate the publication of such a work as Count Tolstoi's recent "peasant" drama, *The Power of Darkness*; nor can we wonder at the censor's action in interdicting, not only its representation on the stage, but also its reproduction in any form. As the curtain falls over the last scene we fling away the book with a shudder of disgust and loathing; for we have been among men and women more bestial even than beasts, whose ignorance is utter, whose vices are of the lowest animal order, and whose sole virtue is an unreasoning but profound trust in God, not as a guide but as a final refuge.

Count Tolstoi's answer to this would be a simple one: the book was not written for educated people, nor even for those half educated by the experience of town life; what manner of men and women they are he has told them in his previous works. Today he is working in the mud of the back yard among the unsavory companions whom he is striving to educate. "Until you become one of them yourself," he tells us in *Que Faire*, "it is useless to attempt to reason with them, or to find the arguments which really shall appeal to their rude minds." So he has gone among them, become one of them, learned to live their life, and at last, in their own language, drawn for them a portrait of themselves. If this portrait be a true one—and it unquestionably is—what a hideous animal the muzhik must be! We are told that he is good-natured enough when he is sober—but so is a hog, to whom he bears a strong resemblance, and we may be pardoned for lacking fellow feeling with him. Indeed, *The Power of Darkness* is a book about swine, an English version of which would hardly be attempted even by an enthusiastic disciple of Walt Whitman.

And yet we cannot look at it as were it one of the forced elucidations of M. Zola, whose types are dead morally without a possibility of regeneration. We feel that after all the Russian peasant is susceptible of education; ignorance rather than perversity is the cause of his depravity. He cannot deny because he never knew. He is still mainly governed by the same natural laws and appetites that govern brute animals, and indeed govern man in populous communities all over the world where education is unknown.

The logic of the action of this drama is implacable as the logic of the survival of the fittest: one necessity begets a second; one crime begets another crime. A woman cannot have two husbands, therefore the weaker must go to the wall; nor can there be two mistresses in the same house, so the one with lesser rights must go, and whatever evidence there may be that would interfere with her satisfactory disposal by marriage must be suppressed. Desertion, murder, seduction, infanticide, brutal treatment, deception, drunkenness, and so on until the day of retribution has come.

Like all the great Russian's works, this book is written with a distinct moral purpose, and the method is the same which he followed in his pre-

vious works. He begins by drawing a careful, exact portrait from life, and then points out to the sitter, who has recognized the wonderful likeness, the utter hideousness of his being. Yet it seems to us that here the work is beyond the understanding and appreciation of the peasant model. The advantages to be derived from successful crime appeal to his imagination more forcibly than do the danger of criminality, the anguish of remorse, and the weight of punishment. He does not understand, nor does he seek for, the cause of a depravity which he does not realize; hence the book is more likely to prove a source of evil rather than of good among the muzshik classes; and the censor's prohibitory action seems for once to be a commendable one. Indirectly it may serve a good cause by teaching those for whom it was *not* written where the evil really lies, and suggest a means of treating it, if so be it they are sufficiently brave and self-sacrificing to attempt the cure. Like a doctor's paper on some terrible disease, it is much more likely to prove useful in the hands of the physician than in those of the patient, where Tolstoi places it.

As a literary work *The Power of Darkness* stands alone, not only in dramatic, but in descriptive, prose writing. The logic of the drama is perfect; the action both close and vigorous. The bold brutality of its tone, equaled only by that of Rabelais or Swift, is more powerful than that of the latter because less cynical, and more real than that of the former because it lacks his forced jollity. Outside of those really interested in social problems, comparatively few are likely to read and appreciate this astonishing and powerful work; for those who read it for the story, or for the "revelations" it contains, will probably prefer the polished cynical frankness of Martial, the sentimental and morbid apologies of Rousseau, or the untruthful realism of Zola.

JOHN HEARD, JR.

BOOKS FOR THE YOUNG.

Scapegrace Dick. By Frances Mary Peard. With four full-page illustrations. [London: National Society's Depository. New York: Thomas Whitaker. \$1.05.]

This is an English story of the times of contest between the royalist and parliamentary forces, when Colonel Blake's bravery was the admiration of all, even of those who were on the side of the king. Dick Ripton, belonging to a loyal family, becomes infatuated to go into the service of this hero, and having quarreled with his step-mother runs away to sea. He is fortunate enough to attract the attention of Blake, and in consequence sees a great deal of fighting, and is in some of the brilliant engagements which form a part of the naval history of that eventful period, coming into personal acquaintance with Tromp. He is taken by the Dutch, and while detained in Amsterdam, Antwerp, and elsewhere, is brought into intimate relations with the families of some of the great painters of the day, especially with that of Rembrandt, whose son Titus is a prominent figure in the narrative. Dutch homes, Dutch characters, Dutch manners are picturesquely treated, and there is a vividness and realism quite unusual in historic stories, while the boy element, the boy nature, is never lost sight of. It is full of stirring life; and those quaint old towns, and artists of renown, and burgomasters, and servants, are drawn

with painstaking fidelity. It is bright and fresh and readable and wholesome, and ends happily.

Fighting the Sea; or, Winter at the Life-Saving Station. By Edward A. Rand. [Thomas Whitaker. \$1.25.]

The author embodies in this volume his knowledge of the life-saving stations, embellished with a story. Many interesting facts and statistics are given in a manner calculated to attract the attention of the young readers for whom the book was written. The chapters descriptive of "the station" which Walter visited, and where he afterwards went into service, are graphic, and give many little incidents worth knowing, especially where the use of the "time detector" is explained, the Coston signals, the surf-boat, and various appliances for the life-saving work. There is an undue proportion of story, but no boy will complain of that, and every boy of honorable purpose will be absorbed in watching the course of the hero, to see if his Christian training and integrity will bring him safely through the trials to which he is exposed.

MINOR FICTION.

The Great Bank Robbery. From the Diary of Inspector Byrnes. By Julian Hawthorne. [Cassell & Co. \$1.00.] This, Mr. Hawthorne's second detective story, is in general respects inferior to his first, *A Tragic Mystery*. Its construction is not so good, its interest is not so evenly sustained, and there is a recurrence, intensified, of the coarse streak of which we complained in the former story. The scenes in this book between Mrs. Nelson and John Grady are extremely disagreeable, and they do not bear any vital relation to the story; the thread seems interwoven with the fabric for its own sake. And because of this element, particularly because of the thinly-veiled suggestions in chap. xvii, the book is unfit for the reading of young people. The robbery which furnishes the subject was that of the Manhattan Savings Institution, on the corner of Bleecker Street and Broadway, New York; and the details of it are given by Mr. Hawthorne in effective terms. The account of the detection of the criminals is less effective, and is injured by the needless attention given to the relations between Mrs. Nelson and Grady. What most readers will call the best passage in the book is the car-ride to Washington, in which Mrs. Nelson is brought to terms by the police inspector. This, if pure invention, is cleverly done, while if it is merely descriptive of an actual occurrence it could hardly be improved. The introduction, which stretches through the first five chapters, is irrelevant and tedious. The book might as well begin with chap. vi, but then would have lacked body. Before finishing the first page of the book we should like to ask Mr. Hawthorne how "the sun" dropping toward the west, "can send its "broad luster up Fifth Avenue, casting before them the shadows of two men going up town." On p. 139 we should like to pause to ask him how a man can walk down Fifth Avenue "as far as Twenty-fifth Street," and then cross "Union Square in a diagonal direction as far as Madison Avenue." On p. 78 we read, "All their employes . . . had never been found untrustworthy;" on p. 62, "Wenkle" for *Wenkle*; and on p. 63, "Every one of them were," "their attire were devoid," and "they was all

armed,"—blemishes which show that neither Mr. Hawthorne nor his printers were quite as careful as they ought to have been.

Thraldom. By Julian Sturgis. [D. Appleton & Co. Paper. 50c.] Mr. Sturgis is a painstaking and pleasant writer, as this story of *Thraldom* shows; but his present motive is inferior, and the end does not fulfill the expectations which the beginning awakens. The story depicts the workings of personal magnetism, or psychic force, or whatever else one may please to call it, as employed by a wily widow to compel her beautiful ward to marry her son. The opening pages, relating to Tom Fane, the true lover of Sybil Mervyn, are charming; the development, with its introduction of Mrs. Vere and her scheme, and the diabolical old negress, is less agreeable. However, all ends as it should; the treacherous governess is defeated, and the true lover and Sybil are left happy.

A Dateless Burgin. By C. L. Pirkis. [D. Appleton & Co. Paper. 30c.] Fenian accessories, socialist complications, a mysterious disappearance, and London detectives give Mr. Pirkis's story a sensational flavor, though not to a harmful degree. The feature of the book is plot, which is complicated and puzzling enough. Neither in characters nor in style does the story make a marked impression.

The Autobiography of a Slander. By Edna Lyall. [D. Appleton & Co. Paper. 25c.] This is a trifle, but an ingenious one. Its subject is the matrimonial history of Mr. Zaluski, a Russian; its object to show how much mischief may be caused in such connections by a baseless rumor like that of Mr. Zaluski's being a Nihilist. The story is short, clever, and profitable.

Miss Gascoigne. By Mrs. J. H. Riddell. [D. Appleton & Co. Paper. 25c.] Mrs. Riddell is a good English novelist, not one of the great ones. Her story of *Miss Gascoigne* is pleasant reading of a quiet sort, without marked traits of any kind. Miss Gascoigne had two lovers, one of whom was much too young for her, greatly to his disappointment. Tranquil scenes of English country life inclose this bit of heart history, like sunny meadows with a placid river flowing smoothly between.

Forging the Fetters. By Mrs. Alexander. [Henry Holt & Co. \$1.00.] Mrs. Alexander's new volume is made up of three shortish stories, reprinted, apparently, from some magazine. They are not noteworthy tales in any respect. Two of them turn on a theme familiar both to their author and her readers, the fortunes, namely, of an attractive and penniless orphan living in a subordinate capacity in the household of coarse relatives. The third, which gives its name to the book, relates to a certain Mrs. Fane, occupying the position vulgarly known as that of a "grass widow," and her reunion with her husband, whom, singularly enough, she fails to recognize when she meets him, though their separation cannot have been longer than twelve or fifteen years. There is nothing in either of the three tales to claim especial attention beyond their readableness, a quality in which, it may be said, Mrs. Alexander is rarely found lacking.

—Mr. Frank R. Stockton's sequel to *Mrs. Lecks* and *Mrs. Aleshine* will be called *The Dusanies*, and it is authoritatively announced that the new story will thoroughly and satisfactorily

dispose of Mrs. Lecks, Mrs. Aleshine, and other old friends, and will moreover tell all about the famous, but so far invisible, family whose name it bears. *The Dusanter* will begin in the December *Century* and will be concluded in three numbers.

MINOR NOTICES.

Order of Words in Ancient and Modern Languages.

The Order of Words in the Ancient Languages Compared with that of the Modern Languages. By Henri Weil. Translated with Notes and Additions by Charles W. Super, Ph.D. [Ginn & Co. \$1.25.]

The question of the arrangement of words in ancient and modern languages is one that has long perplexed students; and until the appearance of M. Weil's treatise, which has passed through three editions in the original, there has been no satisfactory attempt to reduce the knowledge of the subject to an exact system. M. Weil, to begin with, advances the theory that the syntactic march is not the march of ideas, but that the order of words does in all cases correspond with the order of ideas, and that if the order of words differs in ancient from that in modern languages it is because the order of ideas differs. With us the tendency is to make the syntactical movement correspond with the movement of ideas: the ancients simply chose the least artificial and most animated syntactical movement, and by the use of terminations were enabled to attain greater liberty of form. M. Weil defines clearly the relative values of the descending and ascending methods of construction, and decides

that the perfection of a language consists not in following invariably an exclusive system of construction, or in adhering with immutable logic to the ultimate consequences of an adopted principle; but, on the contrary, it consists in a judicious improvement upon a too prominent and uniform characteristic, by the admission of an opposite system, and by balancing the shortcomings of one method over against the excellences of another.

The work is the product of refined scholarship, and is indispensable to students who would have a philosophical command of the ancient languages. Prof. Super's translation seems to have been carefully done.

The Margin of Profits.

The Margin of Profits. By Edward Atkinson. [G. P. Putnam's Sons. \$1.00.]

This volume, in the Putnam's series on "Questions of the Day," contains an address delivered by Mr. Atkinson before the Central Labor Lyceum of Boston on Sunday evening, May 1, 1887, with a reply made by Mr. E. M. Chamberlin, a prominent labor advocate, and Mr. Atkinson's rejoinder. Mr. Atkinson's favorite and telling method of illustrating economic discussions by diagrams and lines of various lengths is here brought into full play, to prove that the margin of profit in manufacturing cotton cloth is much lower than laboring men are wont to suppose, that it is divided equitably, and that no reduction of the hours of labor is at present feasible. Mr. Atkinson's style is exceedingly direct and pungent: what he sees he sees very clearly and sets forth very plainly. Mr. Chamberlin's rhetoric contrasts painfully with the sledge-hammer logic of his opponent, but the one point in his reply

to which Mr. Atkinson carefully makes no rejoinder indicates the latter's weakness. In 1874 Mr. Atkinson declared that if the ten-hour law was passed, production would be obstructed and capital be driven out of the State. These misfortunes not having happened, the spirit of prophecy cannot be said to rest upon him, and such a spirit tested by time is the best one to bring to the discussion of the eight-hour question. We must confess, too, that Mr. Atkinson's figures do not always impress us as conveying the whole truth. "Nothing lies like figures," and Mr. Atkinson's mind is evidently not of the judicial cast which exposes the unveracity into which statistics easily fall. But there is so much sound sense and so much undeniable new light in this address that it deserves a wide reading, especially among working people.

The Russian Church and Dissent.

The Russian Church and Russian Dissent, comprising Orthodoxy, Dissent, and Erratic Sects. By Albert F. Heard. [Harper & Bros. \$1.75.]

"Religious devotion," says Mr. Heard, is the "strongest and most general characteristic" of the people of Russia. Of the manifestations which this devotion has made he gives us in this compact and clearly written volume an account which makes no claims to theological erudition, but is based upon the best and latest authorities, and reinforced by the experiences of a long residence in Russia. The first eight chapters are devoted to a brief history of the origin and progress of the Greek church, its increasing dependence upon the Tsars, and its doctrinal development. Nikon, the famous patriarch of the seventeenth century, is the one great figure in these ecclesiastical annals, but the end of all his efforts to preserve the spiritual independence of the church was that Peter the Great could say of himself that he was superior to Louis of France "in one essential point: I have forced my clergy to obedience and peace, and Louis allowed himself to be subjugated by his." Mr. Heard describes the present condition of the two divisions of the clergy, the monks and the "popes," or secular parish clergy, the latter being forced by their miserable stipend to the most mercenary conduct in dispensing the offices of religion. He then goes on to describe the many dissenting sects which have sprung in the last two hundred years from the popular movement known as the "Raskol" or "Schism." Although tending in some of its sects toward a mystical interpretation of Scripture, the Raskol as a whole Mr. Heard pronounces "sectional, narrow-minded, bigoted, jealous, and pharisaical." The dissenting sects not belonging to the Raskol make a clean sweep of dogma and ritual, and teach "the most advanced, novel, and revolutionary ideas." The people in general, whether orthodox or heterodox, are very devout, but among the upper classes "Atheism is as general a doctrine as Christianity, and infidelity has supplanted faith."

Life of Charles Darwin. By G. T. Bettany. [London: Walter Scott. Imported by Thomas Whittaker.] This brief biography of Darwin is much the best life of him yet written, and will be displaced only by the elaborate work to be issued by his son and Mr. Romanes. Its eleven chapters contain a full account of Darwin's wonderful achievements as marked by his successive

books; the exposition is sympathetic but not eulogistic, and the more personal details are given with good taste. Mr. Bettany's opening sentences give a fair idea of his skill and spirit.

If ever a man's ancestors transmitted to him ability to succeed in a particular field, Charles Darwin's did. If ever early surroundings were calculated to call out inherited ability, Charles Darwin's were. If ever a man grew up when a ferment of thought was disturbing old convictions in the domain of knowledge for which he was adapted, Charles Darwin did. If ever a man was fitted by worldly position to undertake unbiased and long-continued investigations, Charles Darwin was such a man; and he indisputably found realms waiting for a conqueror. Yet Darwin's achievements far transcend his advantage of ancestry, surroundings, previous suggestion, position. He stands magnificently conspicuous as a genius of rare simplicity of soul, of unwearied patience of observation, of striking fertility and ingenuity of method, of unflinching devotion to and belief in the efficacy of truth. He revolutionized not merely half a dozen sciences, but the whole current of thinking men's mental life.

A History of the Doctrine of Comets. By Andrew D. White. [G. P. Putnam's Sons. 25c.] This instructive pamphlet by the learned ex-President of Cornell University recites in detail the history of the long passage from the conception of comets, "as fire-balls flung by an angry God for the purpose of scaring a wicked world, to their recognition as natural in origin and obedient to law in movement," and emphasizes the clearing away by science of "one more series of those dogmas which tend to debase rather than to develop man's whole moral and religious nature."

Psychology: The Motive Powers, Emotions, Conscience, Will. By James McCosh, D.D. [Charles Scribner's Sons. \$1.50.] This is the second volume of Rev. Dr. McCosh's system of psychology for use in colleges and other schools. The first volume, on the Cognitive Powers, we noticed with due praise on its appearance a year back. The present work is, perhaps unavoidably, rather dry, the cataloguing of feelings never being an inspiring matter. Dr. McCosh has added to the interest of his full treatment of the emotions by numerous quotations from Darwin's work on their expression. His discussion of the conscience and the will is very condensed.

Trade Organizations in Politics: Also Progress and Robbery. By J. Bleeker Miller. [Baker & Taylor Co.] The papers and speeches making up this volume advocate with no little ability the ideas that a city should be a political unit in its relations to the State, that the inhabitants should not be arbitrarily subdivided into geographical election districts, and that trade, business, and professional organizations should take an active part in shaping legislation. This last suggestion seems to be the most immediately practical one, and we trust that the leaders of the reform movements of the day will carefully consider Mr. Bleeker Miller's arguments.

The Church and the Faith. By the Rev. W. B. Bolmer. [E. & J. B. Young & Co. \$3.00.] This large and closely printed volume is subtitled "a philosophical history of the Catholic Church." Its author is a thorough-going English Churchman. He makes no account, of course, of other religions than Christianity, and in Christianity sees little outside the historic organization of which the Church of England is a branch. He defends the primitive origin of episcopacy. He reveres the authority of coun-

cils. He is "unable to discover one single argument to support the claims of the Lutheran body to be a real church." Such points as these indicate the general position of the work, which, touching more than one historical point, is not up with the best modern scholarship, and in respect of breadth and true catholicity is not impressed with the best Christian spirit. High churchmen of the English pattern, promoters of the scheme of an "American Catholic Church," and sectarians of the author's school, will receive the work with approbation and pleasure.

Theophilus Trent. Old Times in the Oak Openings. By Benj. F. Taylor. [S. C. Griggs & Co.] This semi-prose, semi-poetical story of early life in Michigan, by the late Mr. Taylor, bears numerous marks of autobiography. It is an entertaining picture of the more humorous aspects of a frontier settlement fifty years back, or more, in which young Theophilus teaches the young idea how to shoot. Bodkins is probably unrecognizable today, and Mr. Taylor's memories of it well deserved permanent record.

Memorials of a Half-Century. By Bela Hubbard. Illus. [G. P. Putnam's Sons.] A great deal of interesting reading touching topics of American nature and life as seen from the standpoint of Michigan is embodied in this handsome volume of nearly 600 pages. The author settled in the vicinity of Detroit in 1835, when that city had less than 5,000 inhabitants. There he has lived ever since. Something of a local historian, antiquary and archæologist, and scientific student in one, his life has been occupied with elevated pursuits and studious observations, and the papers here collected contain the results. Several times Mr. Hubbard was a member of exploring expeditions into the wilderness, and his accounts of voyaging on the great lakes forty or fifty years ago are full of novelty. The life of French *habitants*, Indians, and early settlers in Michigan is depicted in detail; there is a chapter on the mound builders; the fauna and flora of the peninsula are described in full; and the climatology of Detroit and the lake region occupies more than a hundred pages. The book is pleasantly written, in a vein of reminiscence, and furnishes much useful information as well as entertainment. The wood-cuts are numerous, good, and pertinent.

Methods of Church Work, Religious, Social, and Financial. By Rev. Sylvanus Stall. [Funk & Wagnalls. \$1.50.] Christian ministers, earnest laymen, elders and deacons, wardens and vestrymen, all concerned with and anxious for the best life and activity of the churches, of every name, will find much to repay for reading in this book. Its seven parts traverse the whole ground of organization, the needs of young people, social religious meetings, revivals, lay help, finances, and benevolent agencies; following out the various divisions of these topics in great variety, and amassing a large assortment of methods, experiences, and suggestions of a highly practical nature. No minister, of course, can be made successful, and no church a power, simply by copying the plans proposed in a work of this kind; but as a record of what is being done with good effect, and a cyclopædia of details, there is much in it fitted to be stimulating and helpful.

The College and the Church. From the "Forum" Magazine. [D. Appleton & Co.] There are collected in this book the two series

of articles originally published in the *Forum* of New York, in the first of which eleven public men of prominence told in turn the story of their education, and in the second of which nine representatives of as many religious denominations (including a "skeptic") presented their ecclesiastical "confessions." Seven college presidents, with Dr. J. H. Vincent, Professor Wm. T. Harris, Mr. Higginson, and Rev. E. E. Hale, are the contributors in the first series; the writers of the second are anonymous. These papers attracted a good deal of attention on their first appearance, and are worth preservation—those of the first series in particular. The second series are more entertaining than instructive, and indulge in some sharp reflections on the religious life of the times. Their value would have been increased had their authors felt it safe to sign their names.

Oliver Goldsmith. A Selection from his Works. With an Introduction by E. E. Hale. [Chautauqua Press. 75c.] The compiler of this little volume has done his work well. "The Traveller," "The Deserted Village," and "Retaliation" are given in full; then follow twenty-eight of Goldsmith's essays, chosen with discrimination, and tastefully arranged. Mr. Hale's introduction is heartily sympathetic and appreciative. It is Mr. Hale's opinion that for the important object of "making life pleasant and happy, of cheering homes otherwise sad, of driving out impure thoughts by pure, or making long hours short, or lonely days cheerful, few authors who have written in the English language have done so much" as Goldsmith; but Mr. Hale seems to think it the greatest glory of Goldsmith that he was the master of Washington Irving.

The Republic of the Future; or, Socialism a Reality. By Anna Bowman Dodd. [Cassell & Co. 50c.] In a series of letters by a Swedish nobleman of the 21st century, Mrs. Dodd sets forth the condition of New York under a fully-developed socialistic régime. Every house is like every other; all excellence is discouraged, and machinery has taken the place of personal service to an incredible degree. The result is monotony and universal ennui. While Mrs. Dodd makes an occasional good point, it is not clear that she understands socialism: she seems to confound it sometimes with anarchism and in general to have written from superficial notions of it. Her forte is evidently not satire of this kind.

Mr. James H. West's *Uplifts of Heart and Will* are a series of religious meditations and aspirations for the congregational or private use of devout men and women. Their peculiarity is their construction upon the theory that prayer is an "upward-looking of the soul towards the moral ideal," and that "petitional address" is not uplifting any more than begging. Accordingly no personal God is addressed in these reveries, and no supplication is offered for definite blessings. [C. H. Kerr & Co. 50c.]

An excellent text-book on *The Practical Elements of Rhetoric* has been prepared by Professor J. F. Genung of Amherst College. The strong points of the work are its method, its clearness, and its copious use of illustrations to depict both faults and merits of style. The treatment of the theme is elaborate and minute. A full knowledge of the "practical elements of rhetoric," as covered by this volume, would carry one well

on in the art of good writing. [Ginn & Co.]

Under the title of *The People's Bible* Dr. Joseph Parker of London, now visiting this country, is pushing steadily forward the printing of his expository lectures on the Christian Scriptures. A sixth volume advances the work from the sixth chapter of the book of Judges to the eighteenth of the first book of Samuel. Between thirty and forty topics are covered by the exposition. Each exposition is accompanied by the prayer offered at the time the discourse was spoken, and a few critical and explanatory notes are appended on the text. Dr. Parker is a man of strong and original mind, stalwart religious faith of the "orthodox school," and great vigor and directness of expression, with uncommon gifts of illustration and application to the minds of the people. He is not always governed by the canons of the best taste. [Funk & Wagnalls. \$1.50.]

The *Journalist* of New York, a successful paper now in its third year, has issued an attractive *Souvenir*, made up of a large number of contributions in prose and verse, including the biographies of several distinguished journalists and their portraits. We congratulate our contemporary on its prosperity.

To the Historical Series of Appleton's Reading Books have been added *Ten Great Events in History* and *Stories of Heroic Deeds*, both by James Johonnot. The design of both books, to instruct the young in the art of reading while at the same time instilling into their minds principles of patriotism, heroism, and self-sacrifice, is admirable, and is finely carried out by the author. These books, both in their spirit and in their comely form, are of the first class. [D. Appleton & Co.]

The J. B. Lippincott Co. have issued a new edition, for 1887, of their handsome illustrated pamphlet, *Philadelphia and its Environs*. Its features are a map, descriptive letter press, and numerous and excellent wood-cuts, the latter serving effectively to show the elegance of the city. No finer work of its kind can be seen in any pages than some of these engravings, particularly those depicting suburban villas and points of interest. [50c.]

Dr. John S. Butler, so long superintendent of the Insane Asylum at Hartford, Conn., has published a short essay on *The Curability of Insanity and the Individualized Treatment of the Insane*, in which are epitomized the results of his exceptional experience and success. His views, as set forth in these fewer than sixty pages, are both humane and sensible. Their importance to the profession may be concluded from the fact that there are in the United States nearly 150 lunatic hospitals with upwards of 50,000 patients, and that there are almost 100,000 insane persons in the United States, or 1 in about 550 of the population. The tone of Dr. Butler's opinions is hopeful and comforting, and should soothe the distress of those whose friends are afflicted with mental disease, as well as encourage them to resort to that scientific treatment which is sometimes dreaded. [G. P. Putnam's Sons. 40c.]

—The Lithotype Printing and Publishing Co. have in preparation what promises to be one of the most valuable, as well as one of the most interesting yachting books now in the market, entitled *American and English Yachts*. It will contain a treatise on yachts and yachting by Mr.

Edward Burgess, will illustrate and describe the most famous yachts now sailing in English and American waters, giving records and other data, and will be embellished with fifty full-page plates reproduced from instantaneous negatives taken by Mr. N. L. Stebbins.

THE SEPTEMBER MAGAZINES.

In *Temple Bar* we find ourselves turning first to Mrs. Campbell-Praed's "Some American Impressions" continued, which are readable but not so readable as they ought to be. If anybody doubts the impossibility of a cultivated English person seeing American objects as we see them, let him read these pages. In the present paper Mrs. Campbell-Praed is struck with spiritual likenesses between America and Australia; she waxes rapturous over an autumnal sail up the Hudson; she drives through the suburbs of Boston under the guidance of an unnamed poet who was obviously John Boyle O'Reilly; she has a delightful visit at a summer house on the Massachusetts shore; she meets some rather coarse and vulgar women at a party in New York, and a pronounced and unconventional young Virginian lady whose conversation she professes to repeat *verbatim*; and she visits Niagara, where her attention seems to be more occupied with the silly honeymooners than with the cataract. Three other capital articles in this number of *Temple Bar* are "Mr. Twining's Letters," a bundle of old correspondence; "At a Moorish Window," a picture of Cadiz; and a chapter of "Clerical Reminiscences," abounding in good stories, of which one of the best is this:

The same clerk was told to give out the notice: "On Sunday next the service in this church will be held in the afternoon, and on the following Sunday it will be held in the morning, and so on alternately until further notice." What he actually did give out was as follows: "On Sunday next the morning service in this church will be held in the afternoon, and on the following Sunday the afternoon service will be held in the morning, and so on to all eternity."

The *Century* has two articles on Jefferson's home life at Monticello by J. J. Nicolay and Frank Stockton, and the two together give a good general idea of Jefferson as man and master of a household. There is a frontispiece portrait of Jefferson engraved by T. Johnson after the painting by Stuart, and Harry Fenn supplies illustrations of Monticello. The Abraham Lincoln history with its wealth of facts and its lamentable lack of synthesis has got to Lincoln's nomination and election. Two articles on amateur photography minister to the popular fancy. Prof. Atwater discusses the digestibility of food, and asserts that raw meat is more easily digested than cooked meat, and that a moderate amount of food taken at any given meal is digested more completely than a very large or a very small quantity. But what is a "moderate amount?" John Bach McMaster contributes a carefully written paper on the framers and the framing of the constitution. Harriet Lewis Bradley makes a bright story of the experiences of a modern feminine disciple of culture and philanthropy. The war articles are concerned with the tragic dash into the crater at Petersburg.

Senator J. J. Ingalls blows a fierce trumpet-blast against the proposed extension of the

suffrage to women, in the *Forum*. Rev. Dr. A. Jessopp discourses pleasantly of the books that have helped him, ascribing great benefit to *Lempriere's Classical Dictionary*, and concluding with this remark, that, excepting the Bible, "there is no book in any language that, during the last twenty years of my life, has been so much to me . . . as the *Biglow Papers*." Andrew Lang deals amusingly with the manners of critics, and wittily indicates what would be the condition of affairs if we adopted Mr. Howells's advice and "approached criticism to the Continental attitude. 'Before a man of taste gives pain, think how much he has suffered,' says Lessing. The critic suffers a good deal." Mrs. Craik has something to say concerning men, and naturally says something also concerning women. Prof. E. D. Cope adopts the theory that happiness is the object of life and is to be attained by employment in one way and another. Bishop A. C. Coxe inveighs against the painful lack of originality and discrimination in the choice of American geographical names. President Bascom explains that the gist of the labor question is in the existence of "semi-specialized, half-occupied labor." Rev. N. P. Gilman expounds ably and conclusively the application of profit-sharing and its limitation, and cites a number of practical, convincing examples. Prof. Winchell demolishes the Hon Ignatius Donnelly's theory of cometary collision and evidently takes much delight in the performance—a delight which the reader will share.

The approaching centennial anniversary of the birth of Byron is made the excuse for a fragmentary critico-biographical review of Byron's career by R. H. Stoddard in the *Princeton Review*. Mr. Stoddard views the shortcomings of Byron with a kindly eye and regards him as a victim "sacrificed on the altar of public virtue." In this number of the *Princeton*, which has both weight and variety, H. W. Conn analyzes the materialistic theories of the origin of life, and finds that they are merely theories accepted or rejected according to temperament and training. A. H. Colquitt has some "plain words" on prohibition, but mixes with them a good deal of unnecessary rhetoric. Brander Matthews reveals a woeful chapter of British piracy of American authors, and thereby indicates that the sins against international copyright are not all on this side the ocean. The British pirate, it seems, not only kidnaps but mutilates his victim. Francis N. Zabriskie has a charming paper on the essay as a literary form and quality.

The essay is properly a collection of notes, indicating certain aspects of a subject, or suggesting thought concerning it, rather than the orderly or exhaustive treatment of it. It is not a formal siege, but a series of assaults—*essays* or attempts upon it. It does not pursue its theme like a pointer, but goes hither and thither, like a bird to find material for its nest, or a bee to get honey for its comb. It is, in point of fact, a honeycomb, a thing which has unity and proportion, but which has its thousand separate cups of sweet suggestion and full of the distillations of fancy.

In *Macmillan's Magazine* Matthew Arnold has a word about Amiel, questioning the value of his philosophic reflections and extolling his criticisms of literature and society. "Any one single page of this criticism," says Mr. Arnold, "is worth, in my opinion, a hundred of Amiel's pages about the Infinite Illusion and the Great

Wheel." Mr. Crawford continues his spiritualistic séance "With the Immortals" and gets communications from Cæsar, Pascal, and Dr. Johnson—Heine still officiating as master of ceremonies. S. M. Burrows describes the remarkable explorations at Anuradhapura, Ceylon which he thinks will soon be a point in the itinerary of Cook's tourists. "The Appeasement of Demeter" is the title of a strongly individualized poem by George Meredith. The number closes with "An Idyl of Ischia"—one of those fascinating studies of scenery and people for which *Macmillan's Magazine* is justly noteworthy.

The Andover Review is strong and salient, representing a wide variety of interests with great intelligence and vigor, and speaking with refreshing independence and courage. Miss Vida D. Scudder, a daughter of the late Rev. David Scudder, in the opening paper, traces the signs of the "Scientific Temper in Modern Poetry" with much acuteness of sense and facility of illustration, arguing well for the gradual change which the poetic soul of the time is undergoing. Mr. Kernahan's London contribution on Frederick Robertson is perhaps a little boyish in tone, but it is infectious of enthusiasm for a great nature. Mr. Oberlin Smith's essay, "If Material, why Mortal?" is an ingenious, careful, but bold suggestion of the scientific possibilities of materialism. It will make some old-fashioned readers catch their breath, but there is nothing in it to be afraid of. Rev. E. A. Lawrence continues his expert testimony regarding foreign missionary problems, this time in India. The case of the American Board and its missionaries is ably discussed by Hamilton A. Hill, with a preference for the Andover side in the controversy. The editorial pages contain a feeling tribute to the memory of the late Alpheus Hardy. We do not see how any thoughtful American with religious interests can do without the regular reading of the *Andover Review*.

NEWS AND NOTES.

—The Caledonia County Publishing Company of St Johnsbury, Vt., send us a few specimen pages of *How Deacon Tubman and Parson Whitne Kept New Year's*, and other stories, a new book, with illustrations, by W. H. H. Murray.

—Mr. William J. Bok, 7 Murray Street, New York, has arranged for a series of thirteen newspaper letters, on the syndicate plan, by Mrs. Ella Wheeler Wilcox, on a variety of social topics, such as flirting, dress, the temptations of girls, women in business, and the friendships of men and women. One other topic is Ingersoll at home.

—Mr. Denton J. Snider is about to publish a new edition of his book on Shakespeare, the first edition having been exhausted. The publishers will be, probably, Ticknor & Co. of Boston. It will be much enlarged.

—The Thackeray letters will be concluded in *Scribner's* for October, with letters written during his two American visits. They are said to be good-naturedly appreciative of Americans and American life. There is a brief closing word by Mrs. Brookfield.

—L. R. McCabe will contribute to *Lippincott's* for October "Literary and Social Recollections of W. D. Howells." Mr. McCabe was a friend,

and what is more, a fellow-boarder, of the future novelist in the early days just before the latter's marriage.

—Mrs. Frances Hodgson Burnett will contribute a short serial to the coming volume of *St. Nicholas*. Joel Chandler Harris, John Burroughs, Frank R. Stockton, H. H. Boyesen, J. T. Trowbridge, Col. Richard M. Johnstone, and Louisa M. Alcott will contribute serial and short stories to *St. Nicholas* in 1888.

—T. Y. Crowell & Co. announce for immediate publication a translation from the German, *Uli the Servant*, by Jeremias Gotthelf.

—After a careful examination of all current editions of Scott's poems, Dr. W. J. Rolfe finds that none of them is free from serious errors and misprints. He has therefore prepared what the publishers declare to be "the first and only correct edition in England or America" of *The Poetical Works of Sir Walter Scott*, to be issued in one volume with notes, appendices, a preface, and many fine illustrations, by Ticknor & Co.

—The publication announcements of Ticknor & Co. for the autumn include *Three Good Giants*, a carefully edited selection from Rabelais, by John Dimitry, with illustrations after Doré and Robida; *The Bhagavad Gita*, translated with commentary and notes, by M. M. Chatterji; a dictionary of *Sobriquets and Nicknames*, by Albert R. Frey; *The New Astronomy*, by S. P. Langley; *A History of the Secession War*, by Rossiter Johnson; *Music in the Eighteenth Century*, by Henry M. Brooks; and a holiday illustrated edition of *Geraldine: A Tale of the St. Lawrence*.

—Ticknor & Co. announce that their "Paper

Series" of copyright novels has proved so successful that they will continue its publication for an indefinite period, new issues to appear on the first and third Saturdays of every month. Their list of fiction (not including the "Paper Series") enumerates *Love and Theology*, by Celia Parker Woolley; *Fools of Nature*, by an anonymous author; *A Flock of Girls*, by Nora Perry; *Juan and Juanita*, by Frances Courtenay Baylor; and *The Story of an Enthusiast*, by Mrs. C. V. Jamison (Mrs. Hamilton).

—J. B. Lippincott Company will publish Prof. Robert Ridgway's *Manual of North American Birds*, a quarto volume with 124 full-page plates, and an excellent portrait of Prof. Spencer F. Baird, who planned the book many years since and retained his interest in it until the time of his death a few days ago.

—Ginn & Co. will publish Scott's *Lay of the Last Minstrel*, edited for the series of "Classics for Children" by Margaret Andrews Allen.

INDEX TO THE PERIODICALS.

[Titles in italics are those of foreign periodicals.]

August.

Blackwood's Magazine. Joyce. Chaps. 13-16—The Island of Sark: A Sermon in Stones—Eberhardt—The Protected Barbette; or, Moncrieff System—The Old Saloon. Earl of Idlesleigh's Lectures and Essays; The Pleasures of Life; Samuel Taylor Coleridge; Allan Quatermain, etc.—A Fall Hunt in the Rockies—Socrates. By J. S. B.—England's Strength in Case of War. By Lieut.-General V. Baker Pacha.
The Nineteenth Century.—The Coming Anarchy. By Prince Krapotkin—Europe Revisited. By H. E. the Nawab Sir Salar Jung, K.C.I.E.—Where are the Letters? By A. Taylor Innes—Dogs in Germany. By L. S. Guggenberger—Progress of "Thrift Among the Children." By Agnes Lambert—The English and the American Press. By Arnot Reid—The Memorials of the Dead. By Charles Milnes Gaskell, M.P.—The Creatures We Breathe. By Dr. Percy Frankland—

North Borneo. By Lord Brassey—The Trials of a Country Parson. By the Rev. Dr. Jessopp—Mr. Lecky and Political Morality. By the Right Hon. W. E. Gladstone, M. P.—American Opinion on the Irish Question. By E. L. Godkin.

The Westminster Review.—John Bright and the Irish Question—Prehistoric Surgery—Young Australia—Technical Education and Foreign Competition. Part II.—Prince Czartoryski—Irish Diet and Irish Discontent—Port Hamilton—Independent Section: The Social Problem; European Aristocracy—Contemporary Literature: Science; Politics, Sociology, Voyages, and Travels; History and Biography; Belles-Lettres—Home Affairs. War, The Songs of. Brander Matthews. Century.

September.

American Impressions. III. Temple Bar.
Amiel. Matthew Arnold. Macmillan's.
Audubon, J. J., Sketch of, with Portrait. Popular Science M.
Authors (American) and British Pirates. Princeton.
Brander Matthews. Forum.
Books that have Helped Me. Rev. Dr. A. Jessopp. Atlantic.
Book, An Old. R. M. Princeton.
Byron, Lord. R. H. Stoddard; Forum.
Critics, The Manners of. Andrew Lang.
English in Newspapers and Novels. A. S. Scribner's.
Hill.
Essay (The) as a Literary Form and Quality. Princeton.
Francis N. Zabiskie. Temple Bar.
History, The Romance of. I. Masaniello. Harper's.
Literature, The Democracy of. W. D. Howells. Scribner's.
Modern Poetry, Effect of the Scientific Temper in. Andover R.
V. D. Scudder.
Realist, Richard (A Poet and his Verses). H. D. American Magazine.
Mason. Andover R.
Robertson of Brighton. C. Kernahan. Scribner's.
Thackeray, Unpublished Letters of. VI. George
University, Development of the American. Scribner's.
T. Ladd.

PUBLICATIONS RECEIVED.

Miscellaneous.

THE "JOURNALIST" SOUVENIR. Illustrated. The "Journalist" Publishing Co. Paper.
WORKS OF EDWARD FITZGERALD, TRANSLATOR OF OMAR KHAYYAM. Reprinted from the Original Impressions, with Some Corrections derived from his own annotated copies. 2 vols. Houghton, Mifflin & Co. London: Bernard Quaritch.
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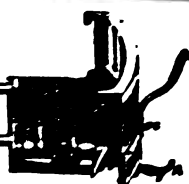
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AN OPERETTA IN PROFILE.*

THIS story of *An Operetta in Profile* is a fresh and girlish performance, having the brilliancy, wit, dash, and refined abandon of a cultivated, high-spirited, original young woman who knows things and knows how to put her knowledge into words. The story is, however, not much of a story. It undertakes to tell how a certain coterie in a certain little town undertook to get up an operetta, and what social disruptions, antagonisms, and cataclysms followed the endeavor; but the real purport of the narrative is to serve as a vehicle for satirical and humorous observations on town life, town circles, and town characters. A few extracts will best give an idea of the tone of the book:

Papa is on a salary; that means—it means what I should call a life of vulgar fractions. We never have anything whole and perfect of its sort. It is always one half or two thirds, so to speak, of something else. Thus, when the Peppertons, who are our leading family, give their two annual receptions, and I attend—as of course I must—I am not actually wearing a *crêpe-de-chine* gown, but one fourth of papa's new hat, one half of mamma's spring wrap, and all of Dick's bicycle stockings. . . . On the same principle our Christmas tree is really papa's new great-coat, and his name on a subscription list is simply eight pounds of our roast beef. We are as unreal as any astronomical appearance—sunrise, or the starry march of the constellations; no more what we seem than the great golden moon coming up out of a cleft of fire to poise one breathless instant on a sapphire sea. . . . Still, it is conceded that we are people of some distinction, because papa spent all mamma's money ten or twelve years ago, and because, if you substitute "ulph" for "le," the final "le" of our name, it becomes the same as that of a great English family dating from the Crusades, as it is spelled on their tombstones.

The town itself, with its "average standard of commonplace and inefficient action," its chronic suspicion of originality, its men divided into "derby wearers, taxpayers, voters," its petty aristocracy, its social Sahara, its gossips, its cliques, its denominational frictions, is admirably depicted.

Very clever, too, is the conception of Raya Yog with his difficulties concerning the distinctions between the Church of Christ and the Christian Church; and there is a capital description of the author of the operetta:

There was something in her very appearance different from others—an outward show, no doubt, of what was within (I mean her peculiar and original thinking), that imposed upon strangers as an air of distinction. They attributed it to a fine estate, an uncle in the Senate, or a grandfather, at least. And of course, when it was discovered that she was the mere nobody that she is, people resented their involuntary deference.

Concerning the comparative science of circles this book has a good deal of useful information:

There are, of course, circles and circles. In some it is thought desirable to give off impressions from certain books, and these are called "ideas." And the going over of these books and their contents constitutes a literary conversation or a literary person—just as the naming of tools in a chest would make a man a carpenter, and the handling and cataloguing of models and marble would constitute him a sculptor. In the Debatable Circle the talk was not of books, but of the relative weight of babies and virtues of sewing machines, the only correct recipe for certain preserves and confections, and the one infallible method of dealing with that arch-enemy of the human race, that incarnation of original sin, the servant girl. This constitutes housewifery, as the talking of books, culture.

Just what the operetta was and the parts played in it by the Portrait of Washington, the Ideal Young Man, the Three Presbyterian Burglars, the Girl who made the Diagram, and Mary McGinnis's Green Gown, we cannot undertake to reveal. Perhaps it is enough to say that the operetta as sketched would make a highly successful performance, and that every reader who gets interested in the narrative will keep on and find out how it all ends.

A PRINCESS OF JAVA.*

HERE is indeed an escape from the depressing influences of contemporaneous realism! Here are romance, passion, elemental traits of character; strange, luxurious surroundings; stately, picturesque manners; wild, magnificent scenery; the incomparable, fascinating, delusive flavor of the Orient—all transmitted to Western minds with graceful, unpretentious art. *A Princess of Java* is a novel well worth reading. It holds a spell within its covers to which one is glad to yield. It takes one out of the work-a-day atmosphere and yet keeps true to the qualities of universal humanity. Like a magic token it conjures up unknown and bewildering visions, and still blends the familiar with the unfamiliar till we confess that all is not a dream.

After the manner of any ordinary English or American tourist we are landed at the unnamed port on the Indian Ocean, and make our way through immense plantations and colossal forests up the steep slope of the

Teng'gers to the kampong of Kali Chandi. There in his wide-spreading palace dwells the Bopati, or provincial governor, and we are just in time to be present at the christening of the little princess, Mattah-Djarri, the compound name being an ingenious device for winning the hearts of two rival grandmothers. The princess, carefully attended, grows up to womanhood, and then the romance begins. It is a double romance. The princess is by her father's decree betrothed to the ugly old Tumung'gung of Narawadi, and awaits her rescuer. Her beautiful cousin, Josephine Bardwell, the daughter of an aunt who had eloped with an English resident, is, in spite of paternal wishes, in love with the handsome, chivalrous patch, Serajio, who, with his intimate friend Edward Tracy, is visiting at the palace of the bopati. Family persecution on either side drives the two young women to desperation; and while the patch and his comrade are away on a mountain expedition, the princess and her cousin, accompanied by a faithful companion, make their escape from the kampong and seek refuge as pilgrims at the ruined temples near the Guwa Upas, the field of death. Their midnight journey through the beast-haunted forest, the pursuit of the Tumung'gung's spy, the arrival of the patch and Tracy and the not unforeseen conclusion are each in turn related with admirable verisimilitude.

It is assuredly a triumph of romantic love here recorded, and the story of *A Princess of Java* may be regarded as an important exposition of Mr. Finck's recently divulged philosophical theories. We have a lingering suspicion that life in Java is not altogether as poetical, luxurious, and entrancing, as Mrs. Higginson represents it to be, but we thank the author for giving us a thoroughly readable and entirely original story. Her style is clear and simple, only now and then tripping in syntax, as when we read that "Wagari insisted upon them both going back," or that "the whereabouts of Boorah troubled them no little." The use of Malay colloquialisms is perhaps too frequent; at any rate a glossary would be serviceable. The cover, not in general design but in detail, is, we have no hesitation in saying, unpardonably ugly.

TOLSTOI'S WHAT TO DO?*

THE contents of this book are five articles, in which Count Tolstoi applies his interpretation of the teachings of the Gospel of Jesus Christ, first, to the actual problems of vice and poverty as presented in the slums of Moscow, and, second, to certain questions of economic and social science. They are by no means abstract discussions, but are copiously embellished with views from real life which display the author's

* An Operetta in Profile. By Czeika. Ticknor & Co. \$1.00.

* A Princess of Java. A Tale of the Far East. By S. J. Higginson. Houghton, Mifflin & Co. \$1.50.

* What To Do? By Count Lyof N. Tolstoi. Tr. from the Russian by Isabel F. Hapgood. T. Y. Crowell & Co. \$1.25.

marvelous power of description as effectively as anything he has written. His account of things seen and heard among the outcasts of Moscow is startling with vivid realities. And whatever judgment we may form of his political philosophy, there can be no unfavorable criticism of his spirit. We believe we shall best serve the needs of our readers as respects this collection of papers by giving a brief abstract of each in turn.

Article 1. "On the Census in Moscow." [1882.] 14 pp. A census differs from all other scientific processes in that it is a sociological investigation whose object is the happiness of the people. Eighty energetic men, with two thousand assistants under their orders, are to investigate the social condition of Moscow. Now let us understand, says the author, that the object of this step is the improvement of human life. The revolutionists maintain that inequality in the division of wealth is the root of all evil; the conservatives find that root in the decline of moral principle. Wherever the trouble lies, let us secure in addition to the mechanism of the census an affectionate interest on the part of the idle and cultivated rich towards the oppressed and unenlightened poor. It is of more moment to relieve actual and pressing need than to make all possible scientific investigations. Let not the census be resisted by those who are to be included in it, and when it has lifted the curtain on social misery let us who are looking on address ourselves to lessen the evils of separation between the rich and the poor, and to cure the indifference and carelessness of our own lives. What is wanted is not great public subscriptions of money for the poor, but doing good to them by personal contact. Money is an evil; good is to come by our entering into humane relations with the needy, by detaching ourselves for the time being from the conditions of our own life, by not being afraid of dirt or contagion. Self-sacrificing action is what is needed. When the census has elicited the facts, let the inhabitants of Moscow who are willing to help in this spirit organize into sections and go to work. All evil may not be exterminated in this way, but we shall have learned what the evil is, and sympathy will be touched.

Article 2. "Thoughts Evolved by the Census of Moscow." [1884-1885.] 154 pp. (Prefaced by 14 verses from the Gospels, chiefly from the Sermon on the Mount.) When the author was in Moscow in 1881, he tells us, he was painfully impressed with the number and pitifulness of the street beggars. Somebody said: "Why don't you go to the Khitroff market place and see the lodging houses there?" One wintry day he went. The mercury was 8° below zero (Réaumur). He joined himself to the half-clad hungry men who were hanging around the door of the lodging house, heard their melancholy stories of want, treated them to

a hot drink of *sbiten* (honey, water, and laurel leaves), and then went back to his own comfortable house to dine on five courses, and to reflect on his luxury and their misery. Imparting his reflections to a friend, he was told that he was visionary and impractical; nevertheless out of his impressions of the lodging house he evolved substantially the benevolent scheme outlined in the previous article on the census. Afterwards he propounded the same plan at a gay evening party, where it was coolly received, except as regarded offers of the money which he did not want. Then he laid his plan before the officers of the census, of whom he was one, who applauded politely the kindness of the idea, but doubted if it could be made to work. He determined then to experiment with it himself, and began with the Rhanoff houses, or "Rhanoff fortress," as the precinct was called, one of the worst haunts of poverty and vice in Moscow. More studies follow of wretched interiors and their occupants, as graphic to the eye as so many photographs. We are in the depths of the degradation of Moscow, studying the wretchedness of perhaps a hundred thousand people. Drunken men and dissolute women abound. One of the last named is roughly addressed by a census taker. "It is not our place to abuse her," said Tolstói; "if all of us lived according to the laws of God there would be none of these women." He conversed kindly with one and another of these miserable creatures, elicited their histories, proposed reform. Especially was he interested in the children, the sad cases of a number of whom are related in full. The more he saw the more he was horrified, and the more he says he felt guilty of it all. The problem grew big and the difficulty of solving it greater than ever. He found that giving money would not do: what would? He set himself to thinking. He feared he was standing in the same swamp out of which he was trying to lift others. He saw how cities were congregations of the rich, collected for selfish gratification, and how the poor were drawn thither to profit by the rich. From this he passed to the separations between the poor and the rich, and to the impossibility of the rich really and wisely helping the poor because of these separations, and so came to the conclusion that really to help the poor the rich must destroy this wall of separation. To make the poor no longer poor we must not produce poor people. And therefore it seemed to him that in the possession of money there must be something immoral. There follows here a chapter on the economic and moral nature of wealth, the conclusion of which is that as money exempts us from the law of personal labor for the satisfaction of our wants, therefore the possession of it is wrong. Of this view confirmation is sought in the teachings of the Saviour.

Article 3. "On the Significance of Science and Art." 83 pp. Division of labor, the author holds, has been carried to an extreme and has resulted in abuse. Science and art in particular have arrogated the rights of idleness. It is true they have ministered in a way to human progress, but they have loaded down the poor. Because of this it was that Tolstói determined to abandon the strictly literary and intellectual life and undertake manual work. He therefore divides his day into four parts: one for hard manual labor, one for intellectual labor, one for artisan labor, one for intercourse with people. Thus he tries to harmonize his social relations and his individual obligations. Only when a man works all parts of himself is he truly a man. The economic sense of the "division of labor" is a fallacy; the division of labor should be personal, individual, every man should divide his own labor, and the intellectual life should be blended with the physical.

Article 4. "On Labor and Luxury." 14 pp. The wretchedness of human life grows out of the inconsistency of that life with conscience, and the reconciliations of the fearful contradictions under which we are living would be the grandest deed a man could do. But one piece of property exists for any man, and that is himself, and the man who tills the soil and makes shoes instead of smoking cigarettes and playing whist will show that the imaginary property for which men suffer is not necessary to happiness. Once a great popular delusion justified serfdom; the delusion which now justifies the power of money over men is also crumbling. Women have much to do with dissipating this delusion.

Article 5. "To Women." 9 pp. As the Biblical law for man is labor, so the Biblical law for woman is child-bearing, and the departure from either law entails penalty. From the twofold evasion springs "woman's rights," so called, which can only be woman's demand to share in the fictitious labors of the rich. Woman's highest function is maternity, and in the right discharge of that function she is the truest benefactor of society.

Such is an outline of the views advanced in these 273 pages. They will not be new to readers of *My Religion* and *My Confession*. They are bold and original coming from the quarter that they do. That they are revolutionary is not to be denied, but we insist that they are revolutionary only as the Gospel was; radically reconstructive as they are, they are not anarchical, nor is the presentation of them the handiwork of a fool, a madman, or a fanatic. They are the calm, deep-seated, philanthropic convictions of a very genuine soul, mistaken though he be in some of the reasoning which obeys his sentiments.

Tolstói's ethical and religious spirit is carefully to be distinguished from his the-

ories of political economy. In the latter he is at fault. His argument as to money is fallacious, and his idea that the effect of scientific progress has been injurious to the poor is contrary to statistics. On the other hand his demand for a closer study of the condition of the poor is wholly reasonable, and his appeal for personal and sympathetic intercourse on the part of the rich with the poor is irresistible. In other words the scientific element in this book is not sound, but the religious temper of it is always admirable. We repeat that if Tolstoy is a "crank," he is a crank that "turns the right way," and that "it will be a blessed day for human society when some of his theories of life and conduct are adopted."

THE ANCIENT CITIES OF THE NEW WORLD.*

THIS is an imposing work on an interesting subject. The field is southeastern Mexico, and especially the province of Yucatan. The more than five hundred large octavo pages of the volume, and its more than two hundred wood engravings, add considerably to the materials for study of the ruined cities of that land. With the character of those ruins the researches of the late John L. Stephens in particular have familiarized us to some extent. The undertaking is not a new one. M. Charnay, directed by the French Minister of Public Instruction and supported by the munificence of Mr. Peter Lorillard, has gone over the ground anew and described it afresh, the many visible fruits of his explorations having been conveyed to the museums of New York and Paris. Of the thoroughly scientific quality of the work one cannot feel quite sure; but it presents much archaeological information, and this is backed by descriptions of the country and people; so that the reader may accompany the author with a good degree of pleasure. M. Charnay loses somewhat at the hands of his translators, and at the best he suffers by comparison with such an accomplished investigator, for example, as Mr. Jackson, the English architect, whom we have lately followed to the eastern shores of the Adriatic. The author of a work like this, furthermore, does not gain in public estimation by allowing to be inserted in it a portrait of himself. In following M. Charnay we are, therefore, a little on our guard; we should wish to examine some of his "finds" before assenting to his valuation of them, and to consider some of his conclusions before accepting them. Meanwhile we recognize his spirit, energy, and labor, and thank him for taking us in imagination where we should not care to go in person, and for bringing out into a strong light a great mass of curious structures and objects

belonging to an ancient civilization. We may say here as well as anywhere that M. Charnay inclines to a comparatively modern rather than a very early date for these ruins in Mexico and Yucatan, and connects them generally with the Toltec age, say of the 12th century, A.D.

Of the ruined cities, those which in particular receive M. Charnay's attention are Tula, Teotihuacan, Comalcalco, Palenque, Aké, Izamal, Chichen-Itza, Kabah, and Uxmal; the first two in the vicinity of the City of Mexico, the others in Yucatan. A number of minor ruins are visited and described; there is an account of a partial ascent of Popocatepetl; and the modern cities of Mexico, and of Campeachy and Merida, are the subjects of entertaining chapters. The ascent of Popocatepetl M. Charnay describes as easy and delightful.

The air is crisp, the sun, though hot, is bearable, and when, after three hours' march, we reach the high mountain ridge, we pause to admire in silence the finest panorama in the world: the two great volcanoes to our right and left, the plain of Puebla on our rear, whilst before us stretches the marvelous plain of Mexico, every detail of which is distinctly visible in this clear atmosphere.

High up on these slopes are two ancient cemeteries, whose tombs yielded many curious examples of the potter's art, beads and other ornaments, and toys, not to speak of some human remains.

The ruined city of Tula was the Toltec capital. Here were found fragments of gigantic caryatides, massive columns, carved shells, ruins of dwellings, park inclosures, and a palace. At Teotihuacan are pyramidal mounds, which had connection with religious rites, and also interesting remains of royal and private residences, terra cotta masks, and votive stones. The ruins at Comalcalco, near the borders of Yucatan, are extensive, and abound in pyramidal formations, narrow pointed vaults, bricks, fragments of walls and towers. At Palenque, a little to the southeast, are ruins of a vast palace, with elaborate ornamentations of statues and medallions, and a great deal of carved work. Much of this ornament is rudely artistic, but the fantastic and the monstrous is by no means wanting. Palenque was a holy city, an important religious center; temples and tombs are numerous. The life of the explorer is not an easy one:

At night the walls, which are covered with greenish moss, trickle down on our weary heads and awake us out of our sleep; in the day time we are a prey to swarms of insects, rodadores, mosquitos, and garrapatas.

At Aké and Izamal, which, like Kabah and Uxmal, are well out on the Yucatan peninsula, an interesting feature is the cenotes, or natural reservoirs, utilized for the storage of water. Aké furnishes a collection of pyramidal mounds composed of cyclopean blocks, with ruined galleries, arches, and bas-reliefs of cement. At Izamal is a pyramid

with a colossal human head in relief at one base, and a crouching tiger with a human head in similar relief at the other, rudely suggestive, one might say, of Thorwaldsen's celebrated sculpture at Lucerne. Chichen-Itza is remarkable for an immense pyramidal mound, with the ruins of a castellated edifice on its summit, approached by a flight of ninety steps. There is also here all that is left of a tennis court, and an important nuns' palace. Some of these structures are elaborate with cornices, friezes, entablatures, porticoes, and pillars. The serpent biting his own tail is a favorite design. Many of the human figures have a resemblance to Egyptian types. Very striking is this resemblance in the case of the door-post reliefs depicted on p. 345, and in the examples immediately following. The temptation to identify these objects with Egyptian and Chaldean forms is strong. The ruins of Kabah and Uxmal equal in their rough grandeur and impressiveness any that have been encountered in this survey, and are somewhat more advanced in style.

We have by no means completed the circuit of M. Charnay's explorations, but we have touched at the important points, and given a just idea of the scope and character of his book. The proportion of history mixed with its descriptions, and the slight flavor of personal adventure, make it generally readable, and the engravings decidedly reinforce the narrative. Granted that these remains do not take us back more than seven or eight hundred years, as the author is disposed to think, that is far enough to place us in the midst of a life which is almost pre-historic, and which, while yielding many materials for safe and legitimate generalization, leaves the fancy a good deal of room in which to roam.

The volume is provided with a map of Mexico which is not well proportioned to that part of it under view, and has a full table of contents and a list of illustrations, but no index.

SHAKESPEARE'S CONFESSION.*

THIS little quarto pamphlet, or tract, of only twenty pages proposes a new element of sensationalism in the present revived discussion of the Baconian authorship of Shakespeare's Plays. It may be described as an *avant-courrière* of Mr. Ignatius Donnelly's eagerly expected book; a stroke with his weapon in a new and entirely unlooked for direction. At a first glance one might think that Mr. Browne's essay was a burlesque, something like a letter which appeared in the New York *Tribune* of last week upon the question, "Did John Smith write Longfellow's Poems?" But one does not read far without discovering that the author means to be very serious and would

*The Ancient Cities of the New World. By Désiré Charnay. Tr. by J. Gonino and Helen S. Conant. Harper & Brothers.

*Is it Shakespeare's Confession? By Hubert Janvrin Browne. Washington, D. C.: A. S. Witherbee & Co.

have his readers believe that he has discovered a most startling piece of evidence, which, if accepted, must establish the Baconian theory beyond a question. This startling piece of evidence is nothing less than the alleged fact that the well-known epitaph on Shakespeare's tomb at Stratford contains a hidden sentence, which, when disclosed by a cryptogram, reads as follows :

FRANCIS BACON WROTE SHAKESPEARE'S PLAYS SHAXPEARE.

The epitaph, the authorship of which has never been known with absolute certainty, though generally ascribed to Shakespeare himself, and of which Mr. Browne gives a fac-simile photolithographed from a lamp-black transfer made directly from the stone by Professor Elliott Coues in 1884, is in these words :

GOOD FREND FOR IESVS SAKE FORBEARE
TO DIGG THE DVST ENCLOSED HEARE:
BLESE BE YE MAN YT SPARES THES STONES
AND CVRST BE HE YT MOVES MY BONES.

In the original inscription the T and H in "THE" in line 2d, the S and E in "BLESE" in line 3d, and the T and H in "THES" in line 3d are run together monogram-like, the S and E in "BLESE" in such a way as to leave it uncertain whether the stone-cutter did not intend to insert a T between the S and the E. Mr. Browne thinks he did. The running together of these letters it is impossible to indicate in type.

After describing the epitaph and discussing the theories of its history, Mr. Browne proceeds to explain briefly the laws and principles of cryptography or cipher-writing, and then enters in detail upon his exposition of the cryptographic sentence which he professes to have found in this epitaph, a sentence, which if established, would produce the most extraordinary literary sensation of the century, if not of all time. Mr. Browne describes his discovery minutely and illustrates it with cryptographic tables. We must say that the description is not so clear to one who reads it as its author might be able to make it by personal explanation, and while the reader will perhaps be mystified by its ingenuity and astounded by the thought of any such thing as the possible truth of the revelation claimed for it, he will probably erect a barrier out of his incredulity until Mr. Browne makes his process plainer, or until some cleverer critic than the average sees through the sober-faced hoax. At any rate, for the time being it will answer the purpose of a good puzzle, and we commend it to our readers as an amusing trifle or a momentous discovery just as they choose to consider it.

—Lord Lytton's *After Paradise*, according to the *Athenæum*, is a book of parables and symbols. His dealings are mainly with another world than this; but his speech is fluent, if his aims are mysterious, and his verses, while difficult to remember, are quite easy to read. To those who know him only as the poet of duchesses, the heir of Byron, the continuator of Musset, the understudy of Heinrich Heine, it will be something of a surprise to find him wandering, as to the manner born, in

The starry wilderness of thought,
Where naught is everything, and everything is naught.

But the effect is by no means unpleasant; and if any have listened with interest to his remarks concerning Glenaveril and the Lady Lucile, and the Raphael-faced young priest, they will certainly consider with attention what he has to say of Adam and Eve, Prometheus, the Elephant, the Serpent, Aphrodite, and the Ass. They will find as much matter for reflection as heretofore, though the company to which they are introduced is less select, and the author's purpose more Miltonic and less "distinctly naughty" than of old.

MINOR NOTICES.

Miss Brown on the Norse Discoverers of America.

The Norse Discoverers of America. By Marie A. Brown. [London: Published by the Author.] One of the fascinating episodes in history is here made only an occasion of displaying the writer's intense personal feeling against Christianity in general and the Roman Catholic Church in particular. Instead of relating in due detail the romantic story of the voyages of Bjarni Herjulfson, A. D. 982, and Leif Eriksson, 985, in which, according to an old Icelandic manuscript record, the North American continent was discovered and even a strip of its coast colonized, the author gives these facts, in a brief and disconnected way, merely as a text for a vehement denunciation of the authorities of the Roman Church and of Christopher Columbus as their subservient tool, for concealing the facts that knowledge of the discovery from Iceland had reached Rome centuries before Columbus's day, and that he had personal knowledge of the discovery from having seen the record when in Iceland; this concealment and the subsequent unjustifiable claim that the Genoese navigator was the original European discoverer being designed to secure the dominion of the church in the western hemisphere. The Norsemen are proportionately extolled for their bravery and love of free institutions, and even their heathen religion, before their conversion, was, in the writer's opinion, better than Christianity. The objective point of the author's argument is to dissuade the people of the United States from taking official part in the proposed four hundredth anniversary of Columbus's discovery of 1492; which official action would in her opinion be in some way a full admission of all the claims of dominion in the new world put forth by the Church of Rome.

Dr. Walker's Health Lessons.

Health Lessons. By Jerome Walker, M.D. Illustrated. [D. Appleton & Co.]

An admirable little text-book this, for young beginners, from its remarkable simplicity and directness of language, largely due, doubtless, to the author's long experience in lecturing in schools, showing constantly a marked preference for familiar Saxon words over those from Latin or Greek, and avoiding all except strictly necessary use of technical terms; abounding also in illustrative references to matters of every-day life familiar to children. Of the sixteen chapters or "lessons" on the subjects usual in school physiologies, the key note to the whole treatment may be found in a statement in the introductory talk to teachers:

Anatomy is proverbially a dry subject and hard to be remembered even by adults, and surely

only enough should be taught [to young children] to prepare the way for physiology, which is of greater interest, and even this should be subordinate to the study of hygiene, . . . which is the main object of our present instruction.

Only a part of the engravings show the construction of internal bodily organs, and of these some are so drawn as to insure the easy understanding of the organs' working rather than precise representation of their actual appearance. In meeting the important modern demand for school instruction in the evil effects of alcoholic drinks the author is clear and explicit, introducing such teaching in considering the various organs affected; yet he follows his own wise advice to the teachers never to ride hobbies, and to remember that in the present state of medical knowledge it is necessary for a strictly honest teacher to modify sweeping general statements by such qualifications as the phrases *generally*, *as a rule*, and the like, according to the counsel of a celebrated medical lecturer "to generalize the disease but to individualize the patient." The concluding lesson is on the immediate treatment of accidents, injuries, and poisons — when it is often necessary to "send for a physician but not wait for him;" and this is followed by a brief index.

Court Life in Egypt.

Court Life in Egypt. By Alfred J. Butler. [London: Chapman & Hall. New York: Scribner & Welford.]

Miss Amelia B. Edwards, whose name we have missed this long time, writes in the *Academy* interestingly and alluringly of a book on *Court Life in Egypt*, by Mr. A. J. Butler, which she says is not exactly a book for family reading, and gives the impression of having been hastily written, but which "contains much curious matter" and is "decidedly amusing." The author went out to Egypt in 1880 as private tutor to the sons of the Khedive, and though he resigned his post in about a year for reasons not stated, he "saw and learned much." He tells a great many extraordinary stories, and some astounding ones, of the luxury of ministers and the cruelty of pashas; and of the present Khedive, Tewfik, gives this pleasant picture:

The Khedive lives with his wife and family at the palace of Ismailia, near the Nile bridge. He is a strict monogamist, loyal in his married life as any European, and detests slavery as much as polygamy. All his attendants are paid servants. He rises at four or five o'clock every morning, eats no breakfast, but takes two hours' exercise, walking or driving, and between seven and eight o'clock drives in state to 'Abdin Palace, which is the usual place of reception and ceremonial. Here the Khedive spends the day transacting various business, seeing ministers, reading letters and telegrams, and talking with his courtiers. At five o'clock in the evening he drives out again, accompanied by his guards, and dines about sunset at Ismailia.

Since preparing the above paragraph the book has come to hand, by courtesy of Scribner & Welford, and we find it to be all that Miss Edwards has said of it. It certainly furnishes most vivid pictures of Egyptian life and manners, some of them highly entertaining, some of them, that of the Dôshah, for example, simply horrible. The Dôshah is a "religious" function in which devoted dervishes lie down on the ground and a horse is driven over their bodies. Mr. Butler's most difficult allusions are veiled from "the general reader" in Latin notes, an original and novel device. He is plain spoken throughout, and we

should not think he would care to return to Egypt after telling these "tales out of school."

THE VINE OUT OF EGYPT.

The Vine Out of Egypt. By the Rev. Wm. Wilberforce Newton. [Thomas Whittaker. Paper, 50c.]

The writer of this notice of Mr. Newton's book feels it to be proper, under the circumstances, to lay aside editorial impersonality and say what he has to say over his own name. Mr. Newton is the minister of St. Stephen's Church, Pittsfield, Mass., and a brother of the Rev. Heber Newton of New York, but a more conservative Churchman than the latter. By "the Vine out of Egypt" he means the Protestant Episcopal Church in the United States, and the ultimate point of his book is a protest against the proposed change of its name.

It is well known to all who watch religious movements in this country that there is a party in the Episcopal Church, not so large as it is aggressive, bent on "catholicizing" the Church by unprotestantizing it in character and name, so as to bring it into somewhat of an alignment with the Church of Rome in certain matters of doctrine, ritual, and usage. This movement has its center and strength in the Interior, though felt more or less at both the East and West. Resistance to this movement is the purpose of Mr. Newton's book, though that purpose is explicitly stated only in the closing chapter. In the chapters immediately preceding he sets forth at some length recommendations of certain practical methods in behalf of church unity, or what he calls "the United Churches of the United States," the basis of which is substantially the famous "Memorial" presented some years since by the Rev. Dr. Muhlenberg to the House of Bishops, of which nothing visible ever came, unless the Declaration on Church Unity made by that body at its last General Convention is some such logical result.

Mr. Newton's recommendations are catholic in the true sense of that word, simple and practical, and deserve consideration. Among the points that he makes are these: that unity is something different from union; that the unity called for today is not unity of dogma, nor unity of sentiment, but unity of effort for definite ethical ends; that the sect idea in American Christianity is running out; that church *federation* is the ideal to be realized; and that lines of reconstruction cannot be formulated in advance by theory, but must be evolved naturally out of the facts as they exist. More particularly Mr. Newton would do away with the "Evangelical Alliance," which he considers a "fictitious" form of unity; he calls upon all denominations of Christians to fall into line as respects the observance of the Christian year; he urges a concentration of all special religious efforts within the Forty Days of Lent; and he proposes an inter-ecclesiastical Church Congress, the experiment of which has already been tried, as a permanent factor.

This is a broad platform of definite proposal. It opens a wide and exhilarating prospect, which all of us should be interested to study. Nobody who calls himself by the name of Christian can plead indifference to it, whether he care to stay with Mr. Newton on the summit or not.

The steps by which Mr. Newton reaches his

position are historical, and are no less interesting. With the Episcopal Church in this country, it will be remembered, Mr. Newton is especially concerned. He traces three agents in its development. The first is the Evangelical party, which it is the fashion to speak of now as "old" or "dead," whose marks are defined as the voluntary principle in worship and in giving, and the supremacy of canonical over personal authority in the episcopate. Second, the High Church position, whose affirmation is the value of ecclesiastical over theological uniformity and of objective sacraments over subjective emotions. Third, the Broad Church school, to which, the author thinks, "belong the present and the future."

These three parties or schools in the Church which Mr. Newton represents are of common recognition, though the present writer would characterize them in somewhat different language, and to the claim expressed for the Broad Church school he could not wholly assent. The Evangelical movement, he would rather say, stands for the simple doctrines of the primitive Gospel; the High Church party for institutionalism in Christianity; the Broad Church school for a true and proper rationalism in religion. The "present and the future," so far as the Episcopal Church's share of it in this country is concerned, belongs, we are inclined to think, more to an eclectic or comprehensive Churchmanship than to any one of these particular schools. This really is the Churchmanship of the Book of Common Prayer, combining the early faith in its early fervor, a reverent and sober respect for tradition and institutions, and the progressive spirit of a rational humanitarianism, into one orderly and sympathetic system, diverse but harmonious in its parts, and always true to itself while flexible towards others.

Of the Broad Church school in his church Mr. Newton gives an interesting sketch, beginning with Bishop Alonzo Potter of Philadelphia, whom he places at its head, reviewing in turn Dr. Muhlenberg its poet soul, Dr. Washburn its philosopher, and Dr. John Cotton Smith its statesman, and ending with Phillips Brooks its preacher.

So far as the underlying purpose of Mr. Newton's book is concerned, we thank him, as will many other readers, for his manly and dignified but earnest protest against the unwise and perilous movement now on foot to "catholicize" the Episcopal Church in the name of "catholicity." If a change of name is imperative, why would not "American Episcopal Church," as he incidentally suggests, be all that is needed? That designation would drop a word from the present title which is obnoxious to some, would exclude a word proposed which is obnoxious to others, would introduce a new word which all desire, and would save an old word which is historically fundamental. The "American Episcopal Church" is what it is.

We thank Mr. Newton further for his broad-minded and warm-hearted plea in behalf of a true confederation among American Christians of different names and lineage, to be manifested as far as is consistent in visible terms. Such a confederation in behalf of common interests and against common foes could certainly be effected without compromise of principle by those whose religion is based on principle. Anglicanism is

good for England, and Romanism may be good for Rome, as Mediævalism doubtless was good for the Middle Ages; but neither Mediævalism, Romanism, nor Anglicanism can furnish the true vital power for American Christianity, which must be the genuine Tree of God, grown out of the native soil.

EDWARD ABBOTT.

Cambridge, Mass.

— From a circular issued by the Dante Society we learn that the *Concordance of the Divina Commedia*, which has been mentioned in recent annual reports as in course of preparation by Professor Edward Allen Fay, Ph.D., of the National Deaf-Mute College, Washington, D. C., is now completed and will be printed as rapidly as possible. The text followed in the Concordance is Witte's (Berlin, 1862), with the addition of such words of the edition of Niccolini, Capponi, Borghi, and Becchi (Florence, 1837) as differ from Witte's. Foot-notes in italics give the words of Witte's text when the Concordance follows the other, and foot-notes in Roman type introduce variants from various critical texts. The context and references are given for all the words of the *Divina Commedia* except the shorter and commoner pronouns, prepositions, adverbs, and conjunctions, and the more frequently recurring forms of the verbs *avere* and *essere*. All these words and forms, however, are inserted in their proper place in the alphabetical index, so that the work, in addition to the usual features of a concordance, will present a complete list of the words and word-forms of the *Divina Commedia*. Words or forms more or less unusual used by Dante (according to the best texts) only in the verse-ending are marked with an asterisk; and words used, so far as the author is aware, only by Dante are marked with an obelisk. Great pains have been taken to attain accuracy in the preparation of the manuscript, and the same care will be given to the work of printing. The subscription price is \$10.00 per copy. The *Concordance* will make an octavo of between eight and nine hundred pages.

— The *Spectator* devotes two pages (an uncommonly generous allotment of space) to a novel in a new edition, by Ralph Ivan (Olive Schreiner) entitled *The Story of an African Farm*, which it calls a "very remarkable book." It is an "agnostic" novel, it seems, full of the pessimistic philosophy of life, but actuated by a hunger and thirst after righteousness and love. The book has been called "immoral" and "blasphemous," but the *Spectator* says it is not that; such language is "the exaggeration of prejudice." "No bad woman" could have written it, and "it contains no suggestion of evil."

The local coloring of the story is extremely vivid, and clearly bears the impress of painful personal experience. The scene is laid on a lonely farm in South Africa, and man and nature are alike painted in unattractive and depressing guise. The tendency of ordinary mountain scenery is to raise the spirits, to quicken the imagination, to inspire hope, to point to heaven. The mountains of South Africa, on the other hand, have a depressing influence. They have none of the mystery, the sublimity, the poetry, the aspiration of ordinary mountains. They have no peaks. Their gross bulk, and flat tops, and brown sides, are altogether of the earth, and seem to repel and to forbid man's yearning for something beyond the visible and temporal. And the vast plains consist of coarse grass and low scrub, lacking alike the grandeur of the desert and the forest loneliness of the equatorial regions of the Dark Continent. The farm which gives its name to the story is a Boer homestead, and the Boer of South Africa is a singularly unattractive being. Labor, too, is there presented in its hardest, lowest, most unimaginative form.

The Literary World.

BOSTON, OCTOBER 1, 1887.

Entered at the Post Office at Boston, Mass., as second-class mail matter.

COLORED CHILDREN IN BOSTON SCHOOLS.

THE copy of the *Richmond Despatch* of September 7, containing the article reprinted below, reached us only just as our last issue was going to press:

The Cat and the Mouse.

A gentleman writes us that having for years traveled from Bangor, Maine, to Denver, Colorado, and having lived in Boston for twelve months, he is confident that the *Chicago News* is mistaken when it says that in the North negroes are not welcomed into the public schools. He declares that they are welcomed into those schools; and that "whenever the courts have been called on to interfere they sustain the right of the colored children." Our correspondent lets the cat out of the bag when he uses the words we have italicized. Why should the courts ever be called on to interfere with the management of the Boston public schools or any other northern public schools? They would not be if negro children were welcomed into them. Our correspondent will admit, if he will only ponder the matter awhile, that our *Chicago* contemporary was exceedingly guarded in its language. It used the word "welcomed" because it well knew that under the laws in force in the northern States negro children are received into the same public schools with white children. But they are received not as white children are received—with a "welcome"—but with a suppressed feeling of regret that the law should require them to perform a task so unpleasant. Our correspondent tells us that the *Boston Literary World* declares that "the best civilization of the age has agreed to do away with race prejudice." That is easily said. But the declaration is not true. So long as there shall continue to be in Massachusetts, as there were in 1880, about one hundred whites to every negro, there can no occasion arise for indulgence in race prejudices. Uncle Toby said to the fly, "The world is wide enough for thee and me;" and the Massachusetts negro meets with the same sort of treatment. He is tolerated because he is alone. "Go," said Uncle Toby. "Keep out of my way," says the Massachusetts man to the negro. "Stay in Virginia. Don't come to Massachusetts." "The best civilization of the age" in Boston may have agreed to "do away with race prejudice," but the agreement would soon cease to be respected if the population of Boston should by any chance ever become anything like equally divided between the two races. The fair maiden in the fable who had been a cat before her transformation immediately resumed her original form when a mouse appeared in her presence. She found herself forthwith a cat again, claws and all. So these Bostonians, who have been transformed into angels of light, destitute of the prejudices which God has implanted in the bosoms of all other persons on the globe, would soon be restored by the presence of a large number of negroes amongst them to their normal condition, "claws and all."

As the *Literary World* is alluded to in this article we have referred its allegations to three witnesses whose testimony as to the facts in question will be accepted, we presume, as competent and sufficient. The three are the Superintendents of Public Schools of Boston, and of the chief suburban towns of Cambridge and Brookline; and having submitted the article to them, we print their replies in full:

To the Editor of the *Literary World*:

DEAR SIR: Since I have been acquainted with the Boston public schools—about twenty years—I have never known or heard of any trouble, friction, or unpleasantness arising from the presence of colored children in the school-rooms. In two of the school districts the colored children are numerous enough to attract attention; in the other fifty they are not at all numerous—only individuals scattered here and there. The children, colored and white, sit together, study, recite, play together, in short act in every way as if they were utterly unconscious of any differences of race or color. A generation or two ago there was, I believe, some unpleasantness among the adult citizens of different races; but the schools were not troubled. It was the parents, not the children, whose prejudices sometimes got aroused. Since the war at least we have heard little or nothing of the race prejudices amongst even the grown-up people.

Very truly yours,

EDWIN P. SEAVER,

Superintendent of Schools.

Boston, September 16, 1887.

To the Editor of the *Literary World*:

DEAR SIR: We have at present two colored pupils in our schools, and I have not known of more than two at any one time for the last eight years. So far as I am informed they have always been treated kindly and with respect by the other pupils.

Very truly yours,

D. H. DANIELS,

Superintendent of Schools.

Brookline, September 22, 1887.

To the Editor of the *Literary World*:

DEAR SIR: There are colored children in all the grades of the public schools of Cambridge, and their relation to the schools, in my opinion, is precisely the same as that of the other pupils. Neither their teachers nor their schoolmates look upon them as a separate class. No plan or arrangement is made either for the school-room or for the play ground which would indicate any difference in the feeling towards these children and the other members of the school.

For the past six years one of our primary classes has been under the instruction of a colored teacher; and during this time no parent has expressed to me, or to any member of the School Committee so far as I know, any dissatisfaction with the arrangement. This teacher is universally beloved by her pupils, and enjoys the respect and esteem both of the parents and her associate teachers.

Very truly yours,

FRANCIS COGSWELL.

Cambridge, September 22, 1887.

Perhaps the *Richmond Despatch* will publish the above letters, especially Mr. Seaver's and Mr. Cogswell's, which are full and explicit, and we have no doubt that abundant further testimony of the same sort could be had if desired.

—A collection of Pope MSS. was sold in London the other day at Sotheby's, and the prices obtained are thus enumerated in the *Athenæum*, odd shillings being omitted:

"The Essay on Man," 1736, with MS. notes and corrections in Pope's handwriting, brought 10*l.*; "The Dunciad," Dublin edition of 1728, large paper, filled with MS. notes and corrections by Pope from the first Broglie MS., 13*l.*;

"The Dunciad," another large-paper copy, with MS. corrections, copied from Pope's copy by Jonathan Richardson, Jr., 7*l.*; "The Dunciad," 1736, large paper, with numerous MS. notes and corrections from his second MS. by Pope himself, 8*l.*; "Sappho to Phaon," autograph MS., 17*l.*; "Essay on Criticism," autograph MS., 28*l.*; "Windsor Forest," autograph MS., wanting a few lines at end, 20*l.*; "Essay on Man," in four epistles, Epistles I to III autograph MS. of the poet, Epistle IV printed, with numerous MS. corrections by Pope, 50*l.*; "Epistle on Taste," autograph MS. of Pope, 25*l.*; "Ethic Epistles," I to III, autograph MS. of Pope, 20*l.*, with numerous alterations and corrections by himself; Epistle III to Lord Bathurst (the autograph MS. wanting eight lines at end; transcript of the same by Pope, with autograph corrections and alterations, and the printed edition of Epistles III to VII with MS. corrections and alterations by Pope himself), also Epistle II autograph MS. of Pope, 21*l.*

MR. DONNELLY'S BACONIAN CIPHER.

IN September, 1884, I visited St. Paul, Minnesota, on professional business, and had the pleasure of a call from Mr. Donnelly. He was kind enough to say that he had read my book, *The Shakespearean Myth*, and wanted to see me. The only fault he found with my book, he said, was that it was "on the fence"—left the question of the Shakespeare authorship open. "I shall prove the Baconian authorship beyond a doubt," he said, double-underscoring the last three words. I spent a Sunday with him at his country seat, and, at his request, examined his formula, and saw him apply it to a page of the Booth reprint of the 1623 edition (understanding from him that I was the first person outside of his own family to whom he had communicated his discovery).

Mr. Donnelly said to me, "I am not ready to demonstrate it: my work may take years yet. But I should not like to feel that somebody else was at work at it, who might get ahead of me. It seems so plain to me as I proceed that I should not like to have all my labor for nothing by being anticipated now."

I said to him, "Then file a caveat," meaning that he should announce the discovery and ask time to perfect his reading of the cipher before giving it to the world. He agreed with me and said, "Will you guarantee that I have found a cipher?" I said, "No. But I will cheerfully testify that on a certain day you claimed to have discovered one, which—as you state it to me—seems to me a wonderful thing."

Accordingly, the first public announcement was made in the Minneapolis *Tribune* of September 7, 1884, and I revised the manuscript of the article printed in that newspaper (in so far as it quoted me) before it went to press. I have no copy by me, but my memory is that I said that "Mr. Donnelly's 'cipher' was too wonderful for mere coincidence, and that it seemed to me no working of any known law of chance. At the same time that I wished to be understood as suspending judgment as to whether it was a 'cipher' written into the early texts of the plays or a cento worked out of the 1623 edition of them, in good faith, by Mr. Donnelly himself."

In the spring of 1886 I was working at the play of *The Merry Wives of Windsor*, paralleling the 1602 with the 1623 text for "the Bankside Edition" of Shakespeare which the New York Shakespeare Society publishes. I had always known that that play as printed in 1602

was only half as long as when it was printed in 1623, and been amazed at the wonderful immaturity of the 1602 as compared with the mature and refined wit and elaborate polish of the 1623. But, as I went over them both again, line by line, I saw that these changes could not be explained by the mere theory that the author had rewritten the play, but that the history of the years 1602-1612, the court records, the history of stage censorship under Elizabeth and James I, must be consulted. I wrote to ask Mr. Donnelly how he handled this particular play from his "cipher" standpoint. He answered me in a letter of 25 pages, which made such wonderful statements as to the story the cipher was revealing, that (with his permission) I circulated it, and finally sent it to London, where it was partially printed in the *Nineteenth Century* (London, May, 1886). This was the "Percy M. Wallace" article which opened the ball. Since then the newspapers and magazines have been full of it. I may remark, in passing, that during the circulation of this letter it was printed in full in three prominent American newspapers without attracting, as it seems, any attention. It was not until it got to England and into the *Nineteenth Century* that anybody remarked on its startling nature (and yet the *Nineteenth Century* did not print the whole of it, but only the extract about Percy's visit to Stratford and the dinner on over-ripe venison at Shakespeare's table), which seems to lead up to the suggestion that only by sending our literary news to England and getting it indorsed can we hope to enjoy it over here.

As to the merits of the cipher, I can only say what the rest of the world says, "important, if true." If the astute Bacon palmed off on the simple Shakespeare a set of ciphers, and the simple Shakespeare mounted them as plays; if, indeed, every time that Booth or Irving play Hamlet or Richard today (as did Burbage and Lowin then) they are saying to the audience: "Francis Bacon wrote this play and William Shakespeare was only the Baconian stage manager"—then Mr. Donnelly is entitled to all the advertisement he is securing on two continents; and although the world will not readily give up Shakespeare (and though it will hardly agree with Mr. Donnelly that he, Shakespeare, was a fraud, a rascal, a thief, etc., etc., even if the Donnelly cipher is proved), Mr. Donnelly will yet be entitled to the full glory of discovery. But I don't see how it can be true. For my part, I find it impossible, from what I know of the early printed texts of the Plays—from my study of the earliest quartos and the great First Folio of 1623 (when the plays were for the first time collected and paged); and from the mutations the plays underwent meanwhile, the interpolations of actors, the rough handling of the piratical printers of the Stationers' Company, and their careless compositors with broken and dirty fonts of type to set up from—especially from the ruthlessness of the royal stage censors (the Lord Chamberlain and his subordinate the Master of the Revels were held directly responsible by the throne for all stage plays)—I find it impossible, I say, in consideration of all this, to accept Mr. Donnelly's theory. I have so repeatedly told Mr. Donnelly, and he laughingly replies that he wouldn't have a moment's confidence in my sanity if I did believe it until it was revealed. But, all the same, he assures me that

I will live to see the truth and believe. And I hope I will! APPLETON MORGAN.

New York, September 20.

TOLSTOI'S WRITINGS.

From the preface to the new edition of Mr. Schuyler's translation of Tolstoi's *The Cossacks* we take these titles of Tolstoi's principal writings, arranging them so far as possible in chronological order, though the dates are in some cases ambiguous, referring in one case to time of composition, in another to time of publication in Russia, and again to time of translation and republication in America. Even with its informality our readers may find it useful for reference.

A Landlord's Morning. (Fragment of an unfinished novel.)	1852
Childhood (1st part of Childhood, Boyhood, and Youth).	1852
The Incursion.	1852
Boyhood (2d part of Childhood, Boyhood, and Youth).	1854
Sebastopol (in the <i>Russian Messenger</i>).	1855
Wood-cutting.	1855
The Decembrists (a fragment of a few chapters only relating to the attempted revolution in December, 1825).	185-
Meeting a Moscow Acquaintance at the Front.	1856
Memoirs of a Billiard Marker.	1856
Two Hussars (tr. into French under title of <i>Deux Générations</i>).	1856
Youth (3d part of Childhood, Boyhood, and Youth).	1855-7
Albert.	1857
Luzerne.	1857
Three Deaths.	1859
Family Happiness (Katia).	1859
War and Peace.	1864-9
Polikushka.	1860
The Cossacks.	1861
Kholstomir (Story of a Horse).	1861
Anna Karénin (first appeared in <i>Russian Messenger</i>).	1875-8
By What People Live.	1881
In What is Happiness?	1882
My Religion.	1885
My Confession.	1885
The Power of Darkness.	1886
The Death of Ivan Ilyitch (republished here together with a number of short stories).	1886
What Then Can We Do? (What to Do?)	1886

Yasnaya Polyana (a little journal published by Tolstoi at his own expense). A complete file, presented by the author to Mr. Schuyler, is in the library of Cornell University.

World Biographies.

Edna Lyall. This English novelist, better known by this her pseudonym than by her real name of Ada Ellen Bayly, is exceedingly chary of those personal particulars which are always so interesting to a popular author's public. But we can tell our readers on the very highest authority that she was born and educated at Brighton, sometime during the present century, and that as her wish to write stories belongs with her childhood (ever since she was ten years old she has been trying to fit herself for her present work) and as her first published story, *Won by Waiting*, bears date of 1879, it is highly probable that her life falls wholly within the second half of the century. This tale of blended French and English coloring met with little success. *Donovan*, which followed it in 1882, though well received by the press, was at first a total failure, but after the

fine success of *We Too*, which appeared in 1884, it suddenly sprang into favor. In 1885 followed *In the Golden Days*, an historical romance which we have just reviewed. The old Suffolk hall which is seen in this book is a verity, which belonged to relatives of the author, and with its surroundings is accurately described. *Knight Errant*, which was published in March last, and has not yet reached us, grew out of certain Italian tours. The author's latest is *The Autobiography of a Slander*.

PUBLISHERS' ANNOUNCEMENTS.

Fall of 1887.

FOLLOWING our own good example of last year we proceed in the present place to enumerate, and to describe so far as we can do so without having the books themselves yet actually in hand, the works in press by the leading American publishers and to be issued during the next three months. A few of these announcements have already been made, but are repeated in order to give completeness to the review. Some of the advance couriers of the long, solid, and brilliant procession, indeed, are already here, and before these words fairly reach our distant readers more than a few of these announcements will have become accomplished facts. The more formal "review" of all these works will proceed in due order as the procession passes. We will only further add that no fall season for several years has found the guild of publishers in such good spirits as the present, and the autumn and winter trade in good literature promises to be largely in advance of that of 1886-7.

D. Appleton & Co.

One does not look to the Appletons for what are called "holiday books," but rather for solid and substantial works in science and philosophy. Their present announcements before us confirm this habit. "The Weather" is to be popularly expounded by the Hon. Ralph Abercromby; "Our Heredity from God," a chapter in evolution, by Rev. E. P. Powell; "Evolution and its Relation to Religious Thought," by Prof. Joseph Le Conte; "The Elements of Political Economy" by Prof. Laughlin of Harvard College; and "The Geological History of Plants" by Sir J. Wm. Dawson. "A History of the American Fossil Animals" has been written by Drs. Osborn and Scott of Princeton College; "A Guide to Southern California" by Dr. Windey and Walter Lindley; and a hand-book on "Good Form in England" by L. J. Ransom. "The Life and Letters of Darwin" by Francis Darwin, will be awaited with the greatest interest. To the "International Education" and "Scientific" series are to be added respectively Froebel's work on "The Education of Man" and Binet and Fere's "Animal Magnetism." The Appletons announce a single novel, "The Right Honorable," a composite work by Justin McCarthy and Mrs. Campbell Lee Praed; what we take to be a volume of sermons, "The Divine Man," by Rev. Dr. George Dana Boardman; and a new "Atlas of the United States," which we shall be very glad to see. Finally, what

biography is concealed under the title of the Hon. Geo. S. Boutwell's work, "The Lawyer, the Statesman, and the Soldier"?

A. C. Armstrong & Son.

One new book about to proceed from the New York house of A. C. Armstrong, certain to attract wide attention, is by Prof. E. D. Morris of Lane Theological Seminary, Cincinnati, entitled "Is There Salvation After Death?" The author's answer to this question is No, and his standing ground is the Bible, historic Christianity, and a logical theology. Two other religious works of interest will be "Palestine in the Time of Christ," by Dr. Edmond Stapfer of the Protestant Theological Faculty of Paris, an important book, with maps and plans, and "Romanism and the Reformation," an elucidation of prophecy, by Rev. H. Grattan Guinness. In general literature we are to have Charles Lamb's "Collected Works" of the Rev. Alfred Ainger's editing, complete in 5 vols., and also Mr. Ainger's edition of "Lamb's Letters," in 2 vols., with a steel portrait hitherto unpublished. The firm's three juveniles, viz.: Mr. Tulloch's "Story of the Life of Queen Victoria," the "New Fairy Tales from Brentano," and Dr. Gordon Stables's sea story, "On Special Service," have all appeared, and will receive due attention from us later. For gift-books proper we are to have "Emmanuel," a daily text-book with pictures in color, and "As Time Glides On," an array of the months in picture and poem by G. T. Hutchinson, with several coöperating artists.

J. W. Bouton.

Mr. Bouton, who continues business at his old headquarters, 706 Broadway, New York, and thereto attracts book-lovers from all parts of the country by the fascinations of his rarities and curiosities, sends us the titles of four works which he will make a specialty of handling this fall. The first of these is a new (illustrated) edition of Dr. Doran's "Annals of the English Stage," revised by R. W. Lowe from the author's own annotated copy. The regular form is three vols. demy 8vo, with 50 copper-plate portraits and 80 wood engravings; but a limited number of copies have been printed on large paper, royal octavo, with plates in duplicate. The second work is by the same editor as the first, "A Bibliographical Account of English Theatrical Literature," with a similar large paper edition. The third is "A History of the Rosicrucians," by Arthur E. Waite, with symbolic and other illustrations. The fourth is an illustrated edition for 1887 of the now well-established and well-known "Paris Salon Catalogue," enriched in the present instance with a hundred colored photogravures after the Goupil process. The copies of this book will be numbered.

The Century Company.

The publishers of the *Century* are gradually enlarging their function from the conduct of a great magazine to include book production. It is a striking illustration of the changed perspective of periodicals and books, that book publication should spring as an offshoot from the side of a great magazine house. We observe no allusion to their new encyclopædic dictionary in the circulars of the Century Co., but it cannot be long now that we have to wait to see the first of this important work. The Company have in

preparation a new Sunday-school hymn and tune book by Prof. Waldo S. Pratt, editor of the "St. Nicholas Songs," a new edition of Dr. C. S. Robinson's "Laudes Domini," and a new book of "Aids to Common Worship" by Rev. R. G. Greene, the description of which is that of a Congregationalist Book of Common Prayer. Mr. R. W. Gilder's poems and Mr. Palmer Cox's are both to be collected, the latter into one volume, the former into three. The famous war papers of the *Century* are already going into a "Century War Book" which is sold only by subscription, and Mr. Stockton's new stories "The Hundredth Man" and "The Dusanter," both of them features of the *Century* this year and next, will be gathered promptly into book form. The *Century* announces that it will continue the Nicolay-Hay "Life of Lincoln" with increased outlay, but will somewhat curtail the "War Papers" which have now been running so long; while Edward Eggleston will supply a serial novel, "The Graysons," a story of Illinois life, and Charles De Kay a number of papers on Ireland.

T. Y. Crowell & Co.

A fifth of Tolstoy's works, "A Landed Proprietor," is a leading title on Crowell's list, followed by the new and handsome edition of Victor Hugo's "Les Misérables," in an entirely fresh translation by Miss Hapgood. Of the volume of poems, "From Heart and Nature," by Mrs. Sarah K. Bolton and her son, Charles K., the latter a student in Harvard College, we have already spoken in advance. An Icelandic love story, "Sigrid," has been translated from the Danish of Jon Thorodsson Thoroddsen, and "Cuore," an Italian school-boy's journal, by the indefatigable Miss Hapgood from Edmondo de Amicis. "Burnham Breaker" is a promising story by Mr. Homer Greene, who took the \$1,500 prize with his tale of "The Blind Brother," in the *Youth's Companion's* recent tournament of authorship. Mr. Rideing has collected a volume of sketches of the "Boyhood of Living Authors." Other juveniles are "Professor Johnny" and "Who Saved the Ship?" both by J. A. K., a translation of "French Folk Lore Stories," a story for members of the Christian Endeavor Societies, entitled "St. Paul's Problem and its Solution," and Jacob Abbott's undying "Rollo Books" in a new edition and a cheaper one than ever. Crowell & Co. are publishers, it will be remembered, of a long list of standard books in attractive forms, including many of the British poets, and such favorites as Keble's "Christian Year," Percy's "Reliques," and Lockhart's "Spanish Ballads."

Dodd, Mead & Co.

A leading art book which Dodd, Mead & Co. have had for some time in preparation is a volume of "Original Etchings" by A. H. Bicknell, with accompanying text by Wm. H. Downes, and this will be produced in a variety of styles at a range of prices. Mr. Ormsby's new and superior translation of "Don Quixote" is to appear in two forms of 4 vols. each, one in large paper, fifty copies only, the other an ordinary library edition. Mr. Willis J. Abbot follows his excellent "Blue Jackets of '61" of last year with a similar book on the "Blue Jackets of 1812." Books of adventure for boys are Mr. Perelaer's "Ran Away from the Dutch," F. L. James's "Wild Tribes of the Soudan," and E. R. Gould-

ing's "Young Marooners." Rev. E. P. Roe's "The Earth Trembled," a story of the Charleston earthquake, will lead the novels of this firm, followed by "Paul and Christina" and "A Border Shepherdess," both by Mrs. A. E. Barr. Professor A. J. Church of University College, London, furnishes two new books to the list, "With the King at Oxford" and "Stories of the Magicians;" and the author of the "Elsie Books" an account of "Elsie's Friends at Woodburn." Last but not least important are a volume of sermons by Mr. Rainsford, the popular minister of St. George's Church, New York, and "The Life and Times of John Jay" by Wm. Whitelock.

Estes & Lauriat.

A number of standard authors are published by Estes & Lauriat in good editions, among them George Eliot, Carlyle, Thackeray, Dickens, Macaulay, Gibbon, Hume, Scott, Hans Andersen, and Shakespeare, the latter under Hudson's editing. The "Boston edition" of George Eliot's works is worthy of special attention. It is proceeding at the rate of one volume a month. Its illustrations are numerous and of distinguished authorship. New editions are also announced of Mr. Ober's "Travels in Mexico," of "Nature and Art," and of T. Starr King's famous book on "The White Hills," which latter seems destined to an unending popularity. Mrs. Champney's "Three Vassar Girls" will be "At Home" this season, the "Knockabout Club" will visit the everglades of Florida, and Mr. Hezekiah Butterworth will be found "Zigzagging" in India. "Oliver Optic" has edited a second volume of "Our Little Ones" and a sixth of the "Little Ones' Annual." A new "Chatterbox" of course is to be expected. "Young Folks' Histories" of the Queens of Scotland and of the Reformation have been prepared respectively by Rosalie Kaufman and Fred. H. Allen. "The Boys of 1812" is the title of a naval book by Prof. J. Russell Soley. The story of "Five Mice in a Mouse Trap" will be told by Laura E. Richards, a daughter of Mrs. Julia Ward Howe, author of that clever book, "Four Feet, Two Feet, and No Feet;" Kate Greenaway will be one of its illustrators. Other juveniles are to be "The Doll's Christmas Party," "A Queer Pin Box," by Mrs. D. P. Sanford and several other writers, "Santa Claus at Sea," with pictures by St. John Harper, "Polly Pickle," and "Selfish Sambo." Taylor, Merrill, and Miss Tucker are among the illustrators of "Ned's Elevator Ride." Gertrude Strohm has edited under the title of "Flower Idyls" an adaptation of flowers to people and their occupations, with photo-etchings. "Recent French Art" will collect sixteen photo-etchings of late paintings of the French school; "The Dusseldorf Gallery" is a similar collection on a larger and costlier scale illustrative of German art. In Miss Parloa's "Kitchen Companion" is promised an entirely new work. Estes & Lauriat will have 200 copies of Street-er's "Precious Stones and Gems," a London work of authority and beauty, strikingly illustrated, and an edition of the late John L. Hayro's translated "Latin Hymn."

Fords, Howard & Hulbert.

Fords, Howard & Hulbert are giving special attention this fall to Beecher books. Besides Major Pond's account of Mr. Beecher's last trip

to England (1886) and collection of the sermons, lectures, and addresses delivered there, in "A Summer in England," they have just issued "Beecher as a Humorist," as our readers will remember. A new edition is soon to be published of "Royal Truths," a collection of brief passages from his sermons made anonymously in England, and sold widely there before Mr. Beecher ever knew of it. This is its fourth American edition. A volume that will review that portion of Mr. Beecher's career concerning which there has been a substantial unanimity of admiration, is "Patriotic Addresses in America and England on Slavery, Civil War, and the Development of Civil Liberty in the United States, Edited, with a Review of Mr. Beecher's Personality and Political Influence, by John R. Howard." Mr. Howard has been for the past twenty years closely associated with Mr. Beecher in literary and business matters, as his publisher. A volume of Mr. Beecher's "Sermons on the Bible" is also in preparation by this house—a series of discourses which have never been published. The firm will shortly issue a new work on Mexico, by a lady for some years resident there, entitled "Face to Face with the Mexicans;" it gives much information about domestic, business, and social customs, and will be illustrated. For the holiday season Fords, Howard & Hulbert put forth a fresh printing of Bryant's "Library of Poetry and Song," which, in spite of all the other good anthologies, still holds its place as a prime favorite.

Fowler & Wells.

The Fowler & Wells Co. now occupy their new stand, 775 Broadway, New York, and have in press a number of special publications for their peculiar list. Among them is "Physical Culture for Home and School," scientific and practical, by Prof. D. L. Dowd of this city. Under the title of "Gems of Literature" is published the "Rime of the Ancient Mariner" by Coleridge, "The Traveller," "The Deserted Village" and the "Hermit" by Goldsmith, "Pope's Essay on Man," "Comus" by Milton, and "Æsop's Fables," all illustrated and with original notes. "Nervousness, its Nature, Causes, Symptoms and Treatment, is a practical treatise by Dr. H. S. Drayton the editor of the *Phrenological Journal*. "The Sympathetic Nerve," a carefully prepared anatomical plate of that nerve, reprinted from the French, accompanied by a concise description, is pronounced the finest piece of work of the kind produced in this country. "Pope's Essay on Man, with Responding Essays" by Caleb S. Weeks, is rather a unique volume giving Pope's Essay, and on opposite pages parallel lines responding to Pope. "A Practical Plan of Instruction in Short-Hand" is a series of lessons in the form of detached lesson papers printed in type-writer type and phonography. "How to Succeed as a Stenographer and Type-Writer," appealing to a large constituency, has been prepared by Arthur M. Baker, a successful court reporter. The publishers announce the combination of *Child-Culture* with their old established periodical, the *Phrenological Journal*, of over 50 years' standing, and it will now have a special department for parents and teachers. The fifteenth thousand of "For Girls" is on the press, and the last of 35,000 copies of "Heads and Faces" is being sold.

Funk & Wagnalls.

Funk & Wagnalls make a special item of "Letters from Heaven," a companion volume to the "Letters from Hell" published a year or two ago. They have also "A Book of Poems," by Marietta Holley ("Josiah Allen's Wife"), the first poetry she has ever published. Mr. Benson J. Lossing's "History of the Empire State" is sold only by subscription. The final volume of "Meyer's Commentary on the New Testament" will soon be ready, and the sixth of Dr. Joseph Parker's "People's Bible" already is. The Rev. E. Paxton Hood's "Vocation of the Preacher" and "Throne of Eloquence" are to accompany these other foreign books. In "The Missing Sense, and the Hidden Things which it Might Reveal," Dr. C. W. Woodbridge offers a treatment of spiritual philosophy on a rational basis. Miss Mary B. Slight has "The Flag on the Mill," a novel.

Harper & Brothers.

It must be a little early, we think, for a glimpse of the richest fruit which is to drop from the great tree in Franklin Square, for all we can learn of now is perhaps a dozen of books, several of which have arrived in full dress even as we write these words. To the "New Classical Series" conducted by this firm, Mr. Stickney, formerly of Trinity College, has added Cicero's "Cato Major" and "Laelius," with introduction and notes, the latter occupying more than half the volume, which is clearly and handsomely printed, and presents these two famous philosophical writings of the great Roman in attractive form. Sarah Cooper's "Animal Life in the Sea and on the Land" is a profusely illustrated exposition of those fascinating recesses of animate nature, the forests and the waves. Beginning with sponges, jelly-fishes, corals, and other such of the lowest forms of life, the author works her way upward along the slowly but steadily ascending scale of organization through monkeys to man, though leaving any connection of the last two members of the series wholly to the imagination of the reader. The pictures of birds and bird life are particularly beautiful. Dr. Rolfe's edition of "Milton's Minor Poems" is noticed elsewhere in this paper, and Prof. Bowne's "Philosophy of Theism" is in the reviewers' hands for adequate treatment. The "Memoirs of the Margravine of Baireuth" are presented in a new and cheaper and snuggler shape. Army life in the United States and Europe is to be picturesquely described and graphically illustrated by R. F. Zogbaum in "Horse, Foot, and Dragoons." Mr. Charles Follen Adams is to give his amused readers—and they are many—a new batch of "Dialect Ballads." From Mrs. Craik, the author of "John Halifax, Gentleman," is to come a most promising book depicting the north of Ireland, called "An Unknown Country," and illustrated by Frederick Noel Paton. Howard Pyle will have a new fairy book, whose title, "The Wonder Clock," and whose sub-title, "Four-and-Twenty Marvellous Tales," still more, will awaken the eager expectations of the young folks, and when they hear of its hundred and sixty drawings by the author of "Pepper and Salt" we do not see how they can possibly be made to wait till it comes. Mr. Howells is to furnish a volume of mingled essays and translations entitled "Modern Italian Poets," the ripened harvest of seed sown twenty years

ago. M. Charnay's handsome octavo on "The Ancient Cities of the New World" receives due attention elsewhere.

Houghton, Mifflin & Co.

Houghton, Mifflin & Co. announce three holiday books—Lowell's exquisite "Vision of Sir Launfal," with a new portrait of Mr. Lowell, and nine full-page wood-cuts and smaller illustrations by several of the most famous American artists; Hawthorne's charming "Tanglewood Tales," illustrated by George Wharton Edwards; and Longfellow's "Evangeline," decorated with fac-simile representations of the leaves of the forests of Acadia, in their varied wealth of autumnal colors. The "Vision of Sir Launfal" is to be a book of great mechanical beauty, and it is said that Mr. F. Hopkinson Smith, under whose supervision it is produced, declares it the most artistic illustrated book ever brought out in this country—a strong statement. Houghton, Mifflin & Co.'s list of fiction is not long, but Miss Phelps adds to her stories of the unseen world a new one, "The Gates Between," and "Jack the Fisherman," already out in a tasteful fifty-cent book, with good illustrations, a temperance story. Other works of fiction are "The Second Son," one of the serial stories recently printed in the *Atlantic Monthly*, as it should be with both Mrs. Oliphant's and Mr. Aldrich's names attached; Mr. Crawford's "Paul Patoff," which as it has appeared in the *Atlantic* has been pronounced the best story Mr. Crawford has yet written; "A Princess of Java," by Mrs. S. J. Higginson, reviewed elsewhere, and a book of short stories by Octave Thanet, named from a Shakespearian phrase, "Knitters in the Sun." Miss Phelps's witty East Gloucester stories, "An Old Maid's Paradise" and "Burglars in Paradise," will appear together in a bound volume; and two stories, "Not in the Prospectus" by Parke Danforth, and "The Man who was Guilty" by Flora Haines Loughhead, which have hitherto had but a paper-cover existence, will now be promoted to the dignity of cloth. Houghton, Mifflin & Co.'s three series in American history and biography will receive valuable additions; to "The Statesmen series," "Patrick Henry" by Prof. Moses Coit Tyler, "Gouverneur Morris" by Theodore Roosevelt, "Martin Van Buren" by Edward M. Shepard, and, later, "George Washington" by Henry Cabot Lodge; to the Men of Letters series, "Benjamin Franklin," by Prof. McMaster, and "Nathaniel Hawthorne" by James Russell Lowell, which is so good a promise that it hardly seems as if it could be realized; to the Commonwealths series "Missouri" by Lucien Carr, "Ohio" by Rufus King, "Tennessee," by Hon. James Phelan, all sons or residents of the States they write about. Other important biographies besides Mr. Cabot's "Memoir of Ralph Waldo Emerson" already published, are "The Fighting Veres" of England who won their renown in the Netherlands, by Clements R. Markham, and a life of Gen. Ormsby McKnight Mitchel, alike illustrious as astronomer and soldier, by his son, F. A. Mitchel. Prof. Herbert Tuttle continues with two more volumes his "History of Prussia during the Reign of Frederick the Great." Travel and observation are represented by Dr. Holmes's "Hundred Days in Europe," Professor Lanciani's lectures on "Roman Excavations since 1871," with many illustrations, "Three Cruises

of the Blake," by Alexander Agassiz, giving in two volumes the results of three scientific ocean voyages, with maps and numerous illustrations; a book of archæological information and pictorial attraction, "In the Track of Ulysses," by William J. Stillman; "Winter," a new volume of selections from Thoreau's journals; and lastly, Hopkinson Smith's "Well-Worn Roads of Spain, Holland and Italy," the descriptive portions of his last year's notable holiday book reprinted in a tasteful little volume, with miniature reproductions of some of the pictures at the head of chapters. Other books to come are a volume of critical essays entitled "Men and Letters," by Mr. Scudder, who also rewrites a "Book of Folk Stories;" "The World to Come," a collection of sermons by Rev. William B. Wright, author of "Ancient Cities" of a year ago; "Memories of Coleorton," letters from Coleridge, Southey, Scott, Wordsworth and his sister, to Sir George and Lady Beaumont, letters never before published, in two volumes; a new edition of Mr. Stedman's important "Victorian Poets," revised and brought down to date; poems by Mrs. Margaret Deland, the late E. R. Sill, Mrs. Whitney, and Mrs. Whitney's daughter, Mrs. Caroline Leslie Field, author of the novel "High Lights," which appeared anonymously last year; "Agassiz and Other Poems," by Mr. Lowell; a selection of "Lyrics, Idyls and Romances," from Browning's works; a new volume of "Early and Late Poems" by Alice and Phœbe Cary, containing only poems not included in the Household Edition; a new issue of Mr. Scudder's eight famous Bodley books in four volumes; a promise of Whittier's Poetical Works by and by in a new edition like the Riverside Longfellow; and other new editions for which the world of readers has ample room, though the *Literary World* unfortunately has not.

W. R. Jenkins.

Mr. Jenkins's name has been conspicuously connected with the publication of French classics, for school use and for general readers; of which readers of the *Literary World* have been encouraged to form highly favorable opinions, and in which the new edition of Victor Hugo's "Les Misérables" occupies a prominent place in its publisher's "Autumn Announcements." This edition is to make five volumes, in paper or cloth covers as the buyer prefers, electrotyped from new type, and carried through the press with the utmost care, as we have already taken occasion to remark. Either of the five volumes will be sold separately, and sample pages will be sent to any one asking for them. Mr. Jenkins's collected "Auteurs Célèbres" now include the following works of fiction: "Jettatura," by Theophile Gautier; "Lumen," by Camille Flammarion; "Thérèse Raquin," by Emile Zola; "Une Bonne Affaire," by Hector Malot; "Manon Lescaut," by L'Abbé Prévost; "La Belle Alliette," by Eugène Chavette; "Le Tonnelier," by G. Duval; "Histoire d'un Petit Homme," by M. Robert Hault (Ouvrage couronné par l'Académie); "Paul et Virginie," by B. de Saint-Pierre; 2e série—"Le Roman Rouge," by Catulle Mendès; "Colette," by Alexis Bouvier; "Voyage aux Pays Mystérieux," by Louis Jacolliot; "Deux Femmes," by A. Belot; "Madeleine," by Jules Sandeau; "Daphnis et Chloé," by Longus; "La Mansarde," by Jules Claretie;

"L'Auberge Maudite," by Louis Noir; "Le Château de la Rage," by Léopold Stapleaux. The attention of students of Italian will be invited to Prof. Bomba's "La Lingua Italiana," a new and natural method for acquiring the language, and to "Una Notte Bizzarra," by Antonio Barrili, a novelette with English notes. Mr. Jenkins also will have the "Paris Salon" for 1887, as well as the "Figaro Salon" in its five large folio numbers with upwards of fifty process illustrations; and he has brought back from Paris an assortment of "French Calendars for 1888," which present some novel attractions to the eye. Other products of French authorship are to follow—notably "Mine et Contre-Mine," by A. Guillet, a teacher in Cleveland, Ohio, a comedy in three acts, intended for class reading; a new edition of Alfred de Vigny's "Cinq-Mars," an historical novel, with or without English notes; and a new edition of Victor Hugo's "Hernani" with English notes by Gustave Masson. Several of the "French Primary Readers," designed for youngest readers, and of Cotte's "Contes Tirés de Molière," have (we believe) already found their way to American readers, and more of the last named are to come.

Lee & Shepard.

Miss Irene E. Jerome's art books of the three previous years, "Nature's Hallelujah," "One Year's Sketch Book," and "The Message of the Bluebird," are to be followed this year by "A Bunch of Violets," a volume of wood-engravings based upon out-of-door studies, in much the same style as the foregoing. It will be a royal quarto. Something of a companion to it in spirit will be "Meadow Melodies," a volume of poems by Hon. C. F. Gerry of Sudbury, Mass., a town in the midst of beautiful meadows. Mrs. Sara Louise Saunders has made a compilation of best things from Bailey's "Festus," a famous poem now in its 11th English and 30th American edition, which will be suitably classified and presented in "volumettes," in a novel style. Scott's poem, "The Bridal of Triermain," has been made into an oblong quarto with illustrations by Percy Macquoid after the manner of Fortuny. The "Plastic Sketches" by the Lows will appear in a new edition, portfolio style, and the well-known series of illustrated popular hymns will be brought out in fresh bindings. In general literature we notice Miss Douglas's new novel, "The Fortunes of the Faradays," the posthumous autobiography of the late Rev. Dr. William Hague, a widely known Baptist minister of Boston, just deceased, a new edition for the trade of Geo. L. Austin's "Life of Longfellow," and the same author's "Life of Wendell Phillips," new editions of the late Mrs. Horace Mann's "Reminiscences of Froebel" and of the late Rev. Henry Giles's lectures on "Human Life in Shakespeare," an appreciative study of "Danton in the French Revolution" by Lawrence Gronlund, "Faith's Festivals" by Mary Lakeman, "Miss West's Class in Geography," a series of imaginary conversations between a pupil and a teacher, a little work by General Carrington on "The Obelisk and its Voices," that is to say the Washington Monument, a treatise on "The Art of Projecting," or the use of magic lantern and *porte lumière* apparatus, by Prof. A. E. Dolbeare, and new stories by Sophie May, Oliver Optic, and J. T. Trowbridge. Lee & Shepard are publishers of

many juveniles in series, and of George M. Baker's and other books of selections for readings and recitations.

The J. B. Lippincott Co.

Does the reader remember Keats's "Lamia" as illustrated by Will H. Low, and presented by the J. B. Lippincott Co. two years ago? A similar setting of Keats's "Odes and Sonnets," by the same artist, is the book of honor on the Lippincott's list this year. Mr. Low is said to have spent more than a year in Florence in the collection and study of the materials for his work upon this volume, which will have 16 full-page plates, and embellishments upon 100 pages of text beside. After this royal Keats comes an edition of Goldsmith's "Deserted Village," with illustrations by M. M. Taylor, an 8vo in various styles of binding. Some etchings by Hermann Faber illustrative of "Faust," with text, will make another handsome 8vo. One of the popular novels of a quarter of a century ago was "The Wide, Wide World," by Elizabeth Wetherell. To a large circle of readers it must be entirely new. Mr. Dielman has illustrated it, and it is to be brought out anew in a single volume. "Eldora," an original poem by Mrs. M. B. M. Toland, will be the text of another illustrated book, the artists of which are Mowbray, Gibson, and Ipsen; and Gray's "Elegy," Goldsmith's "Hermit," and T. Buchanan Read's "The Closing Scene," are to be bound up with illustrations into a single volume. Dr. S. Weir Mitchell of Philadelphia, a successful physician and novelist in one, like Dr. Hammond of New York, has written a story book for children this year, called "Prince, Little Boy, and Other Tales out of Fairy-Land," which F. S. Church and Mowbray have illustrated, and which will make a children's quarto. "Ida Waugh's Alphabet Book," with its verses by Amy E. Blanchard, will be printed in two colors. Naturalists more than sportsmen, we hope, will be attracted to Robert Ridgway's "Manual of North American Birds," which is to appear in two forms. Among its numerous illustrations will be a portrait of the late Spencer F. Baird; while Dr. Watson's "The Sportsman's Paradise," with text and illustrations, will open to us the lake lands of Canada. Recent melancholy incidents of American railroad life should give importance to Mr. Claxton Fidler's "Construction of Bridges," with 230 illustrations in the text and 26 full-page plates; and Mr. Moberly Bell's "From Pharaoh to Fella" will make a large and handsomely illustrated work. Mr. Bell writes as correspondent of the *London Times*. In fiction the Lippincott Co. have in press new novels by S. Baring-Gould, "the Duchess," and Mrs. H. Lovett Cameron; "Country Luck," by John Habberton, "The Terra Cotta Bust," by Virginia W. Johnson, "Too Curious," by Edw. J. Goodman, and "Vendetta," by Marie Corelli; in poetry "Legends of the Susquehanna," by Truman H. Purdy, and "Over the Divide," by Marion Manville; and in science a "Botany" for academies and colleges by Annie Chambers-Ketchum, largely illustrated.

D. Lothrop Co.

An illustrated *édition de luxe* of Tennyson's "Holy Grail" heads the Messrs. Lothrop's list, followed by a volume of "Ballads about Authors," by Mrs. Spofford, in similar holiday style. "Waifs and their Authors," by A. A. Hopkins,

ought to be a useful book. "Sunshine," by Katherine Lee Bates, illustrated by Taylor, we take to be a book of poems. "Ringing Ballads" will include Mrs. Thorpe's "Curfew Must Not Ring Tonight," and Cutter's translation of Schiller's "Song of the Bell" will be produced with 14 full-page illustrations. "Five Madonnas" in photogravure are accompanied with verses by Mrs. Stowe. Passing one or two minor items in the Messrs. Lothrop's list, we come to their new juveniles, and here we count a score or two of titles, to enumerate all of which is out of the question in the space at our command. We can only specify as the more important a "Boys and Girls' Annual" for 1888, a "Young Folks' Golden Treasury of Poems," the "Story of the American Indians" by Elbridge S. Brooks, "The Ignoramus," by Mrs. Schuyler Crowningshield, author of the capital book on the light-houses of last year, "Days and Nights in the Tropics," by Dr. F. L. Oswald, "Brisk Times," a collection of stories by Margaret Sidney, Miss A. B. Harris, and other writers, several books about animals, a number of large-print story books and picture books, "American Authors for Young Folks," by Miss Amanda B. Harris, "Character Building," an edited volume of selections from the books of Samuel Smiles, "Common Sense Science," by Grant Allen, "Eighty-Seven," by "Pansy," a "Life of James Russell Lowell," by Miss Emma E. Brown, and "Royal Girls and Royal Courts," by Mrs. M. E. W. Sherwood. Returning to books for older readers, we find among many others, "Russian Novelists," by Jane Loring Edmonds, "Scythe and Sword," by O. C. Auringer, which we think must be a volume of poems, "Some Italian Authors," by Geo. E. Vincent, "Some Things Abroad," by Dr. Alexander McKenzie, and a book of selections from Ruskin. Even with all this we leave a large number of works unmentioned, showing that D. Lothrop & Co. do not believe that the days of books are over.

A. C. McClurg & Co.

A book by Mr. George P. Upton on "The Standard Cantatas" is to take its place by the side of the same author's "Standard Operas" and "Standard Oratorios," the three making a valuable series for all music lovers. Bishop Coxe's University of Michigan Lectures of last year will be brought out as a volume of "Institutes of Christian History." Augustus Jacobson's "Higher Ground" will offer hints toward settling the labor troubles. Dr. David S. Jordan's "Science Sketches" are a series of twelve popular papers on natural history. In "A Girdle Round the Earth" editor Richardson of the Davenport (Iowa) *Democrat* will tell the story of his travels over the globe, going westward from the Mississippi River. A book of capital promise is "Notes for Boys," on morals, mind, and manners, written by a father for his own son.

Nims & Knight.

Nims & Knight are a Troy, N. Y., house, whose name has been made familiar of late by their contributions to "calendar literature," but whose provision for the public this year will include other features. In addition to a new "Schiller Calendar" for 1888, the specialty of which is its fan-shape and its quotations for every day in German as well as English, they will have a "Sunshine Calendar" and a "Year in Thought Calendar," both for 1888, the former

being arranged on the "silent comforter" plan, and the latter having a stamped and illuminated design for every month, with decorations in ivory, silver, and gilt. They have, further, two series of little books, compiled by Miss Rose Porter—one "The Round Year," consisting of poems of the months, by many authors, grouped by the four seasons, with illustrations by Ostreander; the other a trio of original sentiments in prose and verse, entitled respectively "Hidden Treasures," "Golden Days Fruitful of Golden Deeds," and "Gold, Frankincense, and Myrrh," all three illustrated. They also have a quartette of little daily text-books, "His Loving Kindnesses," "His Testimonies," "His Covenants," and "His Good Promises," each with texts for one month. But Nims & Co.'s chief publication will be "Our Wedding Souvenir," which, as most people either are married or expect to be, ought to be in large request. This "Wedding Souvenir" consists of a number of flower designs, lithographed, and of sepia and tinted landscapes, affording intercalary spaces for signatures of parties interested, photographs, cards, and even those newspaper notices which are getting to be a frequent, perhaps a coveted, but we must say a rather vulgar accompaniment of fashionable weddings. Mistresses Bassett, Emmett, and Greatorix, and Mr. L. K. Harlow, are among the artists of this novelty, and Armstrong & Co. are the manufacturers of it. It is a quarto, and will be offered in several styles of binding.

Porter & Coates.

The 1st of October will witness the issue from the press of Porter & Coates of two new books, one of them Rev. Dr. James S. Stone's "The Heart of Merrie England," a narrative of travels in the mother country, the other Rev. Dr. Joseph A. Seiss's "The Children of Silence," an account of the deaf mutes. Porter & Coates's other books are juveniles: "Our Fellows," by Harry Castlemon, "The Store Boy," by Horatio Alger, Jr., "Hunters of the Ozark" and "The Camp in the Mountains," both by Edward S. Ellis, and a new edition from new plates of "Robinson Crusoe."

G. P. Putnam's Sons.

Two new series furnish important items on Putnam's list. One of these, "English History from Contemporary Writers," is to present each well-defined period of English history in a small volume of extracts from chronicles, state papers, memoirs, and letters of the time, and other contemporary literature, the whole so arranged as to make up a living picture of each generation in its political, religious, social, and intellectual aspects. The first issues in the series will be: I, "The Misrule of Henry III," 1236-1248, by Rev. W. H. Hutton, M. A.; II, "Edward III and his Wars," 1327-1360, by W. J. Ashley; III, "The Crusade of Richard I," 1189-1199, by J. Archer; IV, "Simon de Montfort and his Cause," 1249-1265, by Rev. W. H. Hutton; V, "The Troublous Days of Richard II," by Miss L. Toulmin Smith; VI, "Alfred and the Danes," 870-901, by F. York Powell. Most of these editors are Oxford men. The other series, "Knickerbocker Nuggets," will consist of 32mo books, illustrated as far as their subjects will allow, collecting some of the world's classics in tasteful typography. The first issues in this series will be the "Gesta Romanorum,"

edited by C. Swan; "Headlong Hall and Nightmare Abbey," by Thomas Love Peacock; "Gulliver's Travels," a reprint of the early complete edition, very fully illustrated, in 2 vols.; "Tales from Irving," first and second series; "The Book of British Ballads," edited by S. C. Hall, a fac-simile of the original edition, with illustrations by Creswick, Gilbert, and others; "The Travels of Baron Münchhausen," reprinted from the early complete edition; "Letters, Sentences, and Maxims," by Lord Chesterfield, with a critical essay by C. A. Sainte-Beuve; and "The Vicar of Wakefield," by Goldsmith, with the beautiful illustrations of Stothard. To the "Story of the Nations" series the Putnams will add "The Story of the Goths," by Henry Bradley; "The Story of Ireland," by the Hon. Emily Lawless; "The Story of Mediæval France," by Prof. Gustave Masson, of Harrow; "The Story of Turkey," by Stanley Lane-Poole, author of "The Moors in Spain;" "The Story of Holland," by Prof. J. E. Thorold Rogers; and "The Story of Mexico," by Susan Hale. Other forthcoming historical works with the same imprint are "The Revolutionary Movement of 1848-9 in Italy, Austria, Hungary, and Germany," by C. Edmund Maurice; "The Kentucky Resolutions of 1798," by E. D. Warfield; "Slav or Saxon," a study of Russian development, by Wm. Dudley Foulke; "La Société Française au Dix-Septième Siècle," an account edited from contemporary chronicles by Prof. F. F. Crane; and second editions of Simon Sterne's "Constitutional History of the United States" and of King's "The Gnostics and their Remains." Gneist's "Student's History of the English Parliament" is already out in a new edition, based upon an entirely new translation by Prof. A. H. Keane. Singular to say, this work, though by a German author, a professor in the University of Berlin, is by far the ablest exposition we have of the growth of English constitutional government. There is nothing to be compared with it. The new edition is brought down to date and indexed; of which these few words, as strong as we know how to make them, must suffice as notice, crowded as we are. The Putnams also announce a "Tappan Zee Edition" of Irving's "Sketch Book," "Knickerbocker," "Bracebridge Hall," "Traveller," "Alhambra," "Crayon," and "Wolfert's Roost," in twelve vols., 32mo; a life of Cardinal Pole, by Rev. F. G. Lee; a translation of Maspero's "Egyptian Archaeology," by Miss Amelia B. Edwards, with 299 illustrations; "Arcady," a study of rural life in England, by Rev. Dr. Augustus Jessopp; "A Vacation in a Buggy," by Maria L. Pool, who is evidently an admirer of Mr. William Black; "A Study of American Finance," 1789-1835, by John Watts Kearney; "Half-Hours with the Stars," by Richard A. Proctor; "A Selection from Lessing's Prose," by Prof. H. S. White; "The Count of the Saxon Shore," a tale of Roman Britain, by Prof. A. J. Church; and several additions to current poetry and to treatises in medicine.

Roberts Brothers.

Miss Alcott, still a prime favorite with most young readers, and with some older readers who once were young, heads the list of Roberts Brothers' "Fall Announcements" with two new story books, "A Garland for Girls" and a second volume in "Lulu's Library," the latter

illustrated by Jessie McDermott. Next to these comes "Juvenilia," a second series of essays by Vernon Lee, the titles of which are full of Italian color. Narragansett County, R. I., as it was fifty years ago, is to be depicted by Esther B. Carpenter, in a collection of character sketches called "South-County Neighbors." An elegant volume may be expected in "The Procession of Flowers in Colorado," in which Helen Hunt Jackson will be illustrated with twelve water colors by Alice A. Stewart; but only a hundred copies will be made of this sumptuous quarto. Philip Bourke Marston's memory is to be preserved in two posthumous volumes bearing his name: "For a Song's Sake, and Other Stories," and "Garden Secrets," poems, the latter set off with a sketch of his life by Mrs. Louise Chandler Moulton, who knew him so well. There will be warm welcome for Mr. Hamerton's new book, "The Saône, a Summer Voyage," with its illustrations by the author and Joseph Pennell, and a measure of curiosity towards "The Little Flowers of Saint Francis of Assisi," a memorial of that holy father in the Church, translated from the Italian, with a brief account of his life by Abby L. Alger. Then there is to be a new school story by Rev. T. S. Millington, with the lifelike title "Some of Our Fellows." George Meredith's now collected novels will be followed by a volume of his "Ballads and Poems of Tragic Life," and Joaquin Miller, whose harp has been silent of late, is to sing us some "Songs of the Mexican Seas." Highly apropos to recent commemorative ceremonies in Philadelphia will be Susan Coolidge's "Short History" of that city. To the "Famous Women Series" will be added Bella Duffy's "Madame de Staël," and Mrs. D. A. Lincoln has put her cooking lessons into a "Boston School Kitchen Text-Book" [sic], though one would think that the title ought to read "Kitchen School" instead of "School Kitchen." Or is "School Kitchen" a new and improved name for cooking school? Among Roberts Brothers' new editions of former books we are happy to see Rev. E. E. Hale's "In His Name," which—to dissent again from Mr. Maurice Thompson—we should put above "The Man without a Country." Among other new editions promised we notice Mr. Burnand's funny "New History of Sandford and Merton;" Mr. Macgregor's three "Rob Roy Canoe" books bound up into a single volume; and "Heroic Ballads," selected by the author of "Quiet Hours."

George Routledge & Sons.

It is pleasant to be greeted on the first page of Routledge's circular with the announcement of two new books by Kate Greenaway, "Queen Victoria's Jubilee Garland," and an "Almanack for 1888;" for though Miss Greenaway has many imitators she has no equals, and holds her throne alone. The "Cotillion Almanac for 1888" is an American novelty. A superb illustrated edition of "The Count of Monte Cristo," in 5 vols., is to take its place by the side of that of "Les Misérables" of last year; with Hugo's "Notre Dame" and "Toilers of the Sea" to follow. In limited editions only will appear an illustrated translation of "The Lady with the Camellias," by Dumas, and of Bernardin de St. Pierre's "Paul and Virginia," the abundant illustrations in the latter after designs by Leloir. Next stands a fine reproduction of

Chapman's "Homer's Iliad," also elegantly illustrated, and an *édition de luxe* of Randolph Caldecott's "Pictures and Songs" complete, printed in colors; both of these last also in limited editions. All of the foregoing are high up among the important announcements of the year. Of second importance only because these magnificent works stand before them, are Caldecott's "Last Graphic Pictures," printed in colors; a (limited) illustrated translation of Goriot's "Scenes from Parisian Life," on heavy paper and with broad margins; a dainty illustrated edition of Mérimée's "Carmen;" a first uniform edition of Victor Hugo's novels in English, with full-page illustrations by Mr. Luke Fields of London and other artists; and "Tartarin of Tarascon" and "Sappho" as additions to the exquisite series of Daudet's works, whose wood-cuts and typography are of a Parisian grace almost beyond anything of the kind that has ever been seen in this country. The "Handy Volume Shakespeare" is to be had in a new "Basket" edition, and Macaulay's "Essays" in one volume entirely new. "Voices of the Flowers" will present quotations from Longfellow, Whittier, Shakespeare, and Moore, with flower pictures to match. A handsome Christmas book may be looked for in "Our Darlings," the text by "Mars," the decorations in gold and color by Plon. Helen A. Smith's "Animals, Birds, and Fishes," once two volumes, have been bound up into one. Of some forty or fifty titles which remain, mostly of juveniles, we can mention only the more important, which seem to be two books on "Russia" and "Japan," both by Helen A. Smith; an entirely new edition of Mr. J. R. Planché's translation of "The Fairy Tales of the Countess D'Aulnoy;" Mrs. Sale Barker's "Little Wideawake" and Edmund Routledge's "Every Boy's Annual," both for 1888; "Our Home," "Our Friends," "Our Pets," and "Sunny Childhood," all juveniles by Mrs. Sale Barker; "The Shall Nots of the Bible," texts and illustrations; a new edition of Captain Marryatt's "Children of the New Forest," with plates by Sir John Gilbert; "The Funny Foxes and their Feats at the Fair," with illustrations by Grisct engraved and printed in color by Edmund Evans; "Stories of Persons and Places in Europe," by E. L. Benedict; and a large assortment of picture books, small juveniles, and other minor attractions of which we shall have something to say when we see them.

Charles Scribner's Sons.

As in the case of several other publishers in this company so in that of the Messrs. Scribner, only a partial statement can be made of their books in press or just now on the eve of publication. That the collected volume of the "Letters of Thackeray" heads their list everybody must know. Next to that the most striking item in their announcements is the number of theologians whom they will presently introduce to the public: Ex-President Porter of New Haven with "Fifteen Years in the Chapel of Yale College," Rev. Dr. H. Van Dyke with "The Story of the Psalms," Professor Geo. P. Fisher with a "History of the Christian Church," Dr. Newman Smyth with "Christian Facts and Forces," and Professor J. Henry Thayer with a memorial edition of Professor Sophocles's "Greek Lexicon of the Roman and Byzantine

Periods." Hard after the theologians follows Max Müller with "The Science of Thought," and close upon him Professor Schurman of Cornell with "The Ethical Import of Darwinism." An important work in contemporaneous history will be the 2 vols. of Mr. Washburne's "Recollections of a Minister to France, 1869-1877." Mr. Wm. T. Brigham has written an interesting book on "Guatemala," embodying observations during a long residence there, and Mr. A. T. Tuckerman "A Short History of Architecture." From Mr. C. F. Holder, author of "The Ivory King," we are to have "Living Lights," a book on phosphorescent plants and animals; from Mr. S. A. Drake "The Making of the Great West," to accompany his "Making of New England;" from Daniel C. Beard "The American Boy's Handy Book" and from Lina and Adelia B. Beard "The American Girl's Handy Book." Mr. Boyesen has in press "The Modern Vikings," stories of life and sport in Norway; Mr. E. I. Stevenson, of the New York *Independent*, "White Cockades," a Scotch story of the younger Pretender of 1745; and Mr. F. R. Stockton "The Bee-Man of Orn, and Other Fanciful Tales." We note also new editions, improved or at reduced prices, of Stanley's "How I Found Livingstone," of Hornaday's "Two Years in the Jungle," of Stevenson's "Kidnapped," of Jules Verne's "The Exploration of the World," and a 30th thousand of "Little Lord Fauntleroy," and one or two other old favorites in new forms. We must not overlook Mr. Baldwin's "Story of the Golden Age," illustrated by Howard Pyle, nor Harold Frederic's magazine story of "Seth's Brother's Wife" in book form, nor a library edition of Linton and Stoddard's collection of "English Verse," nor the inviting prospectus of *Scribner's Magazine* for 1888.

Frederick A. Stokes & Brother.

Stokes & Brother, successors to the firm of White, Stokes & Allen, whose imprint has been on some of the daintiest books of past years, send us an ingeniously rubricated circular, the red ink insertions embracing the new work of the present season. We notice in fiction "Señora Villena and Gray" by Marion Wilcox, and "Mrs. Hephæstus and Other Short Stories" by George A. Baker; in poetry, "Madrigals and Catches" by Frank Dempster Sherman, and "Thistle-Drift" by John Vance Cheney; in Christmas cards a large variety of new and striking designs; in the "Bird Songs Series," jointly the work of Fidelia Bridges and Susie B. Skelding, "Favorites in Feathers," "Harbingers of Spring," and "Winged Flower Lovers;" in calendars at least five different styles, one of them a new departure in photogravure; in art Mrs. Clement's three works on "Painting," "Sculpture," and "Architecture," bound up in one volume; and in games, hand-books for "Poker," "Whist" and "Euchre." The Messrs. Stokes now handle the large editions of Dante's "Inferno" and Coleridge's "Rime of the Ancient Mariner," both with Doré's illustrations; they also have good editions of Burns's "Complete Poems" and of Keble's "Christian Year;" and their "Universal Cookery" and "Cookery for Invalids" appeal to practical tastes, and a large assortment of "Etchings" in several shapes to the æsthetical.

Ticknor & Co.

The most important probably of Ticknor's new books will be the new revised and corrected edition of "The Poetical Works of Sir Walter Scott," in one volume, edited by Dr. Rolfe, with 350 illustrations; the editor proposing to give the English world what it has never had before, a *correct* text of Scott's poems. The anonymous poem of the St. Lawrence, "Geraldine," whose authorship has been cleverly concealed until it has become one of the mysteries of modern literature, is going into handsome illustrated form as a gift-book. The scenes depicted by the artist have been studied on the spot for the purpose. S. C. Foster's popular plantation songs, "The Swanee River" and "My Old Kentucky Home," have been illustrated for quarto style in various bindings, one of which is the novelty of "monkey grain." A "Longfellow Prose Birthday Book" has been wrought by Mrs. Laura Winthrop Johnson out of extracts from the poet's letters and journals. The new novels will be "Fools of Nature," an anonymous anti-spiritualistic effort, "Juan and Juanita," by Mrs. Frances Courtenay Baylor, and "The Story of an Enthusiast Told by Himself," by Mrs. C. V. Jamison. Nora Perry has written "A Flock of Girls," a girls' book; Professor S. P. Langley a "New Astronomy," and Rossiter Johnson a "History of the Secession War." Returning to illustrated books we note new electrotype editions of "Lucile" and "Enoch Arden" and Scott's "Lay of the Last Minstrel;" a newly bound impression of "Poets and Etchers," cheaper forms of the "Ticknor Series of Octavo Poets," and the magnificent "Sonnets from the Portuguese" at a reduced price.

Frederick Warne & Co.

We are glad to receive notice from Frederick Warne & Co. of a new edition of Captain Marryatt's "Poor Jack," one of the favorite books of many an "old boy," lost sight of this many a day; also new presentation editions of Grimm's "Fairy Tales" and "The Arabian Nights." These last will be uniform with their "Masterman Ready" and "Settlers in Canada," two classics that the boys will never let die. "A Long Delay" by Thomas Keyworth is new altogether. For the nursery is coming a colored book called "Young England's Nursery Rhymes," which ought to be pleasing to Young America as well; also a Japanese imitation, "Jappie Chappie, and How He Loved a Dollie." A series of humorous sketches by Harry Parkes is called "A Man who would Like to Marry;" and Professor Hoffman's "A Modern Hoyle," a hand-book of games, will be published uniform with "Modern Etiquette." We note also a translation of "Harlette," by the author of "Wanda," and a cheap edition of Eliot Warburton's "The Crescent and the Cross."

Thomas Whittaker.

Mr Whittaker of New York, though a church publisher, chiefly, does not neglect fiction, as witness his announcements of "Inchfawn," an Irish home story by L. T. Meade; "The Fiddler of Lugow," by the author of "Mademoiselle Mori;" "The Palace in the Garden," by Mrs. Molesworth; "A Village Maid," by Helen Hays; and "When We Were Girls Together," by Sarah Doudney. He has also a new edition of "Robinson Crusoe," re-

printed from that of 1719, and illustrated by Gordon Browne; "The Child's Book of Poetry," classified poems, ballads, and hymns, with illustrations; "Our Pets and Companions," pictures and stories illustrating kindness to animals; and "Forget-me-Not," a floral album in tints with spaces for autographs or quotations. In "booklets," are nearly ready "Wayside Pearls," by Cecilia Havergal, in monotypes; "Crowning Mercies," also in colors; "Daily Meditations," for mornings and evenings for a month, in the words of the Bible, in white enameled cover; and the "Whatman Paper Series," five booklets in Whatman paper, rough edges, with embossed covers. For presentation books Mr. Whittaker has this year "Sonnets of Europe," "Sonnets of this Century," Herbert's "Poems," Bogatsky's "Golden Treasury," and "Hid in the Heart," bound in various neat styles. In new and beautiful bindings are "For Days and Years," "Daily Light," "The Imitation of Christ" in two sizes, "Five Minutes' Daily Readings of Poetry," the lovely little "Gold Dust," and "Our Marriage Vow." Mr. Whittaker's birthday-books are in leather bindings, new this season. The new juveniles are: "For Half-a-Crown," by Esmé Stuart; "Prentice Hugh," by Frances M. Peard; "Young Ishmael Conway," by E. A. B. D., author of "Us Three;" "Up the Nile," a book for boys and girls, by H. Major, with 40 illustrations; "From the Equator to Pole," by eminent travelers, with 45 illustrations; "Heroes and Martyrs of Science," by Henry C. Ewart, with 30 illustrations; "The Heroine of a Basket Van," and "Uncle Ivan," by M. Bramston. In theology literature will be published "Living Voices of Living Men," a collection of practical sermons by representative bishops and clergy of the American Church, among them Bishops Williams, Wilmer, Clark, Potter, Randolph, etc., and among the clergy are Drs. Dyer, Huntington, Satterlee, Shipman, Mulcahey, Cushman, Cooke, and others, mostly of New York City; "Sermons on Subjects from the Old Testament" by the English Bishop of Ely, and a companion, "Sermons on Subjects from the New Testament," by the same; "Sermons Preached to Harrow Boys in the Years 1885 and 1886," by Rev. J. E. C. Weldon, M.A., head master of Harrow School; "A Symposium on Evolution in Relation to Christian Doctrine;" "A Symposium on Non-Christian Religions;" "The Doctrine of Morality," lectures by Robert B. Fairbairn, D.D., warden of St. Stephen's College, Annandale, N. Y.; and "Five Last Things—Studies in Holy Scripture," by Jesse A. Spencer, S.T.D. "The Vine out of Egypt," by Rev. W. W. Newton, and "Sorrowing not Without Hope for those Sleeping in Jesus," have just been issued.

E. & J. B. Young & Co.

The Messrs Young are the American Agents for the London Society for Promoting Christian Knowledge, whose publications are among the best of current contributions to popular religious literature, especially for the young. Their announcements for the present season are chiefly of importations from this source, and consist mainly of juveniles of excellent authorship and typography, many of them in fresh and novel bindings and all of them, we doubt not, to prove instinct with wisdom, piety, and love. One

series, which, from the binding, may be called the "Peacock Feather Books," consists of four members, "Stories for Sunday Scholars," "Mrs. Barth's Girl," "With Hooks of Steel," and "Fox Holt." Another series, which for an analogous reason may be called "The Bird Books," runs to six volumes, namely, "Rex," "The Gold Makers," "A Treasure Lost," "All is Lost save Honour," "The Best Book," and "Nell's Bondage." These are all by different authors and are tastefully printed, with one illustration each. Of a smaller sort for younger readers are "A Minor Chord" and "Four Peas in a Pod;" for older readers "The Downward Course," "Three Stories for Working Girls," "Mère Suzanne" by Mrs. Macquoid, and "The Christmas Present." Approaching the proportions of novels are Mrs. Newman's "Her Will and Her Way," Frankfort Moore's "Tre, Pol and Pen," and "Adam Gorlake's Will." For youngest readers again will be "Sunday Reading for the Young," a handsome quarto picture book. The Messrs. Young will also have "Pictorial Architecture of Greece and Italy," an oblong folio handsomely illustrated, and a handful of beautifully illustrated miniature books decorated in colors by Cassell Bros. of London: "On the Wing," and "Heavenward," two day-books of Scripture and poetry, Mrs. Hemans's poem of "The Landing of the Pilgrim Fathers" and Gray's "Elegy." They will also have a large line of Christmas cards of new design and a "Ewing Calendar for 1888." This latter is something entirely new. The Messrs. Young, we may add, are the American Agents for the publications of the Arundel Society.

POSTSCRIPT.

The announcements of the following publishers have reached us only as we go to press, too late for adequate statement or proper classification:

Cassell & Co.

New editions, new juveniles, and new miscellaneous books make up the list of Cassell & Co., the leading work under the latter head being an edition of "Shakespeare's Henry IV" with photogravure illustrations by Grutzner, a very handsome volume. The "Abbeys and Churches of England and Wales" are to be described by Rev. T. G. Bonney of London. Mr. W. Meynell's "Modern School of Art" will have over 125 engravings. Prof. Henry Morley continues his attempt towards a "History of English Literature" with a second volume. Mrs. Cone and Miss Gilder bring out two volumes of "Pen Portraits of Literary Women." Prominent among the new editions are Mr. Koehler's "Etching" and "American Art," Bonney's "Cathedral Churches of England" and Brereton's "Shakespearean Scenes and Characters," both beautifully illustrated; and among the more than twenty new juveniles a book of "Dog Stories" by Col. T. W. Knox, "Afloat in a Great City" by Frank A. Munsey, two series of story books, and several collections of short stories by favorite American writers.

Thomas Nelson & Sons.

From Nelson & Sons' long catalogue of autumn publications, mostly if not all of London make, we can select at this late moment only these items: three new "Color Books," one of them "Abiding in Thee," made up of selec-

tions from Miss Havergal and others; a handsomely illustrated volume of "Pictures from Holland," drawn with pen and pencil; an illustrated memorial edition of Newman's "Lead, Kindly Light;" "Jack Hooper," an adventure book by Verney Lovett Cameron; a new A. L. O. E. book, "Pictures of St. Peter in an English Home;" "Little Arthur at the Zoo," a book about animals by Mary Seymour; the "Casket Series," 18 vols. of small illustrated stories; the "Victory" and "Way to Win" series, 6 vols. each, both by Robina F. Hardy; three new books on geology and natural history by John Gibson of the Edinburgh Museum; stories of the "Early English Voyagers" and the "Spanish Armada;" Falconer's poem of "The Shipwreck" with illustrations by Birket Foster; "Souvenirs" of London, Glasgow, and the Clyde and West Highlands; six packets of new "Sunday School Cards," combining Bible texts and floral designs; four different kinds of "Daily Food" books; and new and improved editions of the famous "Oxford Teachers' Bible," in its various forms.

James Pott & Co.

October 25th will see the publication by Pott & Co. of Dr. Cunningham Geikie's "The Holy Land and the Bible," an important work of Scripture illustrations gathered in Palestine, in 2 vols. A few days earlier is promised "The Gospel Canticles and the Te Deum," by Rev. A. C. A. Hall, and the same author has in the same press "The Collects of the Prayer Book." Parkes's "Unfinished Worlds," an astronomical study by a prominent English scholar, will be ready in a few days. Archdeacon Farrar's "Books that have Influenced Me" and "Liddon's Sermons" in a new series will find many eager readers. Collingwood's "The Bible and the Age" and Dr. Egar's "Paddock Lectures" on "Christendom" are just ready. Lapide's Commentary on "The Holy Gospels" has been translated for the first time and will appear in 6 vols. There is a first American edition also of Greuber's "Holy Order," a collection of "Fragmentary Records of Jesus of Nazareth from the Letters of a Contemporary," and a volume of "Gospel Types and Shadows of the Old Testament" by Rev. Wm. Odom.

Miscellaneous.

Henry Holt & Co. have in preparation some school books and three or four novels which in these days of reprints they think are not of great importance; but nothing else which they consider of interest for this enumeration.

There appears to have been a slip of our pen in assigning to John C. Buckbee & Co. of Chicago, among recent announcements, Rev. S. L. Loomis's "Modern Cities and their Religious Problems" and Pierson's "Evangelistic Work in Principle and Practice." Both of these books are disclaimed by the Messrs. Buckbee, and we shall be glad to name the publishers correctly.

S. C. Griggs & Co. of Chicago, the publishers of Dr. William Mathews's books, announce a new collection of essays by him, entitled "Men, Places, and Things;" also as a sixth volume of their "German Philosophical Classics," Hegel's "Philosophy of the State and of History."

The New England Publishing Co. of Boston will shortly issue "Songs of History," a volume of poems and ballads upon important American events, collected and edited by Hezekiah Butter-

worth; also "Acts and Anecdotes of Authors," by Charles M. Barrows.

G. & C. Merriam & Co. of Springfield, Mass., are almost publishers of a single book, but that is in a sense the basis of all other books; and their editions of *Webster's Dictionary* furnish a standing announcement, probably, for all time to come. Besides the "Unabridged" they provide a "National Pictorial" dictionary, in smaller and cheaper form. Their imprint is also on two of Chitty's law works, his "Pleadings" and his treatise on "Bills."

The "Satires of Horace," edited by Prof. Greenough of Harvard College, the initial volume of the "College Series of Latin Authors," is now ready for the press of Ginn & Co. The "Epistles" will be issued in a few months and bound with the "Satires" in a single volume.

We very much regret that we have failed to receive from the New York house of E. P. Dutton & Co. any account of their forthcoming issues. Their books, often of English or Continental manufacture, are always a feature of the season. We presume we shall know more about them as the season advances.

The same as to Macmillan & Co.

C. A. Montgomery & Co., a young New York firm, are to make house and home books their specialty, and will shortly be ready with a number of tasteful and helpful little manuals instructive in the joint arts of house-keeping and home-making.

D. Van Nostrand, New York, confines himself to publications in theoretical and applied science, largely the latter, and all technological students have interest in his special catalogues, prominent items in the late issues of which are Haupt's "Manual of Engineering Specifications and Contracts," and Phillips's "Elements of Metallurgy," a large and important work.

The Baker & Taylor Co. of New York announce "Voice Culture and Elocution," by Wm. T. Ross, a practical work on the art of expression.

Rufus C. Hartranft of Philadelphia announces a volume of poems by Waldo Messaros of that city, a "poet-preacher," who is heralded as "master of the rhythmic sweetness of Longfellow, the weird beauty of Poe, and the subtle spirituality of Heine." We shall see.

Robert Clarke & Co. of Cincinnati announce for December the "Life of Rev. Manasseh Cutler, LL.D.," who was prominent in Massachusetts as a clergyman, scientist, and politician for fifty years prior to 1820. The work has been carefully prepared from his interleaved almanacs, journals, and correspondence, by his grandchildren, Miss Julia P. Cutler, and Hon. William P. Cutler, of Marietta, Ohio, and will be issued in two handsome octavo volumes. This firm has also in press for immediate publication a new work by Miss M. Louisa McLaughlin, entitled, "Painting in Oil, a Practical Manual for the Use of Students." All who are familiar with Miss McLaughlin's popular manuals on "China Painting" and "Pottery Decoration" will gladly welcome her new book.

Iverson, Blakeman & Co. have revised their "White's Industrial Drawings," a class book for schools, and will gladly send particulars of it and of their many other school publications to those wishing the same.

To Rand, McNally & Co.'s "Globe Library," in a series of paper-covered 25c. novels, will

shortly be added Mr. John R. Musick's "Calamity Row" and F. C. Phillips's "A Lucky Young Woman," with others to follow.

The *Christian Union* of New York will publish immediately a full report of the Indian Conference at Lake Mohonk.

D. C. Heath & Co. have in press a translation of Compayre's "Lectures on Pedagogy," by Professor Payne of Michigan University.

Captain H. A. Ford of Detroit proposes to put into book form the series of chapters on Michigan geography which he is now carrying through the *Michigan School Moderator*.

Still another edition of Victor Hugo's "Les Misérables" is announced, this time by Little, Brown & Co., mainly a reprint of Wrayall's translation, in 5 vols., printed at the Riverside Press.

MINOR NOTICES.

The Broken Vow. By the Rev. W. J. Knox Little. [London: Chapman & Hall, Limited. Sold in United States by E. & J. B. Young & Co. A short, unpretending story of the past and of the present; in which a broken vow of fidelity, in the plighting of troth by an ancestor in the days of Charles II, was held expiated by the faithfulness of his descendant the heroine who relates the story, and thereby the uneasy spirits of the actors in the tragedy of the past are permitted to enjoy rest. The interwoven thread of the supernatural is made to add a coloring to the work rather devotional and religious than sensational. There is but little plot, the greatest charm in the narrative being in its pure and elevated style — appropriately characteristic of the beautiful and almost saintly character of the heroine. The story may be commended for parish libraries.

The Growth of Church Institutions. By the Rev. Edwin Hatch, M.A., D.D. [Thomas Whittaker. \$1.50.] These two hundred and fifty pages with broad margins give a popular summary of the views concerning the development of the diocese, the parish, the fixed tenure of the priest, the benefits, tithes, the metropolitan, national churches, the canonical rule, the cathedral chapter, and the chancel. Dr. Hatch has studied with great thoroughness the obscure field which lies between the fall of the Roman Empire and the political settlement of mediæval Europe. He has the true historical instinct, and is quite free from all theories which could hinder his tracing the natural origin and history of the institution with which he deals. Thus, while holding that the early church practiced the congregational system, he considers it a sufficient justification of the existing diocesan system that it grew up under the exigencies of a Christianity surviving from the old Roman world to convert the Teutonic nations. Dr. Hatch deals with the minor institutions of the church as compared with Dean Stanley's work in the same field, but his book is no unworthy supplement.

The Teaching of Geography. By Archibald Geikie, LL.D., F.R.S. [Macmillan & Co. 60c.] Instead of burdening the learner's mind with lists of names and other details from textbooks, the proper way to teach geography, as this author conceives it, is to train young students in habits of personal observation, especially in the country or region nearest the school, and to develop their powers of thought — in brief what we might perhaps term the empirical method, so

far as it may be applicable to geography. The suggestions given as to the best methods of so teaching seem to us to involve vast labor and no small analytic power in the mind of the teacher; enough to deter many from becoming Dr. Geikie's disciples. Yet the only decisive test is that of the class-room, and it may be that the author's great enthusiasm for his subject will inspire and benefit the teachers who study his hints and instructions.

The Girls' Book of Famous Queens. By Lydia Hoyt Farmer. [Illustrated. Thomas Y. Crowell & Co. \$1.50.] Here are sixteen sketches illustrative of important periods in history, from the somewhat legendary story of Semiramis to the present wonderfully progressive era of Victoria. The writing is singularly unequal; with bright, vivacious style and powers of description, and full vocabulary, the author falls into numerous errors of language, and further is so deficient in the power of orderly chronological narration that some of the sketches present an absolute chaos of confused history, opinions (often quoted from other writers), and miscellaneous observations. The book is profusely illustrated with portraits and other appropriate engravings.

The Minor Poems of John Milton. Edited, with notes, by Wm. J. Rolfe. [Harper & Bros. 56c.] Dr. Rolfe adds to his series of text-books for the study of English poets a collection of *Milton's Minor Poems*, with notes, and with an introduction of some length, part of which is an original sketch of Milton's life and literary career, and part an extract from the elder Channing's essay on Milton, just published in the *Christian Examiner* in 1826. The text proper includes thirty poems, but in an appendix are added eight early or incomplete pieces which the editor did not at first intend to include. Among them the student of John Milton may find the famous "Hymn of Christ's Nativity," "L'Allegro" and "Il Penseroso," "Comus" and "Lycidas," eighteen sonnets, and other minor poetical writings of the great author of "Paradise Lost" and "Found" and the "Areopagitica." The notes are copious, filling nearly the second half of the book.

God's Words to His Children. Sermons Spoken and Unspoken, by George MacDonald, LL.D. [Funk & Wagnalls. \$1.50.] The twenty-four sermons that make up this volume have been selected from a variety of sources. The *Annals of a Quiet Neighborhood* and the *Seaboard Parish* have contributed some of the discourses, while the *Miracles of Our Lord* and the *Christian World Pulpit* have supplied others, the larger number being taken from *Unspoken Sermons*. The latter have been abridged somewhat to make the book serviceable for lay readers. The union of the practical and the mystical elements in Dr. MacDonald's mind makes him a rare preacher of religion, his exhortations to righteousness being based upon the deepest foundation of a spiritual faith. The collection is excellently adapted to the purpose for which it has been made.

Just what principles actuated Mr. Swinburne in the preparation of his volume of *Select Poems* [Worthington & Co. \$1.50] we have not been able to determine. The process of thorough elutriation to which he has subjected his work has cleared it of all offensive particles, but it has also weakened it. In place of the rich wine of genius heretofore proffered in gorgeous chalices

we have transient draughts of a much less potent liquor in cups of common clay. It is evident that to Mr. Swinburne himself at least the sole quality for which he claims distinction is what Mr. Stedman has with perhaps pardonable exaggeration called a "miraculous gift of rhythm." Most—nearly all—of the selections here offered are merely studies in versification, magnificent specimens of word-mongering, with scarcely a discernible thought behind them to give them strength. A third of the volume is made up of sea poems, such as "On the Verge," "By the North Sea," "In the Salt Marshes," "Off Shore;" then comes "The Caves of Sark," exalting Victor Hugo to the rank of the Deity; after which "Hertha," "A Year's Burden," "A Sunset," two or three of the well-known poems of children, "Itylus," and uninspiring extracts from "Tristram," "Atalanta in Calydon," "Erectheus," "Marino Faliero," and "Mary Stuart." Surely, if Mr. Swinburne is remembered a hundred years hence it will not be because of this weak libation to the goddess of fame.

The Blood of Abel, by Wilbur F. Bryant, would appear by its exterior to be a poem by an amateur. It proves to be a political pamphlet, sketching first the history and condition of British North America, and then presenting a warm defense of the character and career of Louis Riel, who was hanged in Canada for high treason in November, 1885. A full biography of Riel can be found in these pages. Mr. Bryant claims that he was an American citizen and that his death was a martyrdom. It is a pity that this really important historical monograph should appear under such a misleading title. [Hastings, Neb.: Published for the author.]

The J. B. Lippincott Co. have put into paper covers, as No. 77 of their "Select Novels," Mrs. Leith Adams's *Madelon Lemoine*, first published here in 1879, one of the noblest and sweetest of modern novels. It belongs to the best class of English fiction, a lofty and uplifting story, full of varied charm, and certain to find new admirers in its new and cheaper form. [25c.]

We have received in handsomely printed pamphlet form *Administrative Reform as an Issue in the Next Presidential Campaign*, by Gen. C. C. Andrews of Saint Paul, Minn., a strong argument showing the need of reform politically, economically, and morally; one which should be a useful instrument towards molding the public sentiment which is a necessary condition of progress. President Cleveland receives somewhat unfavorable criticism for his imperfect adherence to reform principles. [Sold by news-dealers. Paper, 10c.]

Of Rand, McNally & Co's series of "indexed county, township, and sectional maps, and ship-owners' guides," we have recently received that of *Ohio, Michigan, Ontario, and Maryland and Delaware*, whose useful information for an office includes prominently the exhibition of railways in their main and branch lines, with the express company doing business on each; mail, telegraph and money-order stations; and population of towns. [Paper, 25c.] From the same publishers we have also a smaller indexed railroad and county map of *New York*. [25c.]

Harper & Brothers have republished the *Memoirs of Wilhelmine*, Margravine of Baireuth, reviewed on p. 227 of the present volume of the *Literary World*, making out of the sumptuous

original octavo a small but neat 16mo of 454 broad pages. The Margravine's portrait is reproduced on wood.

PERIODICALS.

Of the *Atlantic* nowadays we find ourselves making with each number the mental comment, "better than the last." Surely no one understands better than the present editors of this magazine how to maintain the delicate *crescendo* of interest unbroken. In the October issue Dr. Holmes takes a final survey of England through those delightful rose-colored spectacles of his that have shown no dimness with the lapse of time. He thinks he foresees a period when Americans will desire to migrate to the old home, but at present he confesses that Boston is good enough for anybody. Miss Cooper affords us another glance at the life of her novelist father when he was in Italy in 1829-30. Theodore Child reviews the recent Millet exhibition at Paris, and finds that the chief interest of Millet's work is moral and literary rather than artistic. The "sufferings" of Millet, he thinks, have been exaggerated. Percival Lowell continues his examination of Oriental character, and makes some piquant revelations concerning the influence of impersonality on language. E. H. House contributes anecdotes of Charles Reade. There is a rather forced tale of transferred identity by Lucretia P. Hale and E. L. Bynner.

Harper's for October has that quality of general excellence which appeals to many and diverse tastes. Kate Field leads off with an account of a disastrous summer's outing, and A. B. Frost supplies illustrations therefor. W. E. Curtis has an account of the romantic history of Costa Rica; Henry James analyzes the artistic genius of John Sargent; Dr. J. F. Hurst describes the dead Portuguese city of Goa in India and Mrs. R. H. Davis continues her impressions of the South—all of these papers are fully and exquisitely illustrated. Also illustrated, and in the most charming manner imaginable, is "A Love Song" by Wither, from drawings by F. A. Abbey engraved by Mr. French. Dr. Titus Munson Coan discusses the curative uses of water with his accustomed perspicacity; and Miss Woolson unfolds a graceful romance from the chateau of Corinne. The poetry of the number includes a stirring love lyric, "Aaron Burr's Wooing," by E. C. Stedman.

The Thackeray letters come to an end in *Scribner's* for October with a batch of notes written during the American tour of 1852-3. They are kindly, but tinged with melancholy. Thackeray was evidently much impressed with the generous ardor of Americans:

There's something simple in the way these kind folks regard a man; they read our books as if we were Fielding, and so forth. The other night some men were talking of Dickens and Bulwer as if they were equal to Shakespeare, and I was pleased to find myself pleased at hearing them praised. The prettiest girl in Philadelphia, poor soul, has read *Vanity Fair* twelve times. I paid her a great big compliment yesterday, about her good looks of course, and she turned round delighted to her friend, and said, "Ai most tallut," that is something like the pronunciation. . . . There was a young quakeress at the lecture last night, listening about Fielding. Lord! Lord! how pretty she was!

Henry O. Avery writes of the Paris School of Fine Arts; W. C. Brownell, acutely, of French

sense and sentiment; Prof. Shaler, learnedly and agreeably, of caverns and cavern life; Gamaliel Bradford, demanding greater executive power, of municipal government; and Louis Swinburne, with abundant examples, of the bucolic dialect of the plains. *Scribner's* is always refined and original, and its illustrations are a continual pleasure.

We notice in the *American Magazine* a constant improvement in literary quality and a mechanical excellence that is not put to shame by any rival. The October number has an account of an ascent of Popocatepetl by Arthur H. Noll; a good paper on China by C. B. Adams; an account of the building of the Washington Monument by Oscar Foote; and Anna B. McMahan argues that the young women of America are shortly to surpass their brothers in intellectual development, since the majority of girls, by means of clubs and other organizations, are now continually improving their minds, while their male rivals are expending their energies on billiards and base-ball!

There are some recollections of W. D. Howells in *Lippincott's* for October by L. R. McCabe, who knew the then future novelist in Columbus, O., in 1851, when he was a shy, awkward lad, an eager student, a persistent versifier, a writer of stories that were "deficient in plot and incident, and consequently failed to interest his auditors," and a newspaper compositor "at a salary of four dollars per week." Mr. McCabe repeats the story relating how Mr. Howells put money in a bank and did not know how to get it out; but we believe that Mr. Howells has denied the truth of that much-worn anecdote. Junius Henri Browne deplores the inadequate material rewards of manuscript-making. The experiences of a wood-engraver as related by J. H. E. Whitney form an interesting revelation of character. L. R. Haupt sets forth still another recipe for reforming the administration of public works. The complete novel is "Apple Seed and Brier Thorn," by Louise Stockton.

Numbering a good many clergymen among our readers, we have been intending for some time to direct their attention to *The Homiletic Review*, a monthly magazine intended especially for the use of preachers as a help to pulpit preparation. The September number affords an excellent opportunity. The seven leading articles are all distinctly related to the form and manner and matter of public discourse, and the opening one, "by an eminent professor of homiletics," whose name is not given, is the most searching and severe criticism of the literary merits of Rev. Phillips Brooks's published sermons that we have seen, while thoroughly kindly and appreciative in spirit. The "Sermonic Section" of the number contains a variety of specimen sermons of the day, in full or in brief. Following are some twenty or thirty pages of practical and illustrative matter, much of it suggestive in a wholesome way. Professor Alexander Winchell, Dr. Stuckenburg, Dr. R. L. Dabney, Dr. R. S. Storrs, Dr. J. A. Broadus, Dr. J. M. Sherwood, Dr. Wm. C. Wilkinson, Dr. J. M. Ludlow, and Professor Hoppin are among the contributors this month. In several respects clergymen will find this monthly a useful tool. [Funk & Wagnalls. \$2.50 a year.]

— We read in the *Athenæum* or *Academy* that "Judge" Thomas Hughes is writing a life of

Dr. Livingstone for Macmillan's "Men of Action"; that Mr. R. H. Shepherd is revising his four-volume edition of Shelley's works published in 1872-5; and that Mr. F. S. Ellis has completed his Shelley Concordance so far as the poems are concerned.

PUBLICATIONS RECEIVED.

Biography.

THE BLOOD OF ABEL. By Wilbur F. Bryant. Hastings, Nebraska: Gazette Journal Co.

A MEMOIR OF RALPH WALDO EMERSON. By James Elliot Cabot. 2 vols. Houghton, Mifflin & Co. \$3.50

MEMOIRS OF WILHELMINE, MARGRAVINE OF BALTIC. Tr. and edited by Her Royal Highness Princess Christian. Harper & Brothers.

THE STORY OF THE LIFE OF QUEEN VICTORIA TOLD FOR BOYS AND GIRLS ALL OVER THE WORLD. By W. W. Tullock. Revised by Her Majesty. A. C. Armstrong & Son. \$1.25

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WHAT TO DO? Thoughts Evolved by the Census of Moscow. By Count Lyof N. Tolstol. Tr. from the Russian by Isabel F. Haggood. T. Y. Crowell & Co. \$1.25

THE LOST WEDDING-RING. By Mrs. Winter and Mrs. Boy. G. P. Putnam's Sons. 75c.

Fiction.

BROTHER AGAINST BROTHER; OR, THE TOMPKINS MYSTERY. By John R. Musick. J. S. Ogilvie & Co. \$1.00

PATTY'S PERVERSITIES. By Arlo Bates. Ticknor & Co. Paper Series. 50c.

PHOSPHORUS HOLLUNDER. Nouvelle von Louise d'François. Explanatory Notes by Oscar Faulhaber, Ph.D. For school use. D. C. Heath & Co. Paper.

THE BROKEN VOW. A Story of Here and Hereafter. By W. J. Knox Little. London: Chapman & Hall. New York: E. & J. B. Young. 75c.

THE GREAT BANK ROBBERY. From the Diary of Inspector Byrnes. By Julian Hawthorne. Cassell & Co. \$1.00

HIS HELPMATE. By Frank Bassett. D. Appleton & Co. Paper. 30c.

THE ROMANCE OF THE CANONESSE. From the German of Paul Heyse. D. Appleton & Co. Paper. 50c.

THE CONFESSIONS OF A FRIVOLOUS GIRL. By Robert Grant. Ticknor & Co. Paper Series. 50c.

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MIGNON'S HUSBAND. By John Strange Winter. Harper & Brothers. Handy Series. Paper. 25c.

GRETCHEN. By Mrs. Mary J. Holmes. New York: G. W. Dillingham.

A BOOK FOR THE HAMMOCK. By W. Clark Russell. Harper & Brothers. Franklin Square Library. 20c.

MADON LEMOINE. By Mrs. Seith Adams. J. B. Lippincott Co. Paper. 25c.

LES MISÉRABLES. Par Victor Hugo. Troisième partie. Marius. W. R. Jenkins.

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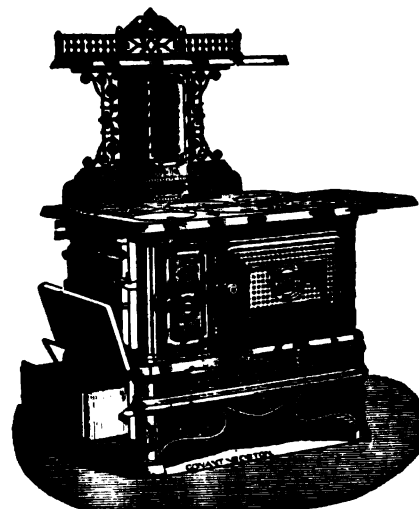
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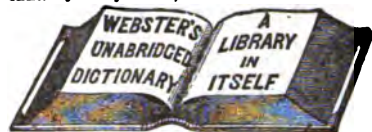
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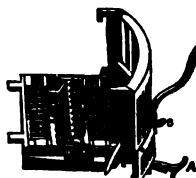
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The Literary World.

VOL. XVIII. BOSTON, OCT. 15, 1887.

No. 21.

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IT must be, as Mr. Higginson has lately pointed out, that the essential distinction between English and American literary ideals today is found in the fact that England takes its dime novels seriously. Americans have enough of such fiction, but it is relegated to its proper place and is not ranked as literature. In England productions of the same sort are published in handsome form, are reviewed *in extenso* by the leading periodicals, and are discussed in the drawing-rooms of fashion and culture. Imagine a country where Ned Buntline contests literary supremacy with Mr. James or Mr. Howells! Yet English readers of ostensible taste do not hesitate to place Mr. Rider Haggard and his innumerable prototypes, imitators, and rivals side by side with Mr. Blackmore or Mr. Hardy. One would

say that the more sensational the plot, the more indecent the situations, the worse the grammar, and the more impossible the syntax, the surer are these literary fungi of consideration and favor.

Among the exalted dime novelists of England Miss Florence Warden has with her *Scheherazade* won a distinguished place. In this work, as in some of her former writings, the preposterous and the prurient are mingled in about equal proportions, but the results in this case quite surpass any of the author's previous efforts, and fairly entitle the book in question to be designated as typical of everything that a good novel should not be. It reeks with the fumes of a sickly and over-stimulated fancy, and no amount of hypocritical moralizing can atone for the debasing influences of such a tale. It is perhaps possible that the voluptuous daughter of a notorious strumpet, having inveigled a young lieutenant of hussars into a marriage and ruined him by her caprices, should become after years of suffering a noble, faithful, intellectual woman, and a fit wife for a sober, discreet, ambitious man; but such a conclusion is not probable, and we may be pardoned for thinking that the author has added the sugar-coating of a high moral purpose to justify the veiled salacity that permeates two thirds of this detestable book.

CABOT'S LIFE OF EMERSON.*

THE author of this long-expected biography of Ralph Waldo Emerson is probably known to but few persons outside of Boston literary circles as a Brookline gentleman of leisure who used to write able articles on philosophy for the *North American Review* in its best days. He was the intimate friend of Emerson, and prepared his lectures for publication when this labor had become too much for their writer. Thus Mr. Cabot, naturally, was intrusted by the family with Emerson's letters and journals as materials for the final biography. The task has been performed in a manner worthy of its subject. The biographer has kept himself modestly in the background; he has refrained from that extreme adulation or hero-worship so common with Emerson's admirers, and the few pages in which he drops the biographic vein to define the philosophic and religious currents of fifty years ago, only make one wish for more matter of the same kind from one who is so evidently qualified to judge that "ferment of thought" sympathetically and dispassionately.

Mr. Cabot has chosen to write, not a work on Emerson and his time, but a personal memoir which will remain *the* biography of the Concord sage henceforth. Mr. Cooke's introduction to the study of Emerson's writ-

* Frederick Hazzleden. By Hugh Westbury. Macmillan & Co. \$1.00.

* Scheherazade: A London Night's Entertainment. By Florence Warden. D. Appleton & Co. 25c.

* A Memoir of Ralph Waldo Emerson. By James Elliot Cabot. Two volumes. Houghton, Mifflin & Co. \$3.50.

ings and philosophy is not superseded by this *Memoir*, but nearly every other portrait is rendered superfluous. Emerson said of himself that "he was not born under epistolary stars;" so that in the numerous letters, here first printed, as in the full extracts from his journals, we are not surprised by revelations of qualities in the man which were not before fully visible in the writer. But, uncovering his heart in these intimate pages, Emerson shows in his life the same serene beauty which was conspicuous in his lectures and essays. His biographer, giving here as full details as are desirable of his personal fortunes, has in no least degree diminished the pureness of his fame. Rather, do we believe, will many learn for the first time from these finely tempered pages how wise and fair he was, how religious to the very core.

Emerson was not a playful, but an angelic boy, who lived too much apart from other boys for his best education, and was bound, with his gifted brothers, in an "iron band of poverty, of necessity, of austerity." The Emerson household was not gloomy, however, though the atmosphere was extremely intellectual, and Miss Mary Moody Emerson had too severe a moral oversight of her young and delicate nephews. At college Waldo was "president's freshman" (or page) and a waiter at commons; not until he had graduated was the family free from the stress of instant poverty. He was a successful teacher, failing to satisfy only himself; but the ministry was his obvious vocation. Yet the reluctance which he felt at entering upon it was derived from the fact that he was born to be the mouthpiece of ideas, not the advocate of a definite scheme. His theological course was brief and often interrupted. Emerson's first sermon was suggested to him by a Methodist laborer on his uncle's farm in Newton, where he was working for the benefit of his health. "Ignorant and rude," this man "had some deep thoughts."

He said to me that men were always praying and that all prayers were granted. I meditated much on this saying, and wrote my first sermon therefrom; of which the divisions were: (1) Men are always praying; (2) All their prayers are granted; (3) We must beware, then, what we ask.

The story of Emerson's connection with the Second Church in Boston is fully told here for the first time. The relation was severed, with the best of feeling on both sides, because of his unwillingness to administer the communion service in the usual form. Emerson seems to have been surprised that the church did not accede to his proposal that the elements should remain upon the table and the service thus be made purely commemorative. The parting would yet, in all probability, have been only postponed for a season had the church assented. His true place was not in the pulpit but on the platform. He was always a preacher, a

constitutional believer, and by nature a worshiper. Mr. Cabot well says that

what he wished to disturb was formalism; the stagnation of the spiritual life about the emblems of a faith that has departed; the gazing after past revelations until we are blind to the present.

Thoreau "exalted sauntering into a religion," but in Emerson the transcendental fervor was balanced by the Puritan genius for conduct; he believed

the Christian religion to be profoundly true—true to an extent that they who are styled its most orthodox defenders have never, or but in rarest glimpses once or twice in a lifetime, reached. I am for the principles; they are for the men. They reckon me unbelieving; I, with better reason, them.

The Unitarianism of that time awakened no high spiritual enthusiasm; it was morally earnest, but worship had lost its significance, and "a new orthodoxy, narrower and more barefaced than the old, since the only ground of religious certitude had been expressly cut away" (says Mr. Cabot), resisted the new endeavor to make religion, not traditional, but spiritual. So Emerson did best to stand apart, and wait for time to justify the beauty of his faith, though it has not approved his individualism as the sole method for renewing the world.

Unable to preach from the pulpit, Emerson was obliged by his pecuniary circumstances "to go peddling with my literary pack of notions," though it seemed like a profanation. "I doubt not a course of mobs would do me much good," said the serene idealist, feeling once a stagnation coming on; and when a Cambridge audience disturbed one of his anti-slavery speeches with hisses, shouts, and cat-calls, "he stood with perfect quietness until the hubbub was over, and then went on with the next word" as if nothing had happened. Of Emerson as a reformer, Mr. Cabot finely says: "He liked the sun's way of making civilization cast off its disguises better than the storm's." He had too much breadth of view to denounce the slaveholder as wholly an evil being, and he imagined

that a woman whom all men would feel to be the best would decline such privileges [the ballot] if offered, and feel them to be rather obstacles to her legitimate influence. . . . I have the same objection to dogmatism in Reform as to dogmatism in Conservatism.

Very delightful is the picture which Mr. Cabot gives of Emerson at home and his ways with his children, entering as he did with the keenest sympathy into every detail of their work and their play, and keeping a record of what they did and said, their "pretty oracles" chronicled like the anecdotes of Plutarch." In this connection are given extracts from Emerson's letters concerning that "hyacinthine boy," dead at five, scarcely less moving than the wonderful *Threnody*. Mr. Cabot scarcely does justice to the almost inspired quality of some of Emerson's poetry, remarking only that "how little he was willing to sacrifice to literary form is shown by the stumbling-

blocks he constantly allowed to remain in his verse." Of Emerson as a reader and student his biographer thus speaks:

He would have been partly amused, partly vexed, to hear himself described as a profound student—of the New Platonists, or of anything to be learned from books. He was a profound student—of impressions, sentiments, experiences; and was ready to receive them from any source. But of the disengaged curiosity, the readiness to enter into and pursue the ideas of others, that makes the student, the man of letters, he had very little. He did not even pursue his own. . . . On the whole, what is most noteworthy in Emerson's relation to books is the slowness of his dependence on them.

We have left ourselves no space to speak of Emerson's visits to Europe, where, of course, Carlyle was the chief attraction for him, but where he also saw, through Carlyle, the best society of the time. His impressions of De Quincey, Wordsworth, Landor, Macaulay, and Tennyson are especially worthy of quotation, but we have room only for two sentences respecting his host in 1847:

Carlyle and his wife live on beautiful terms. Nothing can be more engaging than their ways, and in his bookcase all his books are inscribed to her, as they came from year to year, each with some significant lines.

Mr. Cabot's *Memoir* is the literary event of the year in the field of biography. All lovers of Emerson are to be congratulated on a biography which contains few quotations from his published writings, but is largely composed of extracts from his unpublished letters and journals. They reveal no new features, but they serve often as an admirable commentary by Emerson himself on the Essays in which, owing to his habit of writing, he expressed himself much less connectedly. But little, if any, abatement from Mr. Cabot's estimate is to be made, we must think, by the most judicial student of Emerson's life and works. It is a memoir which he who warned men against the superlative degree would have treasured.

THE PHILOSOPHY OF THEISM.*

THIS admirable volume consists of seven chapters, with an introduction and a conclusion; so that it is, in effect, a treatise in nine divisions, averaging thirty pages each. The author goes very little into detail, but confines himself to the fundamental questions concerning the origin and validity of religious ideas; more particularly of the idea of God in its highest Christian form. These questions relate to the unity of the original Cause of the universe; to the evidence that that Cause is intelligent, self-conscious, and self-directed in rational activity; having in itself the grounds and origin of all the relations of parts to parts, the grounds and origin of truth and righteousness. They relate also to the evidence that the universe is not produced unconsciously, or of necessity, but that it is the product of an ever active, be-

* Philosophy of Theism. By Borden P. Bowne. Harper & Brothers. \$1.75.

nificent Will, creating men free moral agents, and guiding the course of events in such wise as to indicate a moral government over man. The nature and validity of the arguments upon these points is discussed in a very strong and clear manner, showing at times originality as well as learning and ability; and from the review of the whole field Professor Bowne draws the conclusion that although the being of God is not susceptible of an *a priori* demonstration, it stands, in that matter, on the same footing as the being of our fellow-men; we can neither prove nor disprove His being; nor can we prove or disprove the existence of men around us. But all experience implies and demands the existence of a wise and holy God, just as distinctly and as strongly as it implies and demands the existence of other men. The conclusion is not new, it has been reached by thousands of Jewish and Christian thinkers; but it has never been shown by a more thorough and able review of the whole field of argument than in this latest work of Bowne.

There are, nevertheless, some defects in the volume. The most serious blemish is the style; the frequent occurrence of unusual words, out of the way phrases and coinage of the moment. A less grave, but in our view real blemish, is the introduction of a discussion of the nature of time and space. When our author says that time "is only the form of change in general; the cosmic process is not in time, but by its incessant change it produces the form of time;" and adds that God, by creating, "gave time its existence"—he says that which not one of his readers can ever construe into actual thought. It is a mere jugglery of words, and will be more apt to make the reader distrust the author's reasoning in the remainder of the volume than to help him in solving the insoluble antinomies of infinite space and time. The reader may perhaps forget the candid confession of the author in the introduction, that he had "no expectation of clearing up all the puzzles of metaphysics."

A man is to be judged, however, by his best rather than by his worst; and in this case especially, since the best extends over so large a portion of the volume, and the worst is in such narrow limits. When we once overcome the repulsion arising from Professor Bowne's English, we become immediately interested in the clearness and sharpness of his thought and the binding force of his reasoning. He leads us to see the relation between faith and experience, and forces us to confess that our processes in regard to all ordinary experience rest on faith, just as distinctly as our processes in religion. The new-born child recognizes the difference between a human being and an inanimate object, and in a very few months imitates movements which it sees. This proves that it practically recognizes the likeness of nature in itself and in others. But it goes

through no logical forms of proof in coming to the conclusion that the people around it are of like nature with itself. It would puzzle the most acute logician to give any reason, capable of being put into syllogistic form, to prove that other men are in existence. Yet his certainty that they exist is second only to the certainty of his own existence. To doubt the existence of men around us, intelligent moral agents, with heads and hearts like our own, would be supreme folly.

But we have the same sort of ground, if not stronger, for recognizing a Creator and Ruler of the universe, in whose image we have been created. That likeness of our minds and hearts to his is the ground on which we assume the presence and universality of physical law, and assume that righteousness and fair dealing must, in the long run, be better than wrong doing. It is that likeness to the Divine Creator which makes Herbert Spencer believe that "there is no vice in the constitution of things." We are no more illogical or weak-minded in believing in God than we are in believing in our fellow-men. The devout man looks up to his Heavenly Father in precisely the same way, and with as sound a logical basis for his faith, as the little child turns to his mother. The man who fails to hold theistic views of the First Cause, fails from one of three reasons—abnormal idiosyncrasy of intellect, error in the analysis of the grounds of belief, or unwillingness to accept the results of that analysis. He who fails from the first reason can scarcely be expected to appreciate the reasoning of this volume; and he who fails from the third reason is not in a position to be moved by purely intellectual appeals, however forcible. But the man who fails from the second cause may find great help from Professor Bowne; and those who do hold theistic views will find in his treatise a very cheering and strengthening confirmation of their faith.

INDUSTRIAL EDUCATION.*

MR. LOVE is the superintendent of the public schools of Jamestown, N. Y. This book, both in the theories which it advances and in the practice which it illustrates, has grown out of his observation and experience in that position and in the steps leading to it. Twenty-one years ago he came to Jamestown to organize the Union School. Finding that the system then existing did not meet the wants of the public, he established at an early day new departments of vocal and instrumental music, book-keeping, physical culture, normal instruction, drawing and painting. The success of these changes led the way to experiments in more strictly industrial training. A private fund having been raised, a print-

ing office was opened in an unoccupied school-room, and now in about a dozen years the attendance has grown from eight to twenty pupils, and instead of two hours' instruction a week, four are given.

From this beginning advance was easy. Advantage was taken of the well-known taste of children for collecting, and collections of woods and of snails were begun. Primary pupils were allowed to make pen-wipers and scrap-books, to string beads and to plait straw; a sewing-school was started, for boys as well as girls; presently a mechanical shop was opened, with tools and fixtures complete; and a cooking-school followed in due time.

Today [says Mr. Love], January 19, 1887, this much can be said of the department of manual training in the Jamestown public schools. All the pupils in the first six grades, about 1,400 in number, are given lessons daily, or at least three or four times a week, in some kind of manual training. One hundred and twenty-five of the girls and sixty-five of the boys receive lessons in the sewing-room or shop at least twice or three times a week, and twenty boys and girls set type in the printing-office an hour four days of the week.

To expound this interesting experiment in detail, with a view to encouraging and facilitating its imitation elsewhere, is the object of Mr. Love's book. The course of study in the Jamestown schools is scheduled in detail. The principles underlying it are analyzed, and the claims of the system set forth with much ingenuity and force. Manual training, Mr. Love believes, ranks with the study of numbers or language as an intellectual exercise. Further than this, it conduces to positive usefulness. It promotes independence of character. It furnishes intended employment for muscular powers. It ministers to children's natural love of activity. It helps and not hinders book work.

The third and fourth Parts of the book, constituting the bulk of it, pass from these general principles to the directions and illustrations offered in aid of the plan. A great variety of manual occupations are described, adapted to children of different ages and capacities—all sorts of wood and paper work, needlework, embroidery, artificial flowers, etc., etc., with particulars as to tools and materials, and minute practical instructions in processes. Wherever the book carries conviction as to the theory proposed, it will go far toward enabling those interested to put it into operation.

The reading matter is abundantly re-enforced by diagrams.

THE GATES BETWEEN.*

IT occasionally happens, as, notably, in the case of Robert Browning, that a man is so gifted with insight into the subtleties of a woman's nature that when he writes in the character of a woman he can be mistaken for one, but it would seem well nigh impos-

* Industrial Education. By Samuel G. Love. Assisted by Mary R. Willard. Illus. E. L. Kellogg & Co. \$1.75.

* The Gates Between. By Elizabeth Stuart Phelps. Houghton, Mifflin & Co. \$1.25.

sible for a woman thus to understand and personate a man. With all her trying, the petticoat peeps out beneath the doublet. There will be a hint of uncertainty, an unnecessary complexity of deduction, or a flavor of exaggeration—a something to betray the real sex; so that, as some one said of Phineas Fletcher, the gentle biographer of John Halifax, Gentleman: "Though he calls himself an uncle it is easy to perceive that he is only an aunt."

So it is with the hero of Miss Phelps's third novel of a future state, *The Gates Between*. He calls himself Dr. Esmerald Thorne, an eminent medical practitioner of the homeopathic fraternity by "indications," but all the while we perceive that he is in reality a high-strung, fantastic, hysterical woman. Not only is his standpoint distinctly feminine, but the brain which conceived him is equally so. Who but a woman, with a woman's (some women's!) exaggerated ideas of a man's capacity and a man's endurance, could depict a being of ordinary flesh and blood as capable of such a day's work as is described:

I had been up for two nights with a dangerous case. I had another in the suburbs and a consultation in the town. There was a quarrel at the hospital and a panic in Stock Street. I had seen sixty patients that day.

Now, allowing sixteen hours for the day's work, a liberal estimate, and deducting one for the consultation and the quarrel at the hospital, this calculation involves a patient every fifteen minutes for fifteen consecutive hours, with no allowance for stops or meals—a feat which, even for a single day, is manifestly impossible. No wonder that Dr. Thorne went home in ill temper, to vent his wrath on the wife who awaited him in "a gown of white woolen material trimmed with ermine." (What a dreadful gown, by the way! How inevitably it suggests the idea of an ill-conditioned spotty sort of pussy cat!) No wonder, as we say, that Dr. Thorne was cross, but why need he have been so petulant, ill-bred, vulgar? Here is another feminine point. It is only in woman's novels that the impassioned lover of only three years ago can turn into such an abominable and unbearable "three-tailed bashaw." Husbands have their faults, no doubt, but a gentleman under provocation remains a gentleman from instinct so far as outward expression goes, and though he may break his wife's heart with an innuendo or a taunt, will inevitably do it in a manner more or less polished. Dr. Esmerald Thorne's outburst is an impossibility.

Then, within an hour, he is killed and turned into a most unhappy ghost. Here Miss Phelps's real power becomes apparent. The limbo between the boundaries of flesh and spirit, which she arranges for the reception of this erring and repentant soul, is far more real and suggestive than the material heaven to which she introduced her readers in *The Gates Wide Open*. A very desir-

able reserve characterizes her description, but there are hints of great beauty and tenderness as the worldly nature gradually awakens to a sense of its own deficiency, the proud heart learns humility, and the blossom of heavenly love plants itself in the arid soil which heretofore had borne but the barren fruitage of personal satisfactions and human ambitions. And when the end comes, and the disciplined spirit leads its own through the "long, sharp, dark way," and they recognize each other, no one who has sinned against love and been forgiven could read, we think, without a sense of coming tears:

And when we turned our footsteps toward the light, and came out together, hand in hand, there was our little boy, at play upon the bed of crimson moss and smiling like the face of joy eternal. So his mother held out her arms and the child ran into them. And when we came to ourselves we blessed Almighty God.

MODERN ITALIAN POETS.*

THE period of verse which Mr. Howells sketches in this interesting volume of critical essays is that which was the prelude to Italian liberty. In the *selva selvaggia* of political and moral disorder to which the times of the Renaissance had added their luxuriant, stifling growths, while there was yet darkness the birds began their songs. Here a hesitant note, and another that replied, a cry here and a voice of courage there; the singers took heart of mutual sympathy and hailed the sunrise to come. The old Roman spirit made no sign of life, while the humanists of the Renaissance were stirring to recall the early forms of art and bring back the golden age of letters. The tyrants of Italy lulled her sons with poppy and mandragora of classic ideals; and absorbed in narcotic visions they forgot the ruin of their country. The enchanted epics of Tasso and Ariosto, the golden languors of Petrarca and his flock of followers, the courtly pastorals of Sannazzaro and Poliziano—ineestimably precious as they are—were the result of conditions which we pray may never return upon Italy.

The poets of the period delineated by Mr. Howells felt a stress of patriotic duty to which their art must be secondary. Italy was gradually returning to consciousness, and beginning to move toward the liberty which was later to take the form of a constitutional monarchy that as nearly fulfills the scheme of government believed in and hoped for by Dante, as any practical, working institution can express an ideal theory.

Of the group of powerful poets who each had part in this patriotic struggle, Mr. Howells judiciously observes that they were inspired by, as well as were inspirers of, the popular longing for liberty, and that their times were not unready for them. His comment upon the duty of hatred to tyrants is

amusing in its frank American quality; and if at times his genial irony strikes a note somewhat remote from the key of his theme, so pleasant a divergence calls for no stern criticism. And Mr. Howells has the good taste to treat seriously, for the most part, the details of the literary phase which implied a great patriotic purpose.

The first of the poets whom Mr. Howells recalls is Carlo Frugoni, an *abbate* of the gentle kind that assisted at the toilettes of literary great ladies, advised as to the position of a patch, or read verses before the goddess hidden in a cloud of hair-powder. People of fashion tried to restore Arcady then, parceling out its territory among the members of their fantastic academies; and comported themselves as much like shepherds and nymphs as they knew how, with the idyls of Theocritus for a text-book of behavior. These academies lingered long in undisturbed shadowy life—the poet Longfellow received a warrant of unsubstantial land and a sonnet to his Arcadian address.

Mr. Howells's clever picture of the neopastoral epoch serves as a background against which emerges the figure of the Lombard Parini, full of lively common sense and elegant satire, to whom that artificial society gave great opportunity. He wrote a poem upon the Day as spent by a Milanese young man of quality; and his mock-heroic verse, conforming to the best manner of Italian burlesque, often rises without effort to passages of serious and genuine poetry. Nothing more complete than the Milanese dandy can be imagined; manners make the man, whether bowing over the "warm ivory" of his lady's hand, admiring the Junonian anger with which she dismisses a footman inconsiderate of her lap-dog, or assisting at the feminine duel of a morning call. Ah, there was need of a revolution, and perhaps Citizen Parini foresaw it! In contrast to this gay satirist is the portrait of Vittorio Alfieri, somber and intense; taking himself most seriously, and likewise the world, because he was in it. A passionate student and reader, an ambitious writer, a fashionable lover, a sullen hater, and wrapped up in a manifold egotism which he came later to regret, Alfieri admired Ossian, and approved Shakespeare—with critical reservations. But his own tragedies were to come; and he steeped himself in the study of the great Italian models and of the pure Tuscan idiom in preparation for his task, the series of classic and historic tragedies which placed him among the first of Italian poets.

Milan was much changed between the times of Alfieri and those of Foscolo and Monti. The latter appears like a chameleon made vocal, taking the color and singing the praises of whatever topic or party was nearest him. Mr. Howells gives an extract from Monti's apotheosis of Louis XVI, of

* Modern Italian Poets: Essays and Versions. By W. D. Howells. With Portraits. Harper & Brothers. \$2.00.

which the enthusiasm seems all its own, hardly suggested by the subject of the verses. And in another poem the same king is referred to as "the vile perjurer, Capet," with not much less enthusiasm for the art of poetry. Apropos, would not the line which Mr. Howells justly praises,

Ivi queta il suo vol, ivi s'appunta
In tre sguardi beato, ivi il cor tace,
E tutta perde del desio la punta,

be more closely rendered than in his translation, somewhat thus:

And there he stays his flight, there finds his aim,
Blest in the three-fold gaze; the heart is stilled,
And loses all the urgency of desire.

Ugo Foscolo is famous for his magnificent meditation, *I Sepolcri*; and is also to be credited with the first essays toward elucidation of the political allegories of the "Divina Commedia," and classical comments on Boccaccio and Petrarca. Recently published letters have somewhat renewed in Italy the interest in that phase of the life of Foscolo supposed to be depicted in his "Jacopo Ortis." And his courage and patriotism endear his name to his nation.

With Manzoni, Grossi, and D'Azeglio came in the romantic school of poetry, as distinguished from the classical. The noble and tender heart of Manzoni, which transmitted to his pen the story of the "Promessi Sposi," rose to superb heights of charity in the ode to Napoleon, "Il Cinque Maggio," and to the perfect lyric expression of large love for humanity in the great chorus which crowns his tragedy of the "Conte di Carmagnola."

Of Silvio Pellico, Mr. Howells thinks that his chief poem is the story of his long patience; and he considers Tommaso Grossi a man of one song—"The Pilgrim Swallow." Perhaps it is natural that the charming *sirventesi*, incidental in Grossi's novel of "Marco Visconti," should be found too romantic for the taste of the realist. Luigi Carrer, who had a touch of the North in his nature, is quoted and praised for his life-like lyrics; and Berchet is recognized by Mr. Howells as the most fervid and outspoken of the Italian poets, who, for the most part, had to sing to muted strings their hatred of the Austrians. Giambattista Nicolini wrote tragedies, conveying a passionate protest in his "Giovanni di Procida;" and, later, published "Arnaldo da Brescia," as a rebuke to those who placed their hopes in a liberal papacy. Of this tragedy Mr. Howells discourses finely, at length ending his *résumé* with some nobly sympathetic phrases.

The clever and effective sketch of Leopardi seems a little lacking in appreciation of its subject. It may be difficult for an Anglo-Saxon realist to enter intimately the circle of the charm of Leopardi's nature; and not less difficult, perhaps, to avoid a feeling that the poems of Leopardi play around their central idea of Death with a luxury of woe quite removed from the plain,

unlovely facts of mortality. On the contrary, Leopardi was only too well acquainted with every detail of suffering, but his artistic conscience prohibited to his verse any jarring note of such realism as we rightly admire in the prose of Tolstoy's "Ivan Ilyitch." Mr. Howells translates several extracts from Leopardi's verse with much faithfulness and taste, deprecating the loss of the perfume of poetry in his versions more severely than his readers will find needful to do. In the poem addressed by Leopardi to himself a little inadvertence occurs in rendering the lines:

Peri l'inganno estremo
Ch'eterno io mi credei. Peri . . .

as "The last deceit is ended, for I believed myself immortal." The adjective *eterno* refers to *inganno*; the *mi* being used, according to a common Italian idiom, merely as an intensive. Hence we may read:

Dead is the last delusion
Which I believed eternal. Dead . . .

The repetition of the word *peri* is an effect worth trying to preserve in translation.

The delicate, bright wit of Giusti and his direct and telling genius appeal to Mr. Howells's liking—indeed, the pensive comicality of the Italian's consideration of a too late love affair is quite in his American commentator's own vein. In Francesco Dall' Ongaro, patriot and poet, Mr. Howells finds another subject for well-merited enthusiasm, and recognizes in his "Stornelli"—imitated from popular forms of verse—"the spirit of a race at once the most intellectual and most emotional in the world, whose poets write as passionately of politics as of love." The "Stornelli" chosen for illustration are excellently translated. Prati, native of a wild valley near the border of Germany, is represented by translations of a poem akin to the mystic ballads of that land, and by a grim arraignment of a spy. Alceardo Alceardi found time before and after his fierce experiences of prison and exile to write his "Primal Histories," "An Hour of My Youth," and various other poems, with such brilliance and beauty that Mr. Howells finds no comparison less than the changeful fires of an opal to express the glowing details of his verse. Giulio Carcano with lyric appeals to the sentiment of home, Fusinato with clever satire, Mercantini with simple dramatic truth, sought each in his own way to avail Italy; and with the names of these poets Mr. Howells terminates his volume of attractive and usually judicious essays. A little more of care and preparation would have been better than the winning confessions by which he disarms criticism. So efficient and favorite a writer as he is should never give less than his best attention to the work in hand, and should possess himself fully of the atmosphere and details of the subject which he is to render popular. This volume, however, will suffice to give a clear and intelligent summary of an important period of

Italian verse. The translations are close and wholly free from affectation. At times the metre halts or lacks smoothness, and here and there a line ends with an unimportant word, or accents are too much crowded; but these technical blemishes take nothing from the honesty and force of the renderings. Certain Italian metres, for instance that of the chorus from the "Conte di Carmagnola," or of the "Cinque Maggio," are foreign to the spirit of English prosody, and Mr. Howells deserves praise for his translations of these lyrics. In the final verse of the chorus it was surely no lack of appreciation that allowed the English version to miss the significant lofty leap of the phrase,

Che contrista uno spirito immortal.

In conclusion it may be said that Mr. Howells, never more felicitous or artistic than when he writes of Italian things, deserves cordial thanks for a volume which fills a place hitherto empty in literature, introducing to liberty-loving American readers the singers who heralded and helped the dawn of freedom in Italy.

MINOR NOTICES.

Bodyke. By Henry Norman. [G. P. Putnam's Sons. 75c.] In this book of 78 pp., No. XLII of "Questions of the Day," are reprinted (with additions) a series of telegraphic dispatches to the *Pall Mall Gazette*, London, describing some recent evictions as the writer saw them. Bodyke is the name of a village in Ireland where they occurred. They are not, as they ought to be, judicial and impartial statements of fact free from bias either way, but indignant and partisan reports from the tenants' side, highly colored with sympathy therefor. We admit the roughness, hardness, and cruelty of evictions, but the landlords have at least a right to be heard, and their view of existing difficulties is not presented in these letters. Mr. Norman means to be fair, but he is not so in at least one or two conspicuous instances. We can readily understand how an observer of an eviction might be carried away by his feelings in reporting what he saw, but what is needed for consideration of difficulties in Ireland is a point of view sufficiently lofty and commanding to take in the whole case in all its bearings. Mr. Norman is not there; he is down in the scuffle with the constables, the soldiery, and Michael Davitt. Evictions as the evicted see them are forcibly pictured; nothing beyond that.

Sea Spray; or, Facts and Fancies of a Yachtsman. By S. G. W. Benjamin. [Benjamin & Bell. Paper, 50c.] This pretty book is a collection of ten short papers having marine facts and fancies for subjects. Among the most interesting is an article on "The Evolution of the American Yacht." "What Came of a Sea Picnic" and "A Cruise in a Pilot Boat" are also deserving of special mention. All the stories but two have appeared in various New York papers. Mr. Benjamin is well known by his more substantial and solid writings, but these pleasant pages show no deterioration therefrom.

The Literary World.

BOSTON, OCTOBER 15, 1887.

Entered at the Post Office at Boston, Mass., as second-class mail matter.

*** Mr. John Heard, Jr., of Glenwood, Mass., has shown us a portrait of Tolstoi, done by the photogravure process, which is certainly vastly superior to the wood-cut lately published by us, and which Mr. Heard assures us is thoroughly truthful and far more characteristic. It displays a noble head, and an expression of great benignity and cultivation, closely akin in spirit to the best likenesses of Longfellow.

THE REFERENCE LIBRARY.

SOME books are written to be read, others to be referred to. Out of this distinction grows a class of reference books, and out of reference books, reference libraries, of which the new Newberry Library in Chicago is to be a grand and famous example. Reference libraries on a small scale are within the reach of every one; "no family should be without one;" wherever there is a dictionary there is a beginning; and a good assortment of reference books may well be the first aim of the young collector.

Books are either pictures to look at, voices to listen to, or tools to work with, and we advise all persons whose means are limited and who, wishing a library around them, must collect it little by little, to begin with the books that are tools.

First among these, doubtless, is a good English dictionary, and the best dictionary is almost a library in itself. Next to the dictionary comes an encyclopædia, and whether it be in few volumes or many, there is no work which on the whole will pay so large an interest on the investment. A good cyclopædia is history, biography, art, science, and philosophy, all in one; it is a directory to the whole world's knowledge and a map of the whole world's literature. After the cyclopædia should follow an excellent atlas, of ancient maps and modern, and then in turn those special dictionaries, lexicons, and hand-books, whose function it is to answer the hard questions which life is constantly raising, and furnish the varied information which daily experience is always requiring.

When one has filled the shelf with these, he may turn his attention to the standards in literature, the great masters of thought in good editions, books which having once been read take a permanent place for consultation, books to be "read, marked, learned, and inwardly digested," little by little, the solid works, the Plutarchs and the Platos, the Dantes and the Miltons, the poets, essayists, and historians, whose writings are our common heritage. Let the novels wait.

Within the compass of a hundred volumes, and the expense of a few hundreds of dollars, one can thus accumulate a little refer-

ence library which will answer all common purposes, which will illumine the path of labor, which will edify and entertain the mind, which will equip one's place in life without encumbering it, and which will keep one in communion with universal knowledge.

THE HON. IGNATIUS DONNELLY'S FORTHCOMING BOOK.

"The Great Cryptogram."

THE TABLE OF CONTENTS.

BOOK I. — THE ARGUMENT.

PART I.

William Shakspeare did not Write the Plays.

- I. The Learning of the Plays. — II. Shakspeare's Education. — III. Shakspeare's Real Character. — IV. The Lost Manuscripts and Library. — V. The Author of the Plays was a Lawyer.

PART II.

Francis Bacon the Real Author of the Plays.

- I. Francis Bacon a Poet. — II. The Author of the Plays a Philosopher. — III. The Geography of the Plays. — IV. The Politics of the Plays. — V. The Religion of the Plays. — VI. The Purposes of the Plays. — VII. The Reasons for Concealment. — VIII. Corroborating Circumstances.

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The Cipher in the Plays.

- I. How I came to Look for a Cipher. — II. How I Became Certain there was a Cipher. — III. A Vain Search in the Common Editions. — IV. The Great Folio of 1623. — V. Lost in the Wilderness. — VI. The Cipher Found.

PART II.

The Cipher Narrative.

- I. The Treasonable Play of Richard II, published by Richard Field. — II. The Treasonable History of Henry IV, written by Dr. Hayward. — III. Robert Cecil's Suspicions Aroused. — IV. Hayward brought before the Queen. — V. Cecil declares Shakspeare to be but a Mask for Bacon. — VI. To prove it, he tells the story of Shakspeare's Youth; of his robbery of Sir Thomas Lucy's Park, and the destruction of his fish-pond. — VII. He describes Shakspeare's appearance when he first came to London, and declares him incapable of writing the Plays. — VIII. He asserts the purpose of the historical plays to be to dignify rebellion, and encourage treason, in the interest of the Scotch King. — IX. On hearing all this the Queen rises up, beats Hayward with her crutch and nearly kills him. — X. The Queen defends Bacon and rebukes Cecil. She sends out posts to find Shakspeare, with orders to arrest him on the old charge of robbery, and put him to the torture if he will not tell the author of the Plays. — XI. The Earl (Essex) sends Umfreville to St. Albans to warn Bacon to fly. He overtakes Harry Percy. — XII. Bacon hears the dreadful news. His brother, Anthony, urges him to go to the Continent. The discussion between the brothers. — XIII.

Bacon overwhelmed with the horrors of his position. — XIV. He resolves on suicide, and takes ratsbane. — XV. He falls in the orchard, cutting his head on the stones; he is found, and carried into the house. — XVI. His mother's grief and rage. He counterfeits death to give the poison time to work. His family think he has been slain in a duel, or been assaulted by robbers. His stomach rejects the arsenic. — XVII. The loquacious village doctor; his treatment of the case. He pronounces it an apoplectic fit caused by over-study. — XVIII. Anthony learns that Shakspeare is not with the players, but sick at Stratford. — XIX. Percy is sent to Stratford on a swift horse, to urge Shakspeare to fly the country. — XX. The sick Shakspeare at Stratford. — XXI. Shakspeare's beautiful daughter. — XXII. The supper at Stratford. — XXIII. Percy tells Shakspeare the news and urges him to fly. — XXIV. The uproar in the family — the brawl. — XXV. Shakspeare decides to fly. — XXVI.

BOOK III. — CONCLUSIONS.

- I. Delia Bacon. — II. William Henry Smith. — III. The Baconians. — IV. Other Masks of Bacon. — V. Francis Bacon. — VI. The Aftermath.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

829. Hazlitt. Will the editor of the *Literary World* kindly give in column of Notes and Queries as complete a bibliography of the writings of William Hazlitt as possible? F. S. M. *New Bedford, Mass.*

A List of Principal Writings of William Hazlitt, b. 1778, d. 1830.

1805. An Essay on the Principles of Human Action.
1806. Free Thoughts on Public Affairs.
1807. The Eloquence of the British Senate.
1807. A Reply to Malthus.
1807. An Abridgement of Tucker's "Light of Nature Pursued."
1810. A New Grammar of the English Tongue.
1816. Memoirs of Thomas Holcroft.
1817. Characters of Shakspeare's Plays.
1817. The Round Table. Essays on Literature, Men, and Manners.
1818. Lectures on the English Poets.
1818. A View of the English Stage.
1819. Political Essays.
1819. Lectures on the English Comic Writers.
1821. Lectures on the Dramatic Literature of the Age of Elizabeth.
1821. Table Talk. Essays on Men and Manners.
1823. Characteristics, in the Manner of Rochefoucauld's Maxims.
1823. Liber Amoris; or, The New Pygmalion.
1824. Sketches of the Principal Picture Galleries of England.
1825. The Spirit of the Age; or, Contemporary Portraits.
1825. Notes of a Journey through France and Italy.
1825. Select Poets of Great Britain.
1826. The Plain Speaker; or, Opinions on Books, Men, and Things.
1828. The Life of Napoleon Bonaparte.
1830. Conversations with James Northcote.
1830. A Life of Titian.

Hazlitt's *Literary Remains* were published in 1836, with introductory matter by the first Lord Lytton and Talfourd. His *Memoirs* by his grandson appeared in 1867. See Poole's *Index* for references to periodical literature.

830. The Wild Ride. Can you interpret a poetical contribution in the current number of the *Century*, entitled "The Wild Ride"? The first stanza is:

I hear in my heart, I hear in its ominous pulses,
All day, the commotion of sinewy, mane-tossing horses;
All night, from their cells, the importunate tramping and neighing!

What idea does the writer intend to convey by the phrase "sinewy, mane-tossing horses"? Wild steeds of the Ukraine breed are sinewy and

mane-tossing, but they do not have "cells" from which their tramping and neighing may be heard. What horses do? There being no rhyme in the lines, is the rhythm sufficient to justify a repetition of the stanza? or does the justification lie in the hidden meaning of the words which duplication is expected to make more impressive? This stanza also enjoys the distinction of being italicized. Why is this thus? Wherein lies its superiority over its mysterious fellows that it should be made conspicuous by the compositor's handiwork? If there is an occult intent about this bit of poetry—and there must be to avoid the charge of rigmarole—ought not the key to be lodged in a foot-note or other convenient place, where those of us to whom life is short and time fleeting, could find it without much labor?

Aurora, Ind. *

THE PROFESSIONAL FOOL IN LITERATURE.

IT is well known that Americans are a laughing people, and that they have a faculty for discovering the "funny" element on all occasions. They will also find humor in a church steeple or a graveyard; and nothing in the heavens above, or the earth beneath, or in the waters under the earth, escapes, when they look for fun-producing material. It is but little wonder then that our newspapers devote column after column to "wit," and that it is out of proportion to the "wisdom" of the hour. In some cases it seems to be forgotten that all idle jesting and repartee and buffoonery cannot come under the head of wit, and that it is lowering our standards at home and abroad to have so much type wasted in mere burlesque. Other nations may well wonder if we are capable of looking at any question of moment in a dignified, judicial way; for we are judged by our periodical literature, and one reason, possibly, why we today have so few great authors in proportion to the population, is that there is no time for earnest thought. Shallow wit and the straining to find something new in this line absorb nearly all the literary energies of a continent.

Our comic papers need not be all given over to the serio-comic. There is power in sharp contrasts, and a page of sense would make the nonsense brighter. Even *Punch* can teach us a lesson here, for there have been in the pages of that London *Charivari* some of the most touching and pathetic things as occasion demanded, some noble thought, some grave utterance that showed a depth of (magazine) soul which commanded respect and gave evidence of genuine heart power. There have also been exquisite poems that relieved the occasional doggerel, and gave a touch of dignity to the pages, which we might do well to follow in some of our own comic magazines.

As a nation we are rather proud, too, of our weapon of irony, and go flourishing it about on all occasions. How much better to use it only when it will tell the most and send the shafts of ridicule where they will do some execution, and not shower them down so promiscuously that they bury themselves in the mud.

There is in the soul of every real wit an element of the deepest and purest feeling, as keen susceptibility to pain as to pleasure. The sources of laughter lie near to tears, and he who can make others laugh can also make them weep, else he is

a mere buffoon or spurious imitator; and an age that checks the deeper emotions by a species of ridicule, while ministering to the lighter, is not an age most conducive to mental growth.

Johnstown, N. Y. J. OLIVER SMITH.

World Biographies.

Edgar Van Evertsen Saltus. Mr. Saltus was born in New York in 1859. He is a descendant of Kornelis Van Evertsen the Dutch admiral, and of Rip Van Dam one of the early governors of New York. He was educated at St. Paul's School, Concord, N. H., and studied later in France and Germany. In the latter country he obtained the degree of Ph.D., and on his return to this country the degree of LL.B. His first literary efforts were in poetry, but discovering that prose is more difficult than verse, he produced a biography of Balzac in 1884, which, being a work of the conventional order, was warmly applauded by the press. A year later he published a history of pessimism, entitled *The Philosophy of Disenchantment*, and later an analysis of unbelief, entitled *The Anatomy of Negation*. For the proper presentation of this subject, he ransacked the British Museum, the Bibliothèque Nationale at Paris, and the K. K. Hof Bibliothek at Berlin. In July of the present year appeared *Mr. Incoul's Misadventure*, reviewed below. Mr. Saltus now has in preparation a work of a metaphysical basis, in which he proposes to show that Spencer's Unknowable and Van Hartmann's Unconscious should be regarded as the Irrational. The title of this book is to be "Cimmeria." Mr. Saltus has also on the stocks a novel for a prominent magazine, the title of which is to be "The Truth about Tristram Varick." Mr. Saltus has been called the prose laureate of pessimism, and a pessimist he is, heart and soul, but not in any sense a "miserabilist." On the contrary, he holds that, if it is possible to find contentment, it is only through the principles of that philosophy that it is attainable. Mr. Saltus is said to prefer adverse criticism to praise, believing, perhaps with reason, that praise lulls the public to sleep. We shall therefore proceed to afford him some slight gratification.

MR. INCOUL'S MISADVENTURE.*

A Romance of Pessimism.

MR. SALTUS, who has heretofore distinguished himself as an amateur pessimist in two little books on *The Philosophy of Disenchantment* and *The Anatomy of Negation*, has lately made a theoretical application of his ideas to life by writing a novel wherein pessimism runs riot. *Mr. Incoul's Misadventure*, the production in question, is not an agreeable novel to read, and it leaves a bad taste in the mouth. Mr. Saltus, however, has bright ideas; he has a fair command of satire; he has a style of his own, and this style, while not free from affectations, is brilliant, subtle, abounding in color. Moreover, he can describe a landscape, a view in an old Spanish city, a scene in a gambling-den, a bull-fight, a love-meet-

ing, a murder, and a suicide, with a great deal of spirit, a well-chosen variety of epithet, and a certain amount of refinement, the refinement being of that theatrical sort which depicts the unspeakable by calling attention to the fact that it is left unsaid.

When it comes to the portrayal of character, Mr. Saltus shows himself at once to be hopelessly wanting in creative power. The best thing we can say of the three leading personages in his story is that they are frankly and utterly impossible. The whole affair is like a performance of melodrama. The atmosphere is feverish and enervating; the actors come and go, and their epigrams and soliloquies afford passing entertainment; red and green lights are burned at intervals, and the consequent effects do not fail to impress the audience; finally, when one is a little fatigued with all this display of scenic art, the curtain rises on the last act, revealing the weak-brained hero of the performance in the course of delivering an impassioned address on the emptiness of existence, the malignity of fate, the cherished solitude of annihilation. To this sublime utterance he is inspired by the fact that he has been foiled in his attempt to carry on an intrigue with a married woman and has been publicly disgraced by the man he has wronged. When the address is concluded, the hero gazes into a mirror and finds that the once black locks upon his temple have turned white through the intensity of his emotion. He seizes a hypodermic syringe, injects a dose of morphia into his arm, and expires to slow music, in an ecstasy of gorgeous visions. The curtain falls, and we come out into the fresh air of heaven and look once more upon the fadeless stars. Then the absurdity of the affair becomes fully evident, and we realize that the mock heroics and pessimistic fustian of the stage have no place in earnest, sincere, every-day life. They may, perhaps, afford passing entertainment in moments of ennui, but they must not be taken too seriously. Pessimism, to the majority of humanity, is, and will always remain, theatrical, and no amount of brilliant rhetoric can make it anything else.

MR. STOCKTON'S FANCIFUL TALES.*

Contents.

THE BEE-MAN OF ORN.
THE GRIFFIN AND THE MINOR CANON.
OLD PIPES AND THE DRYAD.
THE QUEEN'S MUSEUM.
CHRISTMAS BEFORE LAST; OR, THE ISLAND OF THE FRAGILE PALM.
PRINCE HASSAK'S MARCH.
THE BATTLE OF THE THIRD COUSINS.
THE BANISHED KING.
THE PHILOPENA.

THESE nine tales make a curious collection. They are somewhat original and no two of them are alike. One of them may suggest the *Arabian Nights* and another *Alice's Adventures*; but there are sugges-

* Mr. Incoul's Misadventure. By Edgar Saltus. Benjamin & Bell.

* The Bee-Man of Orn and Other Fanciful Tales. By Frank R. Stockton. Charles Scribner's Sons. \$1.25.

tions only of anything else; they are *sui generis*, pure freaks of the wildest imagination. The author calls them "fanciful." They are more than fanciful. They are fantastic. They have almost the incoherence, the inconsequence, the incongruity of dreams. They might almost be called dreams photographed by an instantaneous process. Their realm has some of the aspects of fairy land, but it is always peopled by humanity, and yet a humanity in grotesque forms, under uncouth names, and with impossible personalities. Fancy seldom takes excursions into fields so remote, or brings back products so strange and incomparable. Mr. Edward Lear's nonsense tales are perhaps the inspiration of these.

"The Griffin and the Minor Canon," "The Queen's Museum," "Christmas Before Last," and "Prince Hassak's March" are the best of the series, and are typical of all. An epitome of the last named will indicate their common character. Prince Hassak of Itoby determines to visit his uncle the King of Yan. He will go by land, he says, in order to avoid the circuitous route by sea, and what is more he will go in a straight line. With a retinue which includes rock-splitters and bridge-builders, he sets out. Before long the route laid out by his course-marker comes plump up against a rocky hill on which lives a Jolly-cum-pop. The tunneling of the hill is ordered. The sappers and miners go to work, and the Jolly-cum-pop comes out to look on. After laughing at the idea of cutting a tunnel under his house, he proposes to the Prince to go a hunting in the woods, and off they go, attended by the courtiers, a party of seventeen in all. In the course of the day they approach a massive building, which belongs to a Potentate who lives at a great distance. The Potentate had seen this house, bought it because he thought it would make a good prison, fitted it up, and appointed a jailer and three myrmidons to the charge of it, but the jailer had never succeeded in getting any prisoners into it, and was now about to be dismissed from office. When the Prince's hunting party arrived, the jailer thought it was a good opportunity to make some prisoners, so he clapped the whole seventeen into as many cells, sent them bread and water, and assigned a suitable crime to each and every one, robbery, forgery, treason, and so on. When the Potentate came along next time, he was much gratified to find seventeen prisoners in his prison, continued the jailer in office, and directed that a report be sent him every month. The Jolly-cum-pop treated the captivity as a great joke, but one of the party, a boy, a Truant, "who never yet had been in any place from which he could not run away," resolved to effect a rescue. So he opened negotiations with some pigwidgeons which were sporting on the lawn in the moonlight. They agreed to get the prisoners out if the Truant would

tell them how to divide five-sevenths by six. That was too hard a sum for the Truant to do, but another prisoner was found who could do it; the perplexity of the pigwidgeons was thus relieved, so that they could equitably divide a lot of butter which they had earned from a farmer's wife, and then they went to work on the bars of the prison windows and released the prisoners. All but Jolly-cum-pop, who had grown so fat with laughing that he could not squeeze through. The Prince and his party, having made their escape, were about to perish with hunger, when they met a man in an ox-cart, reading a book, who said he would give them food if they would help him "to form a nucleus." He was desirous to found a city, he said, and the first thing to do was to "form a nucleus." So the Prince and his retinue set to work to "form a nucleus." Meanwhile the Jolly-cum-pop had bargained for his release, and followed by the jailer and his myrmidons overtook the nucleus-makers. When the nucleus was finished the Prince and his party went on their way to Yan, the Jolly-cum-pop returned to his home on the rock, and the tunnel was abandoned.

"Silly," the reader exclaims. Yes, it may be responded, from one point of view. But in this synopsis we have hardly conveyed the really amusing flavor, the almost delicious nonsense, which characterize these fictions. Constructively they lack climax, leading nowhere, and leaving the mind unsupported by any definite conclusions. We cannot call them fables, for fabulous though they are in materials and spirit, they have no meaning, or none that we can discover. The reader will find himself searching beneath their surface for some furtive purpose, some cryptographic moral; but if he discover any he will be more discerning than we have been. If they have any such ulterior function it is most adroitly concealed. We deem their object to be simply harmless entertainment by means of an utter sacrifice of probability, a total disregard of logical connections, and a free license to a whimsical imagination; and in this they are abundantly successful.

— A book of novel travels lately published by the Longmans is *Athos, or the Mountain of the Monks*, in which Mr. Athelston Riley gives an account of an expedition by himself and his friend, the Rev. Arthur Owen, in the summer of 1883, to the peninsula of Athos, in the Ægean Sea, where are collected some twenty Greek convents, some of them extremely old. The visitors spent six weeks among them, sojourning at every one in turn, and being received in every case with unfailing kindness. The romantic beauty of Mount Athos is thus described:

The promontory, or rather the peninsula, of Athos (for not far from its base, at the spot where Xerxes cut his canal, it measures but a mile and a half across) is long and narrow, having an average breadth of about four miles, whilst its length is forty. A ridge of hills runs down the center of the peninsula, beginning from the narrowest part near its base and reaching

some height where the monastic establishments commence, at a distance of fifteen to twenty miles from its extremity. From this point the ridge rises gradually from 1,000 to between 3,000 and 4,000 feet, when it suddenly shoots up into a mountain nearly 7,000 feet high and falls into the sea. There is but little level land on Athos. . . . The mountain is one vast mass of white or whitish-gray marble, clothed with trees to within a thousand feet of its summit, and then rising in a bare and conical peak. From the top can be seen the islands of Thasos, distant thirty miles; of Lemnos, forty (upon which the shadow of Athos is said to fall as the sun sets); of Samothraki, sixty; and on a clear day the Thessalian Olympus, distant ninety miles; whilst, on the other hand, it can itself be seen from the shores of Asia Minor on the plain of Troy. Round the shores of Athos stand the twenty ancient monasteries to which the whole peninsula belongs, and which form the monastic republic of the Holy Mountain. The origin of this ecclesiastical state is lost in the obscurity of centuries.

Mr. Riley's book is full of curious details like this:

After the soup, boiled eggs were served for our benefit. O., being very particular about their being well cooked, complained that they had not been long enough in the pot. Whereupon the serving monk insisted that that could not be; for, said he, "I said a *Pater* and a *Pisteeo* whilst they were boiling." It seems that on the Holy Mountain they boil eggs in this manner: They put them on the fire and commence the recitation of the Lord's Prayer; this being finished, they commence the Nicene Creed, at the end of which the eggs are taken out of the pot and are supposed to be properly boiled.

TWO DOCTORS ABROAD.

THE two books whose titles are coupled together at the foot of this column are not unsuited to companionship. Both authors are doctors, both doctors are "professors," and both books are about Europe. And though Doctor Oliver Wendell Holmes we do know and Doctor Rodney Glisan we do not know, we can yet testify that the latter is no awkward pupil in the literary school in which the former is a famous master.

The chapters of Dr. Holmes's book¹ have been read with great entertainment by thousands as they appeared in succession in the *Atlantic Monthly*, and we have re-read them with unabated zest in the solidified form now given them. There is nothing cold or stale or flat about them served up in this way for a second meal; they are the same brilliant, vivid, vivacious narrative of the New Englander in Old England, salted with a wit which is always noticeable and sometimes pungent. Their manner is delightful, the egotism of it winning; their pictures of English landscape and London society are alike clever and effective, and their good humor contagious, so that altogether it is a book to be made sure of in one's current literary indulgences. Very impressive is the Doctor's prefatory contrast between Europe fifty years ago, when he visited it as a student, and now.

Dr. Glisan,² who is an Oregonian, covers

¹ Our Hundred Days in Europe. By Oliver Wendell Holmes. Houghton, Mifflin & Co. \$1.50.

² Two Years in Europe. By Prof. Rodney Glisan, M.D. Illus. G. P. Putnam's Sons.

a wider range of topics than Dr. Holmes, and detains his readers for a much longer period. He is sedate and sober, too, in comparison with Dr. Holmes, though his narrative is too intelligent and instructive to be called commonplace even when placed alongside the sparkling *Hundred Days*. Dr. Glisan, who traveled in a deliberate and rather generously American fashion all over England and the Continent, skips about in his story in a way that would be rather destructive to the order of time-tables and guide-books, but is observing and judicious, manly and sensible. He is more plain spoken as to the signs of the "social evil" in London and Paris, than some less strictly professional travelers would care to be in print; in particular he is emphatic in his opinion of the moral dangers to which young medical students are exposed in Paris, Berlin, and Vienna; he preserves his total abstinence habits throughout his trip, and ridicules the common caution not to drink water; he showed himself to be a bold man in inspecting the crater of Vesuvius, and a plucky one in handling a pickpocket at Amsterdam. While not dined and wined to anything like the same extent with Dr. Holmes, he received many attentions and saw something of society and inner life, and the pictures which embellish his handsome book are good engravings of photographs. The great centers of European life may be instructively and agreeably visited in his company.

But for vivacity, for perfect naturalness, for that total unconsciousness of self which is the fullest revelation of self, for the freedom of the most familiar talk, and for a flow of animal spirits which betokens a sound mind in a sound body, turn to Dr. Holmes's book of the *Hundred Days*. It is the Autocrat abroad.

JUVENILES.

Under the Storm. By Charlotte M. Yonge. [Illustrated. Thomas Whittaker. \$1.50.] This historical tale of the period immediately preceding and during the English Commonwealth of 1648-60 is written apparently with especial reference to juvenile readers, and characterized by the writer's well-known reverent and religious spirit and accurate acquaintance with the manners and customs, and even the forms of speech, of a past century. The plot is of the fidelity and patience of the hero, a simple farmer's boy, in a trust for which he had pledged his word; and, though the story is not as interesting as some of the author's earlier works, and is in some measure disappointing in its outcome, yet it is not without its exciting situations, including the introduction of the fugitive King, Charles II, and is on the whole well worth a place in private and Sunday-school libraries. Notwithstanding Miss Yonge's strong sympathies for the cause of the Church if not also for that of the King, there is great fairness shown in presenting the faults and the virtues of both sides in the struggle. In paper, type, illustrations and binding the book does credit to the publisher.

Who Saved the Ship and the Man of Destiny. By JAK. [T. Y. Crowell & Co. \$1.25.] JAK always writes with a purpose, and the purpose is always a good one. The first of the two stories in this volume relates how a lad went to sea, and how his sister at home by her sagacity and industry insured the comfort and prosperity of the family. In the second story a boy of sixteen determines to make something of himself, goes West, takes up a claim, and makes a career as a worthy citizen of a growing town. It may be that the author exaggerates the undeviating common sense of her heroes and heroines, for she allows them to make no mistakes; but such books as she writes—natural and simple in style; full of every-day wisdom; inculcating the virtues of labor, forethought, generosity—must necessarily exercise a wholesome influence over young people and fit them better for their duties as men and women. The natural realism of these books, too, is of a sort to attract growing minds and to develop the faculties of observation and reason. No writings for the young now appearing surpass them in sound educational value.

MORE TALES FROM TOLSTOI.

The Invaders, and Other Stories. By Count Lyof N. Tolstoi. Tr. from the Russian by N. H. Dole. [T. Y. Crowell & Co. \$1.50.]

The Cossacks. By Count Leo Tolstoi. Tr. from the Russian by Eugene Schuyler. Revised edition. [Wm. S. Gottsberger.]

Six short tales by Tolstoi, in his earlier manner, are bound up in the first of the two volumes bracketed above. They are all, we believe, new in America. Three of them, "The Invaders" (The Incursion), "The Wood-Cutting Expedition," and "An Old Acquaintance" (of Moscow) are based upon Tolstoi's military experience in the Caucasus, and while in a much lighter vein than his *Sebastopol*, are like that in their cool, calm, unimpassioned delineation of the terrible romance of war. They belong to the years 1852-'56. The fourth story, "Lost on the Steppe," is an adventure of hardship and danger in a snow-storm. "Polikushka" has a more social or domestic interior, relating the melancholy suicide of a servant who had lost a valuable roll of money, and feared to face the consequences, which were averted by the recovery of the money by a later traveler over the same road, almost before the poor fellow's body was cold. "Kholstomir" is the autobiography of a horse, related with some humor and ending pathetically. All of these tales are admirable of their kind, but are wholly destitute of the spirit of Tolstoi's recent religious views. Their interest is purely literary, artistic, Russian. As such they will amply repay reading, while not so characteristic as others we have already presented to the reader.

Tolstoi's longer Caucasian tale, *The Cossacks*, is not new in America. What we have here is a new (revised) edition of the translation from the original Russian which Mr. Schuyler published through Charles Scribner's Sons in 1878, of which a review may be found in the *Literary World*, Vol. IX, p. 73. In that early form it was, we believe, the first of Tolstoi's works to be presented in English to American readers. It is not by several removes the first of his writings, having been written in 1861, at least six years after his *Sebastopol*, and being preceded

in the order of composition by a number of tales which have not as yet found their way into English. Its selection as the first of Tolstoi's books to be Americanized was doubtless due to the recommendation of Tourgenief, by whom, says Mr. Schuyler, it was "considered to be the finest and most perfect product of Russian literature." But Tourgenief himself had not written *Fathers and Sons*, or *Smoke*, when he first read *The Cossacks*, nor had Tolstoi written *Childhood*, *Boyhood and Youth*, *War and Peace*, or *Anna Karénin*. The estimation then under which *The Cossacks* originally appeared, is now subject to modification for what may be called literary parallax. Nevertheless it is a striking and fine story. It has all the freshness and power of scenery and life in the Caucasus, where Tolstoi spent some of his early years in the military service. It blends military experience with social. It follows the fortunes of Olenin, a young nobleman and cadet from Moscow, who has fallen in love with Marianka, a majestic daughter of the Cossacks. The author's object is to depict the evolution of Olenin's character under the spell of Marianka. The strain of the book is somewhat psychological, the tone elevated, the manner masterly. Its strong and rugged style is to be expected. Mr. Schuyler's former translation, which in the preface to the present volume he tells us he began in Moscow in 1868, after spending a week with Tolstoi at his country house, and which he did not finish until 1878, was angular, often obscurely literal, and variously unsatisfactory. The present revision is only partial, as the old plates have been retained. Some improvement, however, is noticeable, and the story is more than ever an appeal to interest. Whoever reads anything of Tolstoi will want to read all of Tolstoi, and *The Cossacks* should be skipped by no means.

MINOR FICTION.

A Village Maid. By Helen Hays. [Thomas Whittaker. \$1.25.] The village maid is Eleanor Pyne, daughter of a college professor—a cold, selfish, misanthropic man who leaves her to the care of her half-sister. There is no plot to speak of. Life in a college town is described with some degree of definiteness, and the interest chiefly centers in the different persons young and old who want to marry Eleanor. She, to gratify her father, pledges herself to marry Professor Petrea, an elderly but wealthy dryasdust. Her father's death releases her from this impending misfortune, and in the end she is won by the son of the Croesus who "runs" the college. The author has an agreeable style and a good knowledge of character. The interest which the book arouses will not be, however, of a very intense sort, and we can imagine ourselves putting it aside after the first chapter without feeling an irresistible inclination to resume the narrative.

A Vacation in a Buggy. By Maria Louise Pool. [G. P. Putnam's Sons. 75c.] The author of this little book, with a companion of her own sex, took a midsummer drive through the Berkshire region from the Catskills to the Blue Hills of Milton, and has given an unpretentious account of what she saw and what happened by the way. What she saw except for the interspersions of well-selected adjectives is left largely to the imagination of the reader, for there are not attempts at detailed description, and nothing of

any moment happened. The two explorers were caught in a shower; they grappled seriously with the problem of oiling "the off hind wheel;" they got a Newfoundland puppy to its destination by inquiring from house to house for the whereabouts of Hitty Jane's cousin; and when their noble steed, not being "a woman's horse," ran away, he was recaptured by masculine assistance without much trouble. The author has a quiet sense of humor that makes the story rather attractive; but those who are looking for an adequate guide to the beauties of Berkshire will appeal to her in vain.

The Romance of the Canoness. By Paul Heyse. Tr. from the German by J. M. Percival. [D. Appleton & Co. 50c.] The canoness or *stiftsdame*, so called because of her childhood connection with a religious community, is the niece of a provincial baron, and the story of her life is told by an ex-theological candidate. She is depicted as a noble character, gentle yet strong, inspired by ideal motives, and consecrating herself to the good of others. Her life at her uncle's having become unbearable, she marries a strolling actor and presides over the fortunes of the company till the conduct of her husband forces her to a separation. Then she becomes the good angel of the village where she takes refuge, and ends her career in the little almshouse that through her ministrations has been made a temple of love and peace. All this time she is the object of unselfish devotion on the part of the theologian, who surrenders his professional advancement in order to be near her and afford the friendship she so sorely needs. The story is told in a quiet way and appeals to the loftiest sentiments. The English of the translation is excellent.

Gretchen. A Novel. By Mrs. Mary J. Holmes. [G. W. Dillingham. \$1.50.] This, if a list of her writings before us is correct, ranks in numerical order as the twenty-sixth of the novels which Mrs. Holmes has bestowed upon an appreciative public. We have read it carefully to ascertain if possible the sources of the author's popularity. Certainly the attraction is not in the style, or in depth of thought, or in power of characterization, or in brilliancy of wit, or in all-pervading humor, because none of these qualities is to be found. It must be then in the abundance of romantic melodrama, and the general tendency of nearly every one of any account in the story to acquire either by shrewdness, or natural inheritance, or marriage, the control of immense wealth. To have "a cool million" and to cut a figure in the American colony at Paris seems to be the ultimate goal of most of the young people in the story, who are children of grocers and canal-boatmen. To Mrs. Holmes, and no doubt to her admirers, all this seems to be perfectly natural, and, indeed, the highest aim of existence. There is not even any attempt at the old-fashioned method of rewarding the innocent and punishing the guilty. All share pretty much alike. Tom Tracy, a selfish, brutal scoundrel, when he finds that he is turned out of the luxurious home where he has passed his boyhood, makes up his mind that he cannot work, marries an heiress, and becomes an accomplished man of the world; and the pet heroine of the book, a marvel of goodness, is "glad to see him so happy" and "so much more of a man than she had ever supposed he could be." This may be after the way of the world, but it is not a good way. No doubt Mrs. Holmes would be astonished to hear her

writings spoken of as immoral, and yet they are immoral in tendency if *Gretchen* is a fair specimen. They are simply crude glorifications of wealth and luxury, and must have, with many, a more debasing influence than an open portrayal of vice.

MINOR NOTICES.

Prison Life in Siberia.

Prison Life in Siberia. By Fedor Dostoïeffsky. Sole and authorized translation by H. Sutherland Edwards. [Harper & Brothers. Franklin Square Library. 20c.]

The Harpers here publish a new translation of Dostoïeffsky's *Zapiski mért vava Doma*, a work which has already appeared in French under the title of *Souvenirs de la Maison des Morts*, and has been translated at least once before into English in Marie Von Thilo's *Buried Alive; or, Ten Years of Penal Servitude*, published by Henry Holt & Co. in 1881. A review of it may be found in our Vol. XII, p. 176. The author writes under a disguise of fiction, professing that his story is that of one Alexander Petrovitch Goriantchikoff, a landed proprietor in Russia, who had been condemned to ten years of hard labor in Siberia for the assassination of his wife. But the book is really autobiographic. The crime for which Dostoïeffsky was himself actually exiled to Siberia was a political one, and his four years of confinement at hard labor in the convict prison, on which he entered in 1849, were to have been succeeded by enlistment for life in the ranks of the Siberian army, with forfeiture of all the rights of his nobility. But in 1859 he was released, under a general amnesty, and returned to Moscow, where he died in 1881. The story of these ten years is cast in a series of scenes, or tableaux, connected by a slender thread of personal experience, the whole forming a most vivid picture of Siberian convict life. The extraordinary quality of the book, however, is not its subject matter, novel and dramatic as that is, but the cool, calm, quiet way in which it is written. There is no anger in it, no hurling of epithets, no calling of hard names; there are no threats, recriminations, or cries for vengeance; nothing that could exasperate. The reserve, the literary self-control, with which the author has let his story tell itself is—well, thoroughly Russian. It is rhetorical and eloquent simply with the substance of fact and the coloring of nature. The present translation is generally good, but shows defects here and there—clumsy and obscure sentences which are neither good English nor fair to the original. But even in a really poor translation this would be a powerful and impressive composition.

An Astronomical Manual.

The Earth in Space. A Manual of Astronomical Geography. By Edward P. Jackson. [D. C. Heath & Co.]

This little book of 72 small pages is designed for grammar schools and for higher schools that make no provision for a more thorough teaching of the subject. Whether Mr. Jackson uses it in the Latin School or not does not appear. For an intelligent teacher the book would be a useful guide; but its usefulness might be greatly increased by a careful revision, making the statements more exact. There are at least fifteen or twenty sentences which might greatly mislead a

student. He is told that north and south are fixed directions in space, p. 5, without explanation; that volcanic eruptions are the boiling of the fluid in the earth, p. 6; that a circle in the heavens nearly 3° in diameter is minute, p. 32; consequently North Star is used for North Pole, *passim*; and even in the Appendix, which professes to give things more exactly, a meridian is spoken of as a semicircle on a polar diameter. Other passages would perplex a student; such as the remarkable exercise at the head of p. 17, where a peak four miles high is visible only 178 miles out at sea, instead of 192, and no hint given as to the mode in which 178 miles is known to be 2.58°. Certain passages in the book are marked as being too difficult for grammar schools; but we have seen primary schools intelligently enthusiastic over precisely such passages. The difficulties thus marked are simply geometrical; and children in the primary grade are quicker in geometrical apprehension than those in higher grades. One of the greatest defects in the ordinary primary instruction is its neglect of geometry.

Bishop Wilmer's Reminiscences.

The Recent Past. By Richard H. Wilmer, Bishop of Alabama. 2d edition. [Thomas Whittaker. \$2.00.]

We have no recollection of the first edition of this book and can find no record of it. The author writes as a father and a grandfather to his children and his children's children, for whom chiefly his "reminiscences" and moral reflections possess interest. The memorial sketches of John Stewart of Virginia and of the late Bishop J. P. B. Wilmer of Louisiana, of the late Bishop Stephen Elliott of Georgia, and of Dr. Cobb, first Bishop of Alabama, have a more general interest and some biographical value. Half a dozen papers in the earlier part of the volume are written in a tone of justification of the Civil War and of apology for slavery, and would better have been suppressed, even "from the Southern point of view." It is late in the day for a Christian bishop, even an Alabaman, who was consecrated under the shield of the Confederacy, and as it were in its name, to be writing in this strain. Half a dozen or more papers follow, discussing in turn "the Presbyterian Communion," "our Baptist Friends," and other religious denominations, generally to their disadvantage. With regard to the Methodists the author makes this extraordinary statement:

Unhappily, the Methodists have become in the Northern States too much of a political power, and candidates for the Presidency find it to their interest to play into their hands.

Taking it as a whole, we judge that this book was not prepared with the design of allaying either sectional prejudice or sectarian rivalry.

Famous American Authors.

Famous American Authors. By Sarah K. Bolton. [T. Y. Crowell & Co. \$1.50.]

Mrs. Bolton has gathered into this volume seventeen sketches of American authors, five—Irving, Prescott, Hawthorne, Longfellow, Emerson—dead, and twelve—Holmes, Lowell, Higginson, Stoddard, Stedman, Howells, Aldrich, Gilder, Carleton, Cable, Clemens, Warner—living. The list is rather miscellaneous, and the adjective famous has to be compressed a good deal to fit at least one of this galaxy—but

for the large class of readers who like to know about the lives of their favorite authors Mrs. Bolton's book is happily conceived. She speaks for the most part from personal and special knowledge, and she is always ready to emphasize the fine qualities she discovers in the characters or writings of those whom she selects for comment. There is a personal flavor to Mrs. Bolton's books which elevates them above the usual range of popular biography. Mrs. Bolton does not hesitate to utter her own impressions, and these impressions we always find to be womanly, suggestive, and discerning. Perhaps the revelations she makes of the domestic and family affairs of some of her famous Americans are now and then a little too free, but they are certainly not discreditable. Abundant illustrative extracts enhance the value of the book from the literary point of view. The publishers supply with each sketch portraits which are fairly satisfactory specimens of process work.

Sermons.

The World to Come. By Wm. Burnett Wright. [Houghton, Mifflin & Co. \$1.25.]

Christian Facts and Forces. By Newman Smyth. [Charles Scribner's Sons. \$1.50.]

When two volumes of sermons, by two Congregationalist ministers, preached in representative city pulpits, come simultaneously to the reviewer's hand, it is difficult to avoid judgment by comparison. The sermons before us, however, are not exactly comparable, each collection having such marked individuality that the two stand in contrast rather than in likeness. Mr. Wright's sermons are quite as truly of the world that now is as of "the world to come." Their title, therefore, does not exactly fit them, but leads the reader to expect in them the treatment of certain topics which are not touched at all. There is no sermon in this book about heaven, or hell, or judgment, or any of the large topics of the hereafter; the themes are such as "To Parents," "Franklin Snow," "Flower Sunday," "Saul in the Witch's Cave," "Teach us to Pray." It is true, however, that Mr. Wright deals with the forces that lead to the world to come and that are to dominate it. He is largely an unconventional preacher. He is a man of feeling, of some poetic instinct, of warm sympathies with men, of a Christlike spirit, with a pictorial sense of truth. He is more an illustrative preacher than logical or philosophical. Is there a little tendency to say striking things simply because they are striking? His illustrations are sometimes strained. "The first Church was a ventilator opened by Christ." That is a striking remark; but is the picture in it truthful? Is it clear? Is it sensible? Yet we have no doubt that the hearers of these sermons were interested in them. Their emotions were doubtless stirred by them to some extent. The sermons would hardly set minds to thinking. Now men should first be set to think; then they will feel.

The title of Mr. Smyth's volume is exact and forcible. These sermons are not at all pictorial, though they are illustrative. They are decidedly intellectual, and deal with the underlying philosophy of religion and its logical issues. Doubtless they were designed for, as they were preached to, a thinking auditory in an academic atmosphere. Mr. Smyth is more a man of thought than a man of feeling, though by no means destitute of feeling. It is pleasant to note the general articula-

tion of his discourses to the seasons of the Christian Year. One of the best of them is that on "Misunderstanding Christ" (Luke xviii: 34); one of the freshest and most practical that on "Zebedee's Absence" (Matt. xx: 20). Mr. Smyth has a broad and full mind, and a truly catholic spirit. His spelling, "medievalism," of a word which some of us spell "mediævalism," illustrates his tendency away from the archaic, his strong progressiveness and modernizing movement; a man who is advancing with the times, but carrying the Gospel with him. Taking Mr. Smyth and Mr. Munger together it is only just to say that some of the best American sermons now published come from New Haven.

Roman Remains in Britain.

The Gentleman's Magazine Library. Edited by George Laurence Gomme. Romano-British Remains: Part II. [Houghton, Mifflin & Co. \$2.50.]

This volume of classified selections from the old *Gentleman's Magazine* is the second of two volumes devoted exclusively to the remains of the Roman occupation of Britain. These remains are scattered through more than fifteen counties of England, chiefly in the central and southern portions of the island, and extend limitedly into Wales and Scotland. They consist of wrought metals in various forms, tessellated pavements, pottery, ruins of buildings, human remains, baths, inscriptions, altars, bricks and cut stones, coins, sculptures, and roads. The scientific search for these curiosities runs back a hundred years and more, and the number of specimens unearthed and now collected in the museums is very large. New discoveries are constantly being made as excavations proceed with the growth of population. The *Gentleman's Magazine* made a business of keeping watch on all this upturning of relics of old Roman life, and these selections from its pages furnish a running history of results. Nearly a hundred pages are given to the details of discoveries in England, and scarcely less to the description of the old Roman roads, whose direction and construction are still easily to be traced in the English landscape. Elaborate studies follow on Caesar's campaigns in Britain, with a considerable body of notes and addenda covering various archæological points. The antiquarian interest of the book is marked, and its usefulness obvious to all who are concerned with the study of the subject from the point of view of a field-book.

Architecture.

Pictorial Architecture of Greece and Italy. Illus. By the Rev. H. H. Bishop. [London: S. P. C. K. New York: E. & J. B. Young & Co. \$1.50.]

A Short History of Architecture. By Arthur Lyman Tuckerman. Illustrated by the Author. [Charles Scribner's Sons. \$1.50.]

The shape of the first of these books is a large oblong, three columns to a page, and is probably determined by the size of some of its illustrations, which require a generously broad space for display; but it is not a convenient book to handle for reading. Its numerous woodcuts make it almost a picture-book however, and engage the eye at once in spite of the incumbrance to the hands. The author is an English vicar, and has already published studies on church architecture in the British Isles. In the present work he roams through Greece and Italy, armed with pen and pencil, in search of

the architecturally striking and picturesque, and describes in turn the ruins of palaces and temples, churches and cathedrals, ancient and modern, in the great communities of which Athens and Rome are the memorable centers. As a book of travel through these classic regions it has interest, but its value resides in its critical spirit, which is well informed, exact, and practical. A constant reference to English examples gives the book a modern and utilitarian effect, while its materials are largely of the antique. The attention paid to details in many of the engravings is a satisfaction to the student of styles and execution. The descriptions of such famous edifices as St. Peter's at Rome and the great Cathedral of Milan are full and circumstantial. There are upwards of a hundred illustrations.

Mr. Tuckerman's *Short History of Architecture* seems to us not quite true to a fundamental law of its subject, namely, perspective; for, considering its dimensions, it dwells too long on the ancient and too briefly on the modern field. The chapter on "Celtic or Druidical Remains" might have been spared, and the space given to current developments. So, too, the chapters on Egyptian and Asiatic architecture would better have been compressed into one, and the chapters on the Greek and Roman into one, with the resulting opportunity of enlarging the treatment of the Romanesque and the Gothic, the keys to all prevailing styles of public construction. The Gothic, in particular, is cramped at the author's hands. Barring this general criticism, the book sustains its modest and elementary purpose, is clear and scholarly, and its illustrations aid the text, having been drawn expressly to accompany it.

Steam Yachts and Launches.

Steam Yachts and Launches: Their Machinery and Management. By C. P. Kunhardt. [Forest and Stream Publishing Co. \$3.00.]

Now that the yacht races are over and the yachting season is drawing to a close, the practical yachtsman, whether he owns a sailing vessel or belongs to the already large and rapidly growing class of steam yachtsmen, is beginning to make his plans for next season. The latter class particularly will be interested in this new book just published by the Forest and Stream Company. It is, to the best of our knowledge, the only practical work on steam yachts that will be comprehended by the beginner, and at the same time hold the attention and teach something new to the oldest veteran in the art of constructing and managing a marine engine, and of building a hull for it to propel. By far the larger portion of the book is devoted to the engine and boiler, commencing at the earliest stages with the theory of the steam engine. It details the construction of various engines from the days of James Watt to the modern engines of the Herreshoffs and others. Space is also given to naphtha and petroleum launches, which have lately sprung into great popularity, on account of the small expense and experience needed in running them. There are among other chapters one on boiler mountings, an important one on the screw, one on laws applicable to steam yachts or launches, which will settle many questions arising in the mind of a would-be owner of such a craft; there is also one of extracts from Lloyd's rules, one on racing steam yachts, and a careful series of articles on the principal types of yacht machinery. The volume is handsomely

made and contains nearly one hundred excellent plates, many of them full-page. There is a very complete table of contents, but a good index would have added to the usefulness of the book.

Culture's Garland.

Culture's Garland. By Eugene Field. [Ticknor & Co. Paper. 50c.]

There is a good deal of fun in this collection of newspaper writings by a Chicago journalist, and it is all or mostly at the expense of Chicago. Mr. Field is not a dialect humorist, nor does he make his living by misspelling the English language; he depends for his effects, mainly, on legitimate uses of the principle of incongruity; in the present instance as applied to Chicago's profession of being a "literary center." He is merciless in his juxtapositions of hogs and autographs, horse-flesh and criticism, corn and culture. The Chicago Literary Circle and the West End Browning Club come in for hard hits, and local celebrities are satirized without compunction; but all in such a good-natured mood that offense could scarcely be taken. Here and there the humor is forced, much of it requires familiarity with Chicago to understand, but there is enough for all to relish to make the book worth its money as laughing stock. One of the best things in it is the description of Professor Andrew J. Thorpe's newly invented "library bedstead:"

... which will redound to the physical comfort and intellectual benefit of our fellow citizens. . . . Busts of Shakespeare and Wordsworth appear at the front upper corners of the bookcase, and these are used as pedestals to the machine when it is unfolded into a bedstead.

This style, we are told by Prof. Thorpe, has been officially indorsed by the poetry committee of the Chicago Literary Club.

Style No. 2 of this folding bed has not been issued, owing to some difficulty with eastern publishers, but when the matter of copyright has been adjusted the works of Plautus, Euripides, Thucydides, and other classic dramatists will be brought out for the delectation of appreciative Chicagoans. . . . Just the man to pander to the literary instincts of Chicago folk. . . . He is at work now upon a folding trundle bed for children, which will contain a library adapted to develop proper traits in the young—such standard books as Watts's *Divine Poems*, Cotton Mather's *Spiritual Milk for Babies*, etc.

A rich paper is one on the subject, "The Shakespeares Identified," in which there are caricatures of many of the noted men of that period, and the most ingenious arguments brought to prove that all these were one and the same person.

In short, the likeness which all the pictures of all the dramatists bear to each other is so marked that we think there is good reason for believing that Shakespeare, Jonson, Beaumont, Greene, Fletcher, Steele, and Bacon were not different individuals, but one man.

Chauvenet's Treatise on Elementary Geometry. Revised and Abridged by W. E. Byerly. [J. B. Lippincott Co. pp. 322. \$1.20.] It would be superfluous at this date to speak of the peculiar mathematical genius of Chauvenet; his learning, his love of teaching, his aptness for the work, the clearness and fullness of his treatises. In this revised and abridged edition of the *Elementary Geometry* Professor Byerly has greatly improved what was before admirable. The copious exercises for original solutions and demonstrations carry this modern feature of elementary

treatises farther than we have seen it in any other book, and give this treatise in that respect an advantage over all others. We would venture only one criticism. In giving practical examples care should be taken either to have them practical, or else to state that they are not so. A mountain 6,270 feet high (p. 180) would be visible, at sea level, 104 miles, in average states of a clear air; and by saying that it is only 87 miles we make geometry too negligent of refraction.

PERIODICALS.

The October *Century* has a frontispiece portrait of Mrs. Stowe which readers generally will be glad to see. It accompanies an article on "Mrs. Stowe's 'Uncle Tom' at Home in Kentucky," which has in it an undertone of regret for the days of the old régime. The author, James Lane Allen, seems to think that the negro is still best situated where the relations of slave days continue unbroken, and this, he says, is the condition in Kentucky. Mrs. Van Rensselaer writes with critical enthusiasm of Ely Cathedral, of which there are a number of exquisite illustrations, from drawings by Joseph Pennell. Mr. Stedman reviews the last twelve years of British song, and indicates clearly how little the rhymers of the day are keeping touch with aspiration and resolution of "an imperial and stalwart people." Meanwhile Tennyson stands as the exponent of a splendid past and Browning is hailed as the prophet of the immediate future. The war papers are concerned with Sherman's famous march and the battle of Bentonville. The Lincoln history throws new light on the genesis of the secession movement. It is pleasant to know that the inane "Notes of a Professional Exile" are at an end.

In the *Forum* for October John G. Carlisle explains why there should be a continuance of Democratic rule; Bishop F. D. Huntington makes a forcible plea for more discipline and firmer guidance in the education of the young; Prof. Thomas Davidson discusses the relations of aristocracy (meaning plutocracy) and humanity, concluding that "the human world will never stand solid until it rests upon the broad basis of simple humanity, whose apex is moral worth;" Rev. J. C. Adams writes optimistically of the assimilation of foreign elements by America; Prof. J. P. Lesley explains that the object of life is "to preserve order and practice good will;" Miss J. L. Gilder contributes a bit of rather unnecessary autobiography under the title of "Books that Have Helped Me;" Richard A. Proctor "comes down on" the Donnelly cryptogram business; and Mrs. Alice W. Rollins unveils as "The New Uncle Tom's Cabin" the tenement house of New York.

NEWS AND NOTES.

—The supplement to Mr. William Cushing's *Initials and Pseudonyms* will be published early in January by T. Y. Crowell & Co. of New York.

—T. Y. Crowell & Co. announce for immediate publication *The Boyhood of Living Authors*, by William H. Rideing, mainly designed for young readers. The book comprises about eighteen chapters and contains much fresh material, Mr. Rideing having had the assistance

of T. B. Aldrich, Charles Dudley Warner, E. C. Stedman, J. T. Trowbridge, Edward Eggleston, H. H. Boyesen, F. R. Stockton, and others in preparing the work.

—Mr. and Mrs. T. R. Macquoid have just returned from an autumn holiday chiefly passed in Germany, and we are sure all our readers will be glad to hear that the rest and change have done Mrs. Macquoid a great deal of good. Among other places the Macquoids visited Hamelin, the scene of the Pied Piper's exploits. He is fully believed in there. It is a very ancient and interesting town. They were also at a charming town in Holland, Arnhem, the country around which, unlike other Dutch towns, is hilly and well wooded. The town is on the banks of the Rhine, is said to be extremely healthy, and its gardens are lovely.

—A new edition of *At the Red Glove* with Reinhart's illustrations will appear in London shortly, price 6s. In late autumn Arrowsmith will publish another story of Mrs. Macquoid's in one volume; and the Society for Promoting Christian Knowledge have several stories of hers in hand.

—The first number of a new girls' magazine, *Atalanta*, is just published in London. The staff of authors and artists is strong.

—The London publishing season promises to be a very interesting one.

—Cupples & Hurd have opened their new and attractive bookstore at 94 Boylston Street, Boston, near to the corner of Church Street and to the Providence depot.

—Miss Virginia Penny, author of *Employments of Women*, a useful book published as long ago as 1863, and afterwards republished successively as *Five Hundred Occupations Adapted to Women* and *How Women Can Make Money*; also of *Think and Act*, a collection of miscellaneous papers, is now in Chicago, where she has opened an office as a sort of woman-of-business of all sorts at the service of her sex.

—Ticknor & Co. publish this week Mr. S. C. Foster's *My Old Kentucky Home* and *The Swanee River*, in their promised holiday dress; *Fools of Nature*, a novel directed against "spiritualism," by Alice Brown, a work of originality and power; and Mrs. Frances Mace's volume of poems, *Under Pine and Palm*.

—The library of the late Henry Ward Beecher is to be sold the early part of next month. The collection is said to be singularly destitute of works on the Civil War, slavery, and some other strictly American topics.

—Fords, Howard & Hulbert are bringing out a new edition of Dr. Wagner's *Epics and Romances of the Middle Ages*, presenting the stirring legends of the Amelungs, the Dietrichs, the Niebelungs, the Carolingians, King Arthur, the Holy Grail, and all that rich, romantic realm from which Richard Wagner drew his potent inspiration. It makes a shapely octavo of nearly 500 pages with its spirited illustrations.

—Paul Meurice, the intimate and life-long friend of Victor Hugo, has written to George Routledge & Sons a letter highly commendatory of the beautiful editions of Hugo's works issued by that house. Messrs. Routledge will shortly issue a translation of the tale on which Dumas founded his *Monte Cristo*, and also a reproduction of the dainty Paris edition of Gérard de Nerval's *Sylvie*, with introduction by Ludovic Halévy and etchings by Rudaux. Other works

to appear shortly will be *Kate Greenaway's Almanack for 1888* in three different styles; James Harrington's *Commonwealth of Oceana* in "Mortley's Universal Library;" *The Book of Humor, Wit, and Wisdom*, in the attractive and convenient "Pocket Library;" and *Paul Clifford* in the tasteful pocket edition of Bulwer's works.

— Maurice Thompson will contribute to the *American Magazine* for November a biographical sketch of Paul Hamilton Hayne. The publishers of this enterprising periodical, by the way, deny the absurd report that the magazine is hereafter to be conducted as a joint-stock affair by its contributors.

— The Johns Hopkins University proposes to issue during the month of November a limited letter press edition of *The Teaching of the Apostles, Διδαχὴ τῶν Ἀποστόλων*, with a complete fac-simile text (from the MS. of the Holy Sepulchre, Convent of the Greek Church, Jerusalem), accompanied by a commentary by Prof. J. Rendel Harris.

— The popular "Bodley" books are to be brought out in a new edition in four volumes, thick, and full of good stories and pictures for young people. Mr. Horace E. Scudder, to whom the public is indebted for the "Bodley" books, has prepared a *Book of Folk Stories* containing Puss in Boots, Cinderella, Hans in Luck, and a dozen other old favorites. He has rewritten these so as to make them easily understood by children who have just learned to read.

— D. Lothrop Company will shortly issue a *Life of Robert Southey*, with numerous letters not before given to the public. The volume has been carefully prepared by John Dennis, the well-known English writer, author of "Studies in English Literature" and "Heroes of English Literature," and is first published in this country.

— Hawthorne's *Tanglewood Tales* will soon be issued as a holiday volume, with illustrations by G. Wharton Edwards.

— George H. Ellis, Boston, has in press *Science and Immortality*, the discussion by many eminent scientists on "What Science Says about Immortality," which attracted wide attention in the *Christian Register* of April 7. The contributions have been revised by their authors, and the work has been enlarged by additional contributions.

— Walt Whitman will contribute to *Lippincott's* for November a series of short poems under the general heading of "November Boughs." Miss Virginia W. Johnson will contribute the complete novel, a romance of life in Italy.

— *Scribner's Magazine* will signalize the completion of its first year by the publication of a superb Christmas number. Its contents will be chiefly poetry and fiction, and literature appropriate to the season. The number of illustrations will be greatly increased, and will represent the best and most original work of American artists and engravers. The cover is to be enriched by a special border, printed in gold.

— The Lincoln Life in the forthcoming November *Century* has to do with the period after Lincoln's election and before his inauguration. In this installment will be given to the world for the first time fourteen letters of President Lincoln. These are written to men like General Scott, Mr. Seward, Mr. Raymond, Mr. Gilmer, and others. There are also important letters from W. H. Seward, and interesting letters and

extracts from letters by Horace Greeley, E. B. Washburne, Simon Cameron, General Scott, Thurlow Weed, Thomas Corwin, W. C. Bryant, and John A. Dix.

— Mr. William Cushing has prepared a supplement to his *Initials and Pseudonyms* containing about 6,000 additions.

— Professor Joseph Le Conte will undertake to show in an article on "Agassiz and Evolution," in the November number of *The Popular Science Monthly*, that the whole inductive basis upon which was afterward built the modern theory of evolution was laid by Agassiz, although he himself persistently refused to build upon it any really scientific structure.

— Longmans, Green & Co., a leading London publishing house, have established an American house at 15 East Sixteenth Street, New York, and will be happy to send their announcements and catalogues to any address.

— A fac-simile of the 1623 folio edition of Shakespeare is announced for immediate publication by Funk & Wagnalls, who declare that by the use of this work alone can the "Donnelly cipher" be tested. The reproduction at a reasonable price will certainly be a boon to Shakespearian students.

— Scribner & Welford make a number of attractive announcements, including *Faint, Yet Pursuing, and Other Sermons*, by the author of *How to be Happy Though Married*; a translation of Professor Pünjer's *History of the Christian Philosophy of Religion*; a translation by Professor Mead of Andover of Dörner's *System of Christian Ethics*; a compendious volume on *The Printed Book, its History, Illustration, and Adornment*; and a new translation of the Autobiography of Benvenuto Cellini, by John Addington Symonds.

— From a pleasant sketch of Thomas Nelson Page in the *Book Buyer* for October it appears that "Marse Chan" was inspired by a letter taken from the pocket of a dead private of a Georgia regiment. It was sent to *Scribner's Monthly* in the autumn of 1880, but did not appear till April, 1884, in the *Century*!

— Thomas Whittaker publishes this week two anthologies of the sonnet. One is from authors, English and American, edited with a critical introduction on the sonnet by William Sharp, the title being *Sonnets of this Century*, while the other is called *Sonnets of Europe*, being a volume of translations, selected and arranged with notes by Samuel Waddington. Mr. Whittaker also publishes Canon Farrar's new volume of sermons on *Everyday Christian Life*.

— At the suggestion of Messrs. Benjamin & Bell, the publishers, Mr. Appleton Morgan has added to his forthcoming volume, *Shakespeare in Fact and in Criticism*, a chapter dealing with the Donnelly cipher, so called, Mr. Morgan proposing to demonstrate that while the Donnelly method is a heroic treatment of the Baconian theory, yet it appears to be impossible from a structural analysis, as well as from the history of the Folio of 1623, that any inter-written matter should be therein included. Mr. Morgan writes from the point of view of his own growth theory of the text of 1623, and—to show that the printer's copy for the 1623 text was tampered with, not only by a whole generation of actors, but from time to time by the stage censors of Queen Elizabeth and King James—quotes at length a statute of Elizabeth's regulating stage

plays which is not known to have appeared in print since 1559.

— Mr. George Willis Cooke will lecture the coming season on "Woman in Literature, or the Intellectual, Educational, and Literary Advancement of Women from the Time of Elizabeth to that of Victoria." He also has a course of three lectures on the life and poetry of Robert Browning, the special topics being "Browning as a Man and a Poet," "Browning's Dramatic Genius," and "The Religious Teachings of Robert Browning." Mr. Cooke's address is Dedham, Mass.

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PUBLICATIONS RECEIVED.

Art.

- PICTORIAL ARCHITECTURE OF GREECE AND ITALY. By the Rev. H. H. Bishop. London: S. P. C. K. New York: E. & J. B. Young & Co. \$1.50
- A SHORT HISTORY OF ARCHITECTURE. By Arthur Lyman Tuckerman. Illus. Charles Scribner's Sons. \$1.50

Biography.

- A COLLECTION OF LETTERS OF THACKERAY. 1847-1855. With Portraits and Reproductions of Letters and Drawings. Charles Scribner's Sons. \$2.50
- THE SCOTTISH PULPIT FROM THE REFORMATION TO THE PRESENT DAY. By William M. Taylor. Harper & Brothers. \$1.50
- MODERN ITALIAN POETS. By W. D. Howells. With Portraits. Harper & Brothers. \$2.00
- MEMOIRALS OF A SOUTHERN PLANTER. By Susan Dabney Smiles. Baltimore: Cushings & Bailey. \$1.50
- EMINENT AMERICANS. Brief Biographies of Nearly 400 Men and Women who have been Eminent in American History. By Benson J. Lossing, LL.D. John B. Alden. 75c.; half morocco, \$1.00
- PLUTARCH'S LIVES OF TIMOLEON, PAULUS ÆMILIUS, LYSANDER, AND SYLLA. Cassell's National Library. Paper, 10c.
- THE LIFE AND TIMES OF JOHN JAY. By William Whitelock. Dodd, Mead & Co. \$1.75
- HENRY GEORGE VERSUS HENRY GEORGE. A Review. By R. C. Rutherford. D. Appleton & Co.

Essays and Sketches.

- THE RECENT PAST FROM A SOUTHERN STANDPOINT. Reminiscences of a Grandfather. By R. H. Wilmer, Bishop of Alabama. 2d edition. Thomas Whittaker. \$2.00
- SANTA CROCE: A NICOTIAN TREATISE WITH ILLUSTRATIVE ANTITHESSES. Worcester: Franklin P. Rice.

Fiction.

- JACK THE FISHERMAN. By Elizabeth Stuart Phelps. With Illustrations by C. W. Reed. Houghton, Mifflin & Co. 50c.
- TWOK: A NOVEL. By Watson Griffin. Part I. Hamilton, Ont.: Griffin & Kiehlmer.
- SCHENRAZADE. By Florence Warden. D. Appleton & Co. Paper, 25c.
- ADAM GORLAKE'S WILL. By C. E. M. London: S. P. C. K. New York: E. & J. B. Young & Co.
- ETHNE. Being a truthful Historie of the great and final Settlement of Ireland by Oliver Cromwell, and certain other noteworthy Events, from the Records of Ethne O'Connor and of Roger Standfast, Captain in the Army of the Commons of England. Edited by Mrs. E. M. Field. London: Wells Gardner, Darton & Co.
- THE INVADERS, AND OTHER STORIES. By Count Lyof N. Tolstol. Tr. from the Russian by N. H. Dole. T. Y. Crowell & Co. \$1.25

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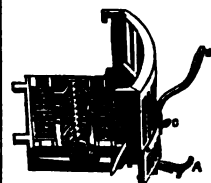
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VOL. XVIII. BOSTON, OCT. 29, 1887.

No. 22.

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AN UNKNOWN COUNTRY.*

BETWEEN the receiving of this book and the writing of this notice of it have come the sudden tidings of its author's death. She has entered "An Unknown Country" indeed! We open this story of her visit to Ireland with sadness and close it with affectionate remembrance. It is a typical book of her whole gentle character and all her literary career. Not a page has Mrs. Mulock-Craik ever written which is not, alone or in its connections, a guiding page to the "better country that is an heavenly." No longer an "unknown country" to her, would that she could send back to us from beyond its gates some rapt account of its scenes as they now unfold before her! This book is, as it were, her memorial; as we hold it we stand beside her fresh-made grave; it deepens the sorrow with which we mourn one of the gentlest, sweetest, purest spirits among the English authors of the century.

It was but a little while since (near the time of the Belfast riots) that Mrs. Craik and her three young companions, pleasantly disguised as "the Violet," "the Brown Bird," and "the Wild Irish Girl," with an artist for a body guard, made the excursion through the northern counties of Ireland so pleasantly described in this volume. It was rather an adventurous trip, from which many friends dissuaded them, partly because of the troubled condition of Ireland in general, and

partly because of the uncertainties of a *terra incognita*. But Mrs. Craik and her young friends had good courage and powers of endurance, and on the whole got on easily, and, except for the constant and tempestuous rains, comfortably. The trip was made in August and September. Crossing to Larne, just to the north of Belfast, the party skirted the bold and rugged Irish coast as far as the Giant's Causeway, where they spent some days. Thence, still following the shore around Lough Foyle, they reached Derry, or Londonderry, their next stopping place. From Derry they plunged fearlessly into County Donegal, and struck across to the extreme western coast, where the waves of the Atlantic roll angrily in. Here, especially at Gweedore, they found much to interest them. Turning southward they then went on as far as the abrupt headlands of Donegal Bay, looking across which they could see the Sligo steamer on its way to Londonderry; and the tour ends, so far as the reader is concerned, with scenes in the vicinity of Teelin or Malin Head, one of which is Glen Columbkille, with its memorials of St. Columba.

The earlier stages of this circuitous trip were made by rail, in one case—from Derry to Portrush—over an electric railway; but Irish railroading is far from first-class. The coaches are poor, the trains slow, the stations wretched. The ride from Larne to Giant's Causeway was made in a car, and that across the wild moors of Donegal in a wagonette and waterproofs. The inns were always simple, but as a rule surprisingly neat, and the pictures which Mrs. Craik draws of hospitality at such points as Cushendall and Cushenden, on the east coast, where they could look across to the Scottish Mull of Cantyre, and at Letterkenny, Gweedore, and Carrick in Donegal, are highly inviting to the tourist. Out of the larger towns their way led through Irish villages and peasants' farms, crowded with poor people, many of them in squalid condition. The line of demarkation between Protestant and Roman Catholic was everywhere to be noted, though not always drawn with bitterness. Mrs. Craik passed with a kind word and soothing manner among the folk she met, and it is easy to see how she must have won the confidence and regard of all.

The chief interest of her book lies in its descriptions of the scenery of the north of Ireland, always wild, sometimes desolate, and often sublime. The grandeur of the surf-beaten cliffs, the jagged outlines of the headlands, the dreary expanses of uninhabited moors, the somber weight of stormy skies, the meanness of many a cottage, the fertility of the soil in places, the quaintness of old churches and older ruins, the tone of domesticity which is imparted to many of the pictures of Irish life and manners, and an added flavor of antiquity by reason of relics of past civilization, traditions of almost pre-

historic times and remains of unknown occupants, make up a landscape and an experience which are indeed novel and striking. Over all lies the warm light of a genuine Christian sympathy and true catholic feeling; and the benignant figure of the revered and now sainted author is almost visible upon the page. The sweet and tender spirit of the book is the charm of it; the voice of it is intensely human, one of profound admiration for the works of God, and of yearning pity for the sufferings and sorrows of man.

Mrs. Craik was made by this pilgrimage to believe anew in the rugged north of Ireland as a haunt for the tourist, and her enthusiastic narrative will make converts.

More than a passing word is due to the illustrations, which are wood-engravings, Harper's best, after drawings made on the spot. They depict the strong and sullen features of the Irish coast with fidelity; all are good, but that of Malin Bay, facing p. 229, is extremely fine.

Perhaps this book is intended specifically for the holiday season, but in view of Mrs. Craik's death this notice of it must not be delayed.

DECISIVE BATTLES SINCE WATERLOO.*

NEARLY a half-century has gone by since the publication of Edward Creasy's *Fifteen Decisive Battles, from Marathon to Waterloo*, in which the author outlined great historical periods as resulting from a few conflicts of arms. At Marathon Greek valor rolled back the hosts of the Orient and preserved to the world the Greek language, literature, and art, which, like the beams of the morning streaming up from the horizon, have illumined the centuries between the years of Homer, Socrates, Pericles, and the present hour. Equally decisive, and conversely in result, was the battle of Plassey, where, one hundred and thirty-one years ago, the civilization of the Orient, the old empire of Tamerlane, went down before a handful of soldiers from far-off England.

In Professor Creasy's volume all history centers around a few turning points, and insignificant events become destructive for the tearing down of the old, and constructive for the building up of the new civilizations. In a philosophic survey extending over centuries, the historian cannot always map out historic periods with the precision of an engineer, who, with transit or compass, sets his stakes and establishes his bounds; for the great movements of the ages are not often the resultant of a single conflict of arms, but more frequently of a series of engagements, the gradual wearing out of the weaker party.

Waterloo was the fifteenth decisive battle in Professor Creasy's classification, when

* *An Unknown Country*. By the author of "John Halifax, Gentleman." Illustrated by Frederick Noel Paton. Harper & Brothers. \$2.50.

* *Decisive Battles Since Waterloo*. The Most Important Military Events from 1815 to 1887. By Thomas W. Knox. Illustrated. G. P. Putnam's Sons. \$2.50.

the reactionary powers reconstructed the map of Europe. The volume before us, as we infer from its title and preface, is intended by the author as supplementing that work. It treats of twenty-five distinct military events, the first the battle of Ayacucho, the final engagement in South America in the revolt against the Spanish crown, fought in 1824. The last movement is the fall of Khartoum in 1885. The volume is well illustrated by maps and plans. The narrative is clear and distinct, with no attempt at dramatic effect. One is somewhat at a loss, however, to know just what meaning the author would give to the term "decisive." It can hardly be as comprehensive as in the earlier volume by Prof. Creasy, who finds but fifteen such conflicts during a period of twenty-four centuries, whereas according to Col. Knox's volume there have been twenty-five during the last fifty years. The battle of Prome, a skirmish on the banks of the Irrawaddy, gave Burmah to Great Britain, but it can hardly be regarded as the beginning of a historical epoch. The same may be said of the fall of Antwerp, which made Belgium independent of Holland, but which beyond that result had limited influence.

The battles fought in Mexico by the army under General Scott are vividly narrated. The siege of Vera Cruz, Cherubusco, Molino del Rey, Chapultepec—the author probably would not claim that either of them was decisive of the final result, which came rather from the series of victories. More decisive than either of these, in the movement which ultimately gave a large part of the old Mexican empire to the United States, was the battle of San Jacinto, which secured the independence of Texas, followed by annexation to the United States, that in turn bringing about the war with Mexico.

Victories and battlefields are far from being the sole determining forces in human affairs. Was it the crushing out of the military power of Mexico in the final engagement beneath the palms of Chapultepec, followed by the treaty of Guadalupe Hidalgo, thus transferring a vast domain to the United States, that has made California what it is, that has dotted Colorado and Arizona with towns and villages? Shall we not, rather, find that the starting point of the new civilization was on the banks of the Sacramento, where the shining particles of gold were thrown up to the sunlight by the workmen digging a millrace? Even if California had remained a Mexican State, would not the discovery of gold as surely have brought about in the end the domination of American ideas, American government, and the marvelous victories of peace?

Of the battles of the Rebellion the author has selected Gettysburg, the siege of Vicksburg, and the battle of Five Forks as preëminently decisive. Without question Gettysburg will go down to future generations as one of the great turning points of

history, when it was decreed that the people of the United States were a nation and not a confederacy. Important as was the fall of Vicksburg, its surrender, seemingly, would have been of little avail had the Army of the Potomac suffered defeat on Cemetery Ridge. We are not to forget the situation of public affairs—resistance to the draft, riots in New York and Boston, the opposition of a great political party to the further prosecution of the war, the popular cry of "Peace at any price;" plotting of Confederates in Canada; preparation to release the Confederate prisoners on Johnson's Island off Sandusky, at Chicago, and Indianapolis; the attitude of England; the building of iron-clads at Birkenhead for the Confederate navy; the position of France; Maximilian on the Mexican throne; Louis Napoleon in correspondence with Confederate agents; the readiness of France to break the blockade. The Rebellion reached high-water mark, and its foam dashed highest around that little copse of oaks and alders east of Nicholas Cadver's house on the afternoon of July 3, 1863. When the shattered brigades of Pickett and Anderson drifted back over the blood-stained field it was the beginning of the ebb tide. A few moments before the veterans of the Confederacy confidently expected to sweep the men in blue from their path, to win a great victory by their mighty onset, to march on to Washington, fling out the stars and bars above the Capitol, and make the Confederacy thenceforth supreme in this western world. Fifteen minutes and all was changed. Five Forks was but the final going out of the tide, when the Confederacy disappeared forever.

It is to be regretted that the author has taken it for granted that the public are as well informed as himself upon the final outcome of the military movements of the world during the last half-century. With a narrative so clear and concise, a philosophic outline, a brief presentation of the meaning, the benefits accruing to the world, would have been a welcome feature. But aside from just what signification the author would give to the term "decisive," aside from any want of philosophic inquiry as to the results of battles, the volume will be accepted as a valuable contribution to military and historic literature covering the period from the close of the Napoleonic wars to the present time.

MARSTON AS STORY WRITER AND POET.

TWO volumes which have recently appeared on either side of the Atlantic afford fair material for examining the life and life-work of the late Philip Bourke Marston, and they may be fittingly studied together. Marston's fame as poet far surpassed, and justly, his fame as a writer of fiction, but in both fields he was a master, and his prose productions have in their passion and power

many of the elements of poetry. The memoirs attached to each of the volumes in question cover the main events of a tragic career, Mr. Sharp¹ writing with circumstantial ardor, Mrs. Moulton² with tender womanly sympathy. Both bear witness to the winning personality, the gloomy experiences, and the refined genius of Marston in a way that does not fail to carry conviction and to move the heart of the reader almost to tears.

Surely there is no recorded life of any author comparable to that of Marston for dark persistency of woe. In early childhood he was stricken with blindness, and then, one after another, the friends he most dearly loved and upon whose ministering care he most depended were taken from him by death; while yet in the prime of years he succumbed to a prolonged illness and at length found the rest he so much craved. It seemed in his own phrase as if "the gods derided him." But he knew how to express what he learned through suffering in exquisite song; his memory, like that of some storm-buffed flower, is fragrant with purposes fulfilled in spite of unfriendly fate. There is, strange to say, nothing morbid about his published utterances. He kept to the last a cheery spirit with others, and did not allow the shadow of his grief to come between him and the face of men. Amid the black arcana of sorrow he dwelt alone, and when he came from the darkened chamber it was with a brave light in his eyes and a merry or loving word upon his lips.

The stories³ which Mr. Sharp has collected are no doubt representative of Marston's range in prose fiction. While they cannot claim recognition as classics they possess elements of decided interest, and the careful student of contemporary literature ought not to pass them unread. They deal almost entirely with love in romantic phases, and their intensity of passion, their swift perception of motives, their subtle, unwavering analysis of character, and their charm of style are all noteworthy. Marston knew men and women by the divining insight of genius, and no one better than he could depict the varying influences of love upon those of either sex. In the story bearing the title "Her Price" there is a concentration of emotion, a reserved energy which never exceeds the bounds of art and yet which expresses all that the author sought to convey. A beautiful woman, to avenge the death of her sister, wins the love of a young Russian and bids him do a murder to obtain her favor. Then she confesses proudly to her husband what she has done; he spurns her and she commits suicide, while her lover, for the murder he has done,

¹ For a Song's Sake, and Other Stories. By Philip Bourke Marston. With a Memoir by William Sharp. Roberts Brothers. \$1.75.

² Garden Secrets. By Philip Bourke Marston. With Biographical Sketch by Louise Chandler Moulton. Roberts Brothers. \$1.00.

is hanged. This is a bare outline of a plot which is worked out with consummate skill.

But it is of course by his verse that Marston is chiefly to be judged as a literary artist. Here his imagination found unhampered utterance; all his poems are instinct with originality, fire, subtlety of thought, lyrical charm. His communion with nature, in spite of his blindness, was constant and complete. Mr. Sharp admirably says that his sympathy "amounted almost to a new sense." He by precognition was familiar with things that common mortals learn only by observation or experience. He possessed to a rare degree the inner vision, the faculty divine which transcended sight and touch and put him at once upon a footing of intimate familiarity with all the ever-changing aspects of life. These qualities the little volume of *Garden Secrets* makes amply evident. Flowers were to Marston the embodiments of human emotion; in his thought they are personified without losing the daintiness of their native grace. Perhaps we cannot better serve the reader of this notice than by quoting in full the first poem in the collection, "The Rose and the Wind," written before the completion of the author's twentieth year:

DAWN.

The Rose. — When think you comes the wind,
The wind that kisses me and is so kind?
Lo! how the lily sleeps; her sleep is light;
Would I were like the lily, pale and white;
Will the wind come?
The Beech. — Perchance for thee too soon.
The Rose. — If not, how could I live until the noon?
What, think you, Beech-tree, makes the wind delay?
Why comes he not at breaking of the day?
The Beech. — Hush, child, and like the lily, go to sleep.
The Rose. — You know I cannot.
The Beech. — Nay, then, do not weep. (*After a pause.*)
Thy lover comes, be happy now, O Rose,
And softly through my bending branches goes.
Soon he shall come, and you shall feel his kiss.
The Rose. — Already my flushed heart grows faint with bliss;
Love, I have longed for thee through all the night.
The Wind. — And I to kiss thy petals warm and bright.
The Rose. — Laugh round me, love, and kiss me; it is well.
Nay, have no fear, the lily will not tell.

MORNING.

'Twas dawn when first you came, and now the sun
Shines brightly, and the dews of dawn are done.
'Tis well you take me so in your embrace;
But lay me back again into my place,
For I am worn, perhaps with bliss extreme.
The Wind. — Nay, you must wake, love, from this childish dream.
The Rose. — 'Tis thou, love, seemest changed; thy laugh is loud,
And 'neath thy stormy kiss my head is bowed.
O love, O Wind, a space wilt thou not spare?
The Wind. — Not while thy petals are so soft and fair.
The Rose. — My buds are blind with leaves, they cannot see;
O love, O Wind, wilt thou not pity me?

EVENING.

The Beech. — O Wind, a word with you before you pass.
What didst thou to the Rose, that on the grass
Broken she lies and pale, who loved thee so?
The Wind. — Roses must live and love, and winds must blow.

INSTITUTES OF GENERAL HISTORY.*

THE study of history in its widest sense would take for its field all which man has achieved; not only in government and in war, but in the mechanic arts and in the fine arts, in science and in literature, in philosophy and theology, and in the general modes of life and of thought. In his *Brief Insti-*

tutes of General History Dr. Andrews touches very lightly upon any other topics than politics and war, and upon religion and church government as affecting these. Beginning with the earliest dawn of civilization in Egypt and Babylon, and sweeping down, in four hundred pages, to the new Prussian Empire, he has barely space enough to indicate the more important topics of inquiry. He simply gives, in a few condensed sentences, the spirit of each of the great crises in the progress of the human race toward its present position. The history of England and of the American continent is, however, purposely omitted; and, after reaching the classic period, the attention of the reader is held upon the progress of continental Europe alone.

While the author by no means conceals his opinions, but allows them to be plainly visible at almost every point, the principal value of the book is not in aught that he directly teaches, but rather in his suggestion of topics and in his guide to the more accessible sources of fuller information. To each of his eleven chapters he prefixes a list of books, which may readily be obtained and consulted upon the period under discussion. This list is rendered more useful by a scheme of notation, which practically divides the books cited into three classes, in the order of their importance as aids in study. In addition to this general bibliography each section of the chapter has also its own notes referring to particular passages. A book of moderate size more useful to a student or a teacher of history could scarcely be devised. Even in itself, condensed as it is, it is a fascinating story of the progress of our race, well calculated to stimulate a reader to pursue the study further by help of its numerous references.

Education and culture almost invariably lead a man, as he grows older, to become more interested in historical studies; to feel, more and more, that man himself is the most valuable object of inquiry for man. Yet the mathematical and physical sciences are a necessary preparation for the study of history; we must understand the world before we can understand what men have done with it and in it. And not until we thus understand what they have done and what they have failed to do, can we see clearly what we can and what we ought to do. Every volume is, therefore, to be welcomed, which, like the one before us, can arouse new interest in history, and furnish new facilities for its investigation.

In future editions of these *Institutes* we hope that the author will suggest some lines of inquiry into the influence which, during the last four hundred years, physical science, including the extremes of geography and mathematics, may have had upon philosophy, theology, and politics. The influence which is so potent in our own day must certainly have shown itself to preceding generations;

and it is a subject too important to be overlooked in any thorough review of the history of civilization. It is a commonplace of history that science and theology have mutually acted upon each other; and we are inclined to believe that this interaction has been an important factor in politics also; greater and more important than Dr. Andrews's silence would imply. The Reformation promoted science, and science promoted the further progress of liberty both in Church and State.

When Galle discovered Neptune, that planet was supposed to be the one whose position Leverrier had calculated. Jared Sparks, therefore, pronounced the discovery to be one of the most important events in human history; it would stimulate scientific research, give boldness to speculations in philosophy and religion, and greatly strengthen democratic tendencies in Europe. Within eighteen months after this remark the revolution of 1848 had begun, which, according to Dr. Andrews, "rocked to its base every throne of continental Europe." This remarkable fulfillment of President Sparks's prediction may have been, like Galle's fulfillment of Leverrier's, merely a curious coincidence. But that it was something more is indicated by the well-known fact that, in the stirring times of 1848, the observatories and laboratories of Europe were greatly embarrassed by the hurrying of so many of their teachers and pupils to take arms with the revolutionists. It would be an interesting and perhaps valuable inquiry to ask whether similar sequences of date might not be traced between other great scientific advances and political uprisings.

THE ISLES OF THE PRINCES.*

OUR late genial and witty Minister to Turkey, the Honorable S. S. Cox — Sunset Cox is the title by which we best know him — makes entertaining books, as *Orient Sunbeams* and *Arctic Sunbeams* testify, and the present volume is in the true succession. The Princes Isles are a group of nine in the Sea of Marmora, within an hour and a half's sail of Constantinople. Prinkipo is the largest of them; the chief of the others are Halki, Antigone, and Proti. To Prinkipo came Mr. Cox last summer, and established himself there for health and pleasure, within easy reach by steam launch of his official duties at the Turkish capital, and when off duty looking out over as fair a prospect as the globe affords.

This book of about 500 pages, 24 chapters, and 28 pictures, is all about it. We will not be so extravagant as to say that the reading of the book is as good as a visit would be, but it is a decided step towards such a pleasure.

* The Isles of the Princes; or, The Pleasures of Prinkipo. By Samuel S. Cox. Map and Illustrations. G. P. Putnam's Sons. \$1.75.

* Brief Institutes of General History. By E. Benjamin Andrews, D.D., LL.D. Silver, Rogers & Co. \$2.00.

The Princes Isles are on the latitude of New York, with the climate and characteristics of Greece. The Asian shore is full in view. All around is the deep blue of one of the most beautiful of seas. The islands are bold, rocky, and somewhat wooded:

Once in a while, when sauntering over the heights of the island, or among the pines, there comes on you, unexpectedly, a strange-looking man, as if he were lost out of one of Ulysses's pinnacles in an erratic way, or just from Albania, or had been tossed out of the Cyllades by an earthquake, or swam ashore by some help of the Homeric gods and goddesses. He is in the old Greek costume, with embroidered vest, large red sash, and baggy pants. As a sign of his Turkish subjection, he wears the red fez. In his sash he has some Damascus pistols, silver-mounted. They are as handsome and as harmless as those of our cavass. There protrudes from the sash the jeweled handle of the Damascus dirk, or *yataghan*. There is a sword, or scimitar, by his side, and altogether he appears quite voluminous at his middle. He wears low shoes, adorned with silver buckles. He has them turned up at the toes, and high black silk stockings. His brow is corrugated with care. His hair and moustache are blonde. His frame is stalwart. Two dogs follow him about. What is his business? To protect the forest from goats, fire, and spoilers. The trees must not be disturbed. Fig and olive, pine and pomegranate, on the road or by-paths, or over the stone fences, each and all are precious. The world does move!

There are no robbers on Prinkipo. The population seem contented and happy. The fishermen are mending their nets on the shore, and the children plucking the fruit in the orchards. Greek songs are on the lips. The water carriers and donkey drivers are everywhere. There are no fountains, no running waters, only wells. There is abundant provision for picnic parties from the Sultan's city. The roads are numerous and admirable. Everything is sold by peddlers who come to your door. Hospitality, courtesy, cleanliness, kindness, are prevailing traits, and Mr. Cox's summer among the islands was, he says, "a revel in the heart of nature."

Prinkipo has a circuit of about ten miles, with a variety of mountains and intervals. The island contains three monasteries, and the town of Prinkipo two good hotels which are much resorted to in summer. Murray's guide-book is very negligent of the spot and wholly indifferent to its charms. Look, for instance, in Mr. Cox's pages, at the little city on the northwestern side of the island,

whose villas are rare in elegance and architecture, whose gardens have a hesperidean fruitage and bloom, and whose red-tiled roofs over the white or yellow buildings add a refinement to the town and isle which the bath-houses at the water's edge, upon the jutting crags, themselves ornamental, in vain try to dispel. The rich Greek merchants and bankers, together with the English, French, American, Armenian, and Swiss families who summer here, have not only spent their money freely to decorate their own houses and grounds, but they have made winding roads, up hill and down, which cross and encircle the island. These roads are embowered most of the way by fig, olive, and stone-pine trees. The cultivated country is green at the opening of the season with the fig bearing its fresh fruit. The vines are putting forth their tender grapes. The pomegranates blaze with scarlet flowers.

Prinkipo has extensive restaurants, with

tables and seats in the open air. Invalids from all parts of the East lie on rugs on the shady elevations, drinking in the delicious air and gazing out over the sea. Every breeze is laden with the resinous odor of the pines. As the visitor approaches the island lovely terraces and vine-clad hills greet the eye in every direction. When he has landed, arbors, fountains, rustic bridges, and cool grottoes tempt his feet. Even the tennis court is ready for its devotees. And a fortnight from New York, by way of Liverpool or Havre, London or Paris, and Vienna, Buda-Pesth, Varna, and Stamboul, will take the jaded American to this paradise.

We must pass with but a word of reference over Mr. Cox's chapters on home life in Prinkipo, on its villas, gardens, and monasteries, on excursions to the neighboring isles of Halki, Antigone, and Proti, on the dusty old libraries and precious old manuscripts, and on the pretty Princes Island women with their picturesque costumes. There are chapters also on the neighboring European and Asiatic shores, on Nicæa and Nicomedia, and on the petroleum traffic now setting in towards the Bosphorus from Baku on the Caspian Sea. But these last are incidental topics. The main interest of the book lies in its descriptions of Prinkipo, its people, and its life, and the delicious way of summering that its conditions make possible. The author's method is rambling; he is constantly picking up and inserting threads that have no close connection with his fabric; but he is generally entertaining, sometimes amusing, often extremely graphic, and always readable.

Among the illustrations that of the veiled lady facing p. 354 is a remarkable specimen of the engraver's art.

ACTS AND ANECDOTES OF AUTHORS.*

THE design of this book is novel, its plan excellent, and the execution of it so far good as to fit it to be extremely welcome to a great many people. Take Mr. Oscar Fay Adams's *Handbooks* of English and American authors, Mr. James T. Fields's *Yesterdays with Authors*, and Davenport Adams's *Dictionary of English Literature*, mix well, stir faithfully, and boil down patiently, and Mr. Barrows's book might result. Under a single alphabet, on a dictionary plan, are arranged concise statements or brief biographies relating to the great army of English and American writers and their more famous books, making a volume of ready reference for all important English literature. A citation of a few consecutive entries, with a measurement of space occupied, will indicate the character and serviceability of the book. We open twice at random:

* Acts and Anecdotes of Authors. Facts for Every Reader. By Charles M. Barrows. New England Publishing Co. \$1.50.

Good for Nothing. Drama.	1 line.
Good-Natured Man, The.	2 "
Goodrich, Charles Augustus.	4 "
Goodrich, Chauncey Allen.	2 "
Goodrich, Frank Boott.	5 "
Goodrich, Samuel Griswold.	55 "
Goody Blake and Harry Gill.	1 "
Gosse, Edmund W.	2 "

Little, Brown & Co.	9 "
Little Dorrit.	35 "
Little Foxes.	2 "
Locke, David R.	18 "
Locusts and Wild Honey.	4 "
Lodge, Henry Cabot.	6 "
Lodviska.	1 "
"	1 "
Lohengrin.	1 "
Lombardi.	1 "

No book of this sort can be compiled without provoking some criticism of details. The perspective is not always just; Shakespeare, for example, apart from the notices of his several plays, has scarcely a page all told, but Mr. Aldrich over 6 pages, Lydia Maria Child 4 1-2, Mark Twain 1 1-2, "Fanny Fern" nearly 2. There are grave omissions; Delia Bacon has nearly 2 pages, but Lord Bacon, whom his namesake and others have endeavored to invest with the honors of Shakespeare, is not so much as mentioned. Some cataloguers would protest against the alphabetical system by which such works as *David Copperfield* and *Adam Bede* are entered under the first word of the title rather than the last.

On the other hand, titles of important works of leading authors are given in full, some of the said works are analyzed and their characters named, there are a few bibliographies of subjects, and interesting particulars are added in the case of authors about whom we like to know. The columns of the *Literary World* have been drawn upon sometimes to good purpose, as witness such bits of literary information as that of the way in which Mr. Browning wrote "How they Brought the Good News from Ghent to Aix."

Of course in such a mass of facts, titles, names, and dates as compose this volume it would be risky to vouch for absolute accuracy and difficult to question it. So far as we have been able to examine closely, it is remarkably free from errors, and its method and manner are clear and intelligible. A singularly ingenious, practical, and useful book, we repeat, and one that a great many people will want.

THE HEART OF MERRIE ENGLAND.*

IT would not be difficult to point out faults of method and construction in Dr. Stone's book, but they are easily overlooked in view of the excellence of its materials and the geniality of its mood. It is essentially a book of rambles, and of rambles not only in England geographical, but in historical and antiquarian England. Now, rambles we do not expect to be orderly. The Rambler

* The Heart of Merrie England. By the Rev. James S. Stone, D.D. Porter & Coates. \$1.50.

goes as he chooses. He dwells on this and skips that. Now he is over the fence and away in a field, and again he is lying down under a tree in a doze and a dream, or hobnobbing with a carrier in a village inn. If he likes the village he will stay in it a week; if he doesn't he will be out of it in an hour. He has little to do with railroads—the rambler; his preference is for turnpikes and foot-paths; he lingers by the rustic, the picturesque, and the antiquated; he has a love for an old church which amounts to a passion; the stile is his trysting-place with nature; and everybody is his company.

Our present rambler in "the Heart of Merrie England" is an Episcopal clergyman of Philadelphia, who is an Englishman to boot, and who has become a Philadelphian by way of Canada. This book seems to have grown out of a recent visit to the "old home," which vividly recalled the scenes and associations of his youth. To his foot the soil of England is like moist moss, every step making it to stream with memory and tradition. There can be no better guide through England than an Englishman, especially if he be an educated, cultivated, warm-hearted Englishman like Dr. Stone, who can cite history, wax eloquent over a cathedral, and tell a good story with equal ease. Topographically "the Heart of England" into which he takes the reader is the meeting-point of the counties of Worcester, Oxford, and Warwick; but there is a diversion into Kent for the purpose of a visit to Canterbury, and there is an introductory chapter on London. But a deeper "heart of England" is touched in these pages than any that can be traced upon the map; much is recounted concerning some of the lines of history that have made England what it is, and there is a constant looking below the surface for what is curious and strange as belonging to bygone days. Old England is peered into at the same time that modern England is described.

After leaving London Dr. Stone first makes for Shipston-on-Stour, a secluded and almost forgotten pre-Norman town in the extreme eastern point of Worcestershire, a few miles southward of Stratford-on-Avon. To this isolated spot and its surroundings two chapters are devoted. The town is off the railway, on the highway between Birmingham and Oxford. It is full of old buildings, old people, and old fashions, and is productive of good stories, as witness the following:

Some years ago a man and his wife belonging to a village close by Shipston resolved to go to America; but when at Liverpool they saw the great sea, the good fellow exclaimed, "Let's go back, Betty, till the flood's gone down." This was the contrary of the impression which was made upon another man when he took his sweetheart to spend a day at the seaside, and arrived just in time for the ebb tide. "Wy, Ann, danged if they bain't a' lettin' t' water off!" One of the sayings in the country is, "If you only wait, you may carry water in a sieve."—"How long?" you ask.—"Till it freezes," is the triumphant

reply. Some one told us of a woman who had six children, the eldest only seven years old. She was very careful about the Saturday-night scrub, in accordance with the custom of this neighborhood, and we asked if she put them all in a big tub together. "Oh no," was the reply, "she washes them as she can catch them."

The chapter which follows, on "Love in ye Olden Time," is one of the antiquarian interludes which diversify the book, not without interest, but inferior in that respect to the descriptive portions.

The two next chapters are given to Oxford and its connections, geographical and historical, which the author knows "like a book;" and thence we are taken by pleasant walks through the lovely English landscape in turn to quaint Watlington, a town in the Chiltern Hills, and to Thame, another ancient and interesting town full of the flavor of England's past. Here are the house where John Hampden died and a noble and historic church which has escaped "restoration." The next two chapters make the pilgrimage to Canterbury, to the music of Chaucer's Tales, and visit with loving enthusiasm the cathedral and Beckett's shrine. There is a rich and eloquent passage here on the function of the cathedral in worship and the religious life, and the grand edifice of Canterbury and its services are described anew in detail. Then back we go to Stratford and to Shakespeare, reaching the town by carrier's stage over a delightful road from Oxford through pleasant villages and a fertile country:

To some of the travelers it was evidently a thirsty day and as the temperance movement has not to any great extent affected this part of the world, huge potions of bright foaming ale were consumed at every stopping place. The driver was happy and obliging, ready at all times to have a chat or to give information; three or four of the passengers were merry, and enlivened the journey with odd rhymes, humorous stories, and witty repartee. One old fellow, full of fun and beer, puzzled a boy who went riding awkwardly by on a horse by asking him "if he would not be safer riding inside." . . . The sun was high toward noon when we entered the remarkably clean and pretty town on the Avon.

Visits in similar mood to Edgehill, the famous scene of the battle of October, 1642, to the little old-fashioned town of Kineton, all alive with its annual flower show, and to Kenilworth, with a tucked-in chapter of romance, complete the book. It has the advantage of having been written by one "to the manner born;" is affectionately familiar with all that is best and most characteristic in English scenery and life; and while, as we intimated in beginning, somewhat discursive and disconnected, is always entertaining and sometimes amusing in a refined way, and is thoroughly penetrated with the charm of its subject.

—The *Youth's Companion* has added Mr. Gladstone to its list of contributors, and the great English statesman has written an article for that popular periodical on "The Future of the English-Speaking Races," of which he takes a most cheerful view. While the article is said to be full

of suggestive thoughts, it is written in a simple style which will interest young readers as well as older ones, and indeed it was expressly written for youthful Americans.

MINOR NOTICES.

Lights of Two Centuries. Edited by Rev. E. E. Hale. Illustrated with fifty portraits. [A. S. Barnes & Co. \$1.70.] The title-page of this book says "Edited by Rev. E. E. Hale;" the accompanying circular of the publishers says that its pen-portraits have been "drawn by the skillful hand" of Mr. Hale. We suspect the former statement is nearer the truth. There are fifty of the sketches, arranged in five groups, namely: "Artists and Sculptors," "Prose Writers," "Composers," "Poets," and "Inventors." Under the first head are Watteau, Hogarth, Reynolds, Canova, Thorwaldsen, Turner, Ingres, Barye, Millet, and Bastien-Lepage. The prose writers are Swift, Addison, Voltaire, Johnson, Rousseau, Scott, Carlyle, Macaulay, Emerson, Thackeray, and Dickens; the poets, Pope, Goethe, Burns, Schiller, Wordsworth, Byron, Hugo, Longfellow, Tennyson, and Browning; and so on. Six only out of the whole fifty are Americans, and four of these come under "Inventors." Emerson and Longfellow are the only other American "lights of two centuries." Proper names are accompanied with pronunciations, the latter often useful and as often useless. The portraits are of thumb-nail or tintype size, arranged in groups. The book is specially designed for reading circles, to whom special terms are offered by the publishers.

Ran Away from the Dutch; or, Borneo from South to North. By M. T. H. Perelaer. Tr. by Maurice Blok and adapted by A. P. Mendes. [Dodd, Mead & Co. \$2.50.] This is a story of the ostensible adventures of four deserters from the Dutch service in the south of Borneo, who in a period of three months and through a continuous series of extraordinary experiences make their way northward by river and mountain to the Sarawak and ultimately to Singapore, where they arrive possessed of great wealth in gold dust and precious stones. The adventures include a chase by cruisers, a crocodile hunt, a fight with a boa-constrictor, battles innumerable with head-hunters, the marriage of one of the adventurers with a Dayak beauty, a hand-to-hand encounter with an orang outang, a month's residence in a native "kampong" and consequently ample knowledge of Dayak manners and customs, several sieges, and the slaughter of several hundreds of human beings. The deserters are brave men. They carry with them an abundant supply of repeating rifles and ammunition, they are always equal to every occasion, they put armies to flight and repel their pursuers whenever the latter venture to attack them. They are commanded by a half-breed, Johannes, who is a veritable Odysseus for expedients and an incomparable diplomatist. The book probably gives a good idea of the interior of Borneo, its scenery, products, inhabitants, and general conditions. It abounds, however, in details of native customs which are brutal and revolting to an almost incredible degree, and it is therefore not to be commended to all young readers; its influence upon the minds of sensitive or imaginative children is likely to be very bad. It contains several full-page illustrations, but no vestige of a map,

The Literary World.

BOSTON, OCTOBER 29, 1887.

Entered at the Post Office at Boston, Mass., as second-class mail matter.

One of the chief reasons why there is so much foolish criticism about, so much foolish work generally, is that it has become the fashion to regard common sense as the mark of a barren and unimaginative mind. . . . The laws of right and wrong in art as in morals are fixed and eternal. The fashion of the hour may change: the pet of his own generation may be the pariah of the next; but the truth is not influenced by the number of little books written about it. . . . Hold fast to common sense.—"The Profession of Letters," *Macmillan's Magazine* for October.

MRS. MULOCK-CRAIK.

NOT every week could the cable bring us the tidings of the death of an English literary woman who would be more mourned than Mrs. Mulock-Craik. As she always signed herself in authorship "the author of 'John Halifax, Gentleman,'" so her maiden name, under which her first successes were won, always clung to her married name, and to many of her readers, as well as to no small part of the public, she was Miss Mulock still. That name is often inaccurately spelled *Mulock*. The final letter should be *k*.

Mrs. Craik was born in Stoke-upon-Trent, Staffordshire, in 1826, and was, therefore, a little past sixty at her death. But hers was one of the natures which grow young as they grow old. There is a remark to this effect, if we remember rightly, somewhere in her latest book, *An Unknown Country*, reviewed elsewhere in this paper. No one can read that graceful and tender story without feeling that its author was wholly one with the young people who went with her on this adventurous excursion into the North of Ireland. Her father, we have seen it said, was a clergyman of the Church of England, of a literary but eccentric turn of mind, the "mad Irishman" to whom Moore refers in his diary, and of whom Byron speaks as "mixed with a due leaven of absurdity." Her childhood was not a happy one, and her later life brought disappointments and sorrows which chastened her nature and tinged all her subsequent writing. Her literary gifts were in active exercise before she was twenty, and her first considerable work of fiction, *The Ogilvies*, appeared when she was twenty-three. Her first great success, the book which established her sure fame, *John Halifax, Gentleman*, was published in 1857, and none of her other works, all of which have been popular in the best sense, has ever displaced this from its position as favorite. Among these are *Olive* (1850), *The Head of the Family* (1851), *Agatha's Husband* (1852), *A Life for a Life* (1859), *Mistress and Maid* (1863), *A Noble Life* (1866), and *Hannah* (1871). No sweeter poems than Mrs. Craik's have been printed in

England for many a day, collected in an American edition in 1881 under the name of *Thirty Years*. Her strain in some of its notes came nearer Longfellow's than any other English poet of the last twenty-five years. The list of all her writings—novels, juveniles, essays—is of good length, including some thirty-five titles, the record of an industrious and patient life, inspired by a clear and steadfast Christian faith, and devoted to the truest and purest ends. There must have been a gracious and lovely influence about this woman, a sort of concentrated essence of the best elements of the English intellectual and religious nature.

A pleasant romance, which of itself might dictate a novel, gave Mrs. Craik her husband in 1865, but that gentleman, though bearing the same name, must be distinguished, we think, from Professor George Lillie Craik of Belfast, who was his father. He lived scarcely a year after his marriage, and left no children to solace his widow. Mrs. Craik, however, subsequently adopted a daughter.

It was a touching scene—on Saturday two weeks ago—her burial from the old-fashioned church at Keston, a pretty suburb in the southern environs of London. The grave, dug in the white, chalky soil, was framed with flowers, some of which were sent by the Queen and others by Baron Tennyson, while others still were wild flowers brought by the children of the Sunday-school. The Macmillan brothers, Mrs. Craik's publishers, were among the mourners, as also were Mr. John Morley, Mr. Holman Hunt, Mr. J. Norman Lockyer, and Mary Anderson. As the body was lowered to its last resting-place the village choir sang one of Mrs. Craik's own hymns, one verse of which is as follows:

Earth to earth, and dust to dust,
Calmly now thy words we say;
Left behind, we wait in trust
For the Resurrection Day.
Father, in thy gracious keeping
Leave we now thy servant sleeping.

For these tender particulars of the last scene we are indebted to the cable despatches of the *New York Herald*. Mrs. Craik's death resulted from some affection of the heart, and was sudden. She was taken ill on Wednesday, the 12th, in her bedroom at about a quarter to five, and in a few minutes all was over.

Interest of a somewhat different tissue attaches to the death of Lady Brassey, the wife of Sir Thomas Brassey, and author of *Around the World in the Yacht Sunbeam*, and other narratives of amateur cruising. Lady Brassey had about become a famous voyager and author. It was fully in keeping with her tastes and career that she died on board the "Sunbeam" on the outward voyage to Australia, and was buried at sea. The completion of the trip by those in whose company she sailed, under these melancholy conditions, we leave to the imagination of our readers. Some of the more gifted of them ought at least to make a sonnet out of it. The

picture of that white-winged ship of pleasure, skimming the Pacific on its distant way, pausing a moment to drop beneath the waves the body of her who had been the life of all its motion, and then heading on towards the eastern horizon, like a body without a soul, is an impressive one.

A LETTER FROM GERMANY.

BERLIN, October 5, 1887.

A YEAR ago I wrote to you about the state of literary associations in this country. I had then just returned from the authors' congress at Eisenach, where the amalgamation of the two great societies extant was decided upon. A committee was elected for the preparation of the requisite rules, regulations, legal informations, etc. A few days ago I returned from this year's literary congress, which met at Dresden last week. Its principal object was the carrying out of the Eisenach resolutions concerning the amalgamation scheme. First, the two societies met at a common sitting in order to agree upon the rules, etc., as prepared by the said committee, which they did under certain restrictions. Next, each of the two associations held its separate annual general meeting for the purpose of submitting reports, accounts, etc., and deciding upon the dissolution in order to become fused with each other. Lastly, both met again together and carried the fusion into effect, not, however, without a good deal of confusion, legal and otherwise. All present at once signed themselves as members of the amalgamated society, which will be entitled "German Authors' League," and then proceeded to elect a preliminary, or interimistic, board of directors.

The principal points in the organization of the new association are the following: The members of the two past societies are *ex ipso* members of the League, unless they choose not to be so. New candidates need to be introduced by two members, and become members after a month if no well-founded protest is raised against them. The League's center is Berlin. The League is somewhat in the position of the English universities with regard to their colleges: it superintends, directs, and binds together a number of writers' societies to be formed among German authors all over Europe, and later on probably also in America. For the beginning there are to be seven "district" societies in Germany, and three in Austria-Hungary, each of which will be represented by its president in the League's central board of directors. Gradually, the League will establish funds for aiding, pensioning, etc., aged or needy members or their families, and for advancing money on good manuscripts finished, but not sold as yet. For the present, however, its chief aims are to protect the legal rights of members against piracy and other wrongs, to bring about an improved copyright legislation, national and international, and to take in hand the better placing of MSS. and reprints of members' work. May the League prosper and flourish!

In my last letter but one I reported on new Goethe discoveries. At present I have again to speak of Goethe matters, but the discoveries I have to mention are not of such importance as the others. On the contrary, they are most unimportant, and I cannot refrain from once more denouncing to your readers the ridiculous efforts

continually made by a number of "Goethe scholars" to unearth new but utterly superfluous details from the poet's life. Perhaps the most diligent, but also the most ridiculous laborer in this barren field of research is Herr Heinrich Düntzer, whom I have had occasion to mention in one of my letters to you last year. This old gentleman has written much that is noteworthy about Goethe—his *Life*, e. g., or the *Studies from Goethe's Life*—but much more that is far from noteworthy. His latest feat is a new edition of his hero's love-letters to Madame de Stein. There is a good deal in these well-known collections that is interesting in itself and important for the Goethe community; but then, the two older editions, "done" by Fielitz, ought to have sufficed. Düntzer pretends that another edition was called for on account of errors, mistakes, and false conceptions as well as arrangements in the two editions of Fielitz. But the differences between the latter and Düntzer are of an extremely trifling and indifferent description. I fancy it would be no loss at all to the world if the greater part of the correspondence in question had never been printed. What on earth can it matter to anybody nowadays to know that on a certain day a hundred years ago, Goethe's eyes were hurt by a stroke of the whip, during a sleighing tour, or that he caught a cold on Sept. 8, 1777, by dancing too much at Eisenach? Three letters are taken up by unattractive private communications concerning a roasted stag, and two others are notes on some chickens in preparation for dinner. Is it really necessary to preserve in print—and repeatedly too—every little slip of Goethe's handwriting? Is it really, as Düntzer remarks, a "rare luck" to be possessed of every private utterance, no matter of what description, ever penned by a great man, be it Goethe, or, for the matter of that, Shakespeare or Bismarck? No, no, and thrice no!

LEOPOLD KATSCHER.

RECENT POETRY.

An underlying ethical fervor, a penetrating insight to the primary motives that animate all the deeds of humanity, a calm appreciation of nature, an ever-alert but undemonstrative sense of humor, a delicate and original mastery of the resources of language—are not these the dominant qualities that characterize the writings of Robert Louis Stevenson? At any rate these are what we find fully evident in the author's *Underwoods* [Charles Scribner's Sons. \$1.00.] However much the verses collected under this title may lack in imaginative range, no one will deny that they are the product of a clear-seeing imagination which limits its horizon at its own will. Indeed, the charm of these poems is not easy to describe. It is found in such phrases as

when the truant gull
Skims the green level of the lawn, his wing
Disparts roses.

It is found in the whole of the expressive lines on "The House Beautiful," culminating in the sentiment that

To make this earth, our hermitage,
A cheerful and a changeful page,
God's bright and intricate device
Of days and seasons doth suffice.

And there is surely felicity of form as well as ethical fervor in this little poem:

THE CELESTIAL SURGEON.

If I have faltered more or less
In my great task of happiness;
If I have moved among my race
And shown no glorious morning face;
If beams from happy human eyes
Have moved me not; if morning skies,
Books, and my food, and summer rain
Knocked on my sullen heart in vain—
Lord, thy most pointed pleasure take
And stab my spirit broad awake;
Or, Lord, if too obdurate I,
Choose thou, before that spirit die,
A piercing pain, a killing sin,
And to my dead heart run them in!

The poems "in Scots" are full of a rollicking humor that appertains to the dialect and themes. Nothing could be better than "Conscience," "The Spaewife," "A Mile an' a Bittock," and "A London Sabbath Morn," from all of which we are tempted to quote, but must forbear. Mr. Stevenson has in this volume added perceptibly to the profit and pleasure of such cultivated readers as have a relish for the simple, unhackneyed, zestful fruits of a mind that seeks only to present natural ideas in a natural form. His verse, unsophisticated as it is in technical resources, has the spontaneity that comes of true inspiration.

There could be no greater contrast in poetical expression than that to be derived from a comparison of Mr. Stevenson's *Underwoods* with Joaquin Miller's *Songs of the Mexican Seas* [Roberts Brothers. \$1.00]. The one is like the moor where all objects are visible in the light of day, where the winds are wholesome, the sunshine invigorating, the very lack of promiscuity a source of delight to the expanding senses. The other, like a tropical jungle, abounds in a wild luxuriance where gorgeous colors intermingle and dazzle the vision, where breath is stifled by rank perfumes, where one wanders in a maze, oppressed by the too-luxuriant manifestation of riotous nature. Mr. Miller's book is made up of two productions. The first, "The Sea of Fire," relates how a dusky maid of imperial beauty came to be on the Mexican coast somewhere, how a stalwart ship's captain found her, how the two loved, and how they were ultimately destroyed in a great fire that swept through the forest. They might have got away to "a small, white isle" near by, but after stripping off all their clothes and making ready for the plunge the captain "would not start or stir." If he had stirred without starting it would have been something, but

He would
Not bear her waveward though he could!
That height was heaven; the wave was hell.
He clasped her close,—what else had done
The manliest man beneath the sun?

Our impression is that it would have been a good deal manlier to get the beloved one to a place of safety rather than to subject her to cremation out of sheer obstinacy, but of course tastes differ about such matters. The second of the productions, "The Rhyme of the Great River," is concerned, as nearly as we can discover, with the federal occupation of New Orleans, and with another captain who married a beautiful lady but gave her up for two bags of gold. He went round the world with his gold, which he could not spend and which became a torment to him. All the time the lady prayed for him nightly in a ruined chapel, and at last she came and found him lying there. He tried to stand erect before her, but his gold held him down and he breathed out his life in a prolonged sigh. For the rest there are lines and even successive stanzas here and there which at first glance impress one by their splendor:

The azure curtain of God's house
Draws back, and hangs star-pinned to space;
I hear the low, large moon arouse,
I see her lift her languid face.

I see her shoulder up the east,
Low-necked, and large as womanhood—
Low-necked, as for some ample feast
Of gods, within yon orange wood.

Of course when one comes to think of it the idea of *hearing* the moon rise seems a trifle strained—but then a "low-necked" moon would be capable of almost anything, even of exciting the auditory nerves!

Frances L. Mace, in *Under Pine and Palm* [Ticknor & Co. \$2.00], versifies among other things some of the Indian legends of Maine and celebrates California as "the New Italy." The versification is not without serious blemishes, particularly in the case of the hexameters, which are inharmonious and halting. Moreover, the author is capable of writing "lurid crimson" (p. 41), apparently ignorant of the fact that "lurid" means "pale yellow;" she is guilty of the solecism "in their midst" (p. 49); and she has the "century plant" blooming on the "breezy crag" of Mount Desert (p. 54). These are minor matters. She has descriptive power and her poems are lighted up with warm touches of fancy, as where she speaks of the oriole singing in the apple boughs

Like a flower that has found a soul.

The charm of the conception is not wholly destroyed by an effort to rhyme "boughs" with "glows." Perhaps the finest production in the volume is "Los Angeles," with its delicate intermingling of fact, tradition, and prophecy:

She sits amid her orange trees,
Our Lady of Los Angeles,
The smiling city of the sun,
And counts the seasons as they flee,
Like beads from off a rosary
That slip and sparkle one by one.

The sunrise song is of the past—
What mightier music shall at last
Be worthy of thy peerless prime?

I see thee like a vast, white rose
Expand, until the desert glows
A tawny captive at thy feet!
I see thy sunburnt mountains shine
With palaces, and at thy shrine
Of Summer all the nations meet.

Smile on amid thy orange trees,
O city of Los Angeles!
Yet in thy coming hour of prime
Keep thou thy ancient legends dear,
And through all loftier peaks hear
The echo of the Mission chime!

The boundless West finds also an oracle in the *Letters from Colorado*, by H. L. Wason, whose untrained but significant rhymes [Cupples & Hurd. \$1.25] have caught inspiration from a new and broadening environment. Mr. Wason is capable of some pretty poor stuff, like his description of a coach ride across the San Luis Valley, for instance, the coach

eight feet long by four feet wide,
With huge expansive power inside,
Embracing in its padded folds
The total sum of thirteen souls.

But let not the fastidious reader be discouraged. The book has substance and a little real poetry in it. Mr. Wason touches nearly all the predominant phases of a westward journey by an intending settler, and he picks a good deal of romance by the way. His accounts of the wooing of Donna Inez, of the legend of Bellows Falls, of the supper on the plains shared by "La Signorita," and his renderings of many Indian and Spanish traditions are all of interest if somewhat crude in form.

There is no question that the Scottish dialect, properly handled, has in it the elements of

poetry, "like the dew or the song of the lark in the morning," as Dr. J. E. Rankin aptly expresses it in a note to his *Ingleside Rhaims* [John B. Alden. soc], and although not a native Scotchman Dr. Rankin uses the dialect of Burns like one to the manner born. His rhymes, chiefly on domestic themes, have pathos and wit, and one does not need a glossary to understand their meaning. Such pieces as "In Dumfries Kirkyard," "Forebodings," "The Harvest Lassie," and "Aboon the Stars," touch the heart at once by their tender charm.

There are some dainty trifles in the daintily printed *Verses* of Richard le Gallienne [Liverpool: W. & J. Arnold]—a few musical sonnets, a reckless "Ballade of Old Sweethearts," and three "Booklover's Songs" that will appeal to the bibliophile in no uncertain tones. Also to be classed as trifles—of a different sort—are the *Poems* of Henry C. Hayden [Rand-Avery Co.]. Mr. Hayden, however, prints at the close of the volume "Extracts from an Essay on the Character of Richard Third," which are not trifling, whatever else they may be. Of Richard we are told that

His love for funerals was quite unique.
But some excuse is to be made for him on the ground that

he age was murderous, and called for blood,
en cared as little for their brothers' heads
As farmers do for antiquated fowls,
Which they decapitate for useful ends,
Anear Thanksgiving time.

Edward Lippitt Fales propagates romantic views of Indian courtship and marriage in his *Songs and Song Legends* [St. Paul: the Author]. His book doubtless pleases the author and his friends; it could not possibly interest anybody else. It requires a stronger imagination than that of Mr. Fales to idealize the noble red man.

Charles Follen Adams offers his *Dialect Ballads* [Harper & Bros.] as addressed "to the great heart of the people," and to that magnanimous and expansive receptacle of humorous verse we may safely commend them. Some of them are vulgar, to be sure, but "the great heart," etc., is rather fond of vulgarity. If Mr. Adams had spared us his "versified puns" we might have forgiven him the rest of the volume.

A sincere patriotism and a ready appreciation of the inspiring value of certain historical episodes connected with America are shown in the *Songs of History* of Hezekiah Butterworth [New England Publishing Co. \$1.00.] The author recognizes a defect in our literature when he suggests in his preface that "it may be well to begin a more sympathetic study of what is poetic in our own national life. In other lands every episode of history, every mountain and river, every trade and occupation, every heroic act and every holiday, has its song; and we may well ask our own land for its meanings, and study together its poetic past." In this field Mr. Butterworth enters with the spirit of a pioneer, and he acquits himself with dignity of his worthy task. "The Thanksgiving for America" (Barcelona, April, 1893) is an impressive ode; and in "Champlain," "The Legend of Waukulla," "Galvez," and "The Death of Jefferson," we have poems lofty in theme, direct and harmonious in execution, and elevating in sentiment. The verse commemorative of holidays and festivals is above the average of occasional productions. That on "Labor Day" will hardly meet the ideal of the "walking delegate," but it

is certainly a vigorous appeal to American manhood:

The world's best hands now drive the plough,
The soil-king's, freedom crowned,
And man's imperial chariots now
Are those that break the ground.
The rime, the rune, the saga old
May be the hermit's quest,
But man's best promise writes the bold
Brave ploughshare of the West.

The Wind Flowers of Luella Smith [Chas. H. Kerr & Co. \$1.00] are largely made up of felicitous translations from the German of Geibel, Schnauffer, and other poets of the minor key. The original verses are in harmony with the translations in their almost deliberate sense of martyrdom, complacent melancholy, and persistent didacticism.

Two volumes of translations of more than ordinary pretension have recently reached our table—*The Poems of Giacomo Leopardi*, by Frederick Townsend [G. P. Putnam's Sons], and *Russian Lyrics in English Verse*, by Rev. C. T. Wilson, M.A., late chaplain, Bombay [London: Trübner & Co.]. Mr. O. B. Frothingham, who writes an introduction to the first-named volume in memory of the translator, says that Mr. Townsend's version "adheres as closely to the original as is compatible with elegance and the preservation of metrical grace." Doubtless this is true, but it is also true that the renderings in question are stiff and cold, and no one could possibly read them save through rigid determination. A great deal of the charm of Leopardi's verse lies in his magnificent control of language, and this is untranslatable. The attempt to give the ideas of the Italian philosopher in metrical form is almost surely doomed to failure; a literal prose version would be preferable, for it would be more readable and less misleading. As for Mr. Wilson's endeavors at Englishing *Russian Lyrics*, they may at once be set down as melancholy exhibitions of misplaced assiduity. The list of poets from whose works selections are made includes twenty-five leading names and the selections number more than a hundred. For each author there is a biographical note. The translations are for the most part mere doggerel. Mr. Wilson has evidently made a painful effort to be literal, but the exigencies of rhyme and metre push him to terrifying conclusions. After looking through the results of his labors, one devoid of other means of knowledge would be justified in comparing the brilliant galaxy of Russian bards with the "Sweet Singer of Michigan."

New to many on this side the Atlantic, but not new books, are the *Sonnets of this Century*, edited by William Sharp, and *The Sonnets of Europe*, a collection of translations selected by Samuel Waddington. [Thomas Whittaker. Each, 75 cts.] Both are handy little volumes for use and both will be welcomed by lovers of the best poetry. Mr. Sharp's anthology is not comparable to that of David Main for scope and uniform excellence, but it serves its purpose admirably—would have served it better, perhaps, if the editor had seen fit to include examples from American poets. Mr. Waddington, in his collection, draws freely from at least eight American authors—Mr. Lowell, Mr. T. W. Parsons, Prof. C. E. Norton, Mr. T. W. Higginson (six of whose fine versions from Petrarch are given), Margaret Fuller, Charles Brooks, Bryant, and Longfellow. The translations are classified as from the Italian, French, German, Spanish, Portuguese, Swedish,

Polish, Greek, Dutch, and Latin. Some of these, particularly a noteworthy series from the Portuguese by J. J. Aubertin, were written especially for this volume. Mr. Waddington is not unjust in praising highly this version by Mr. Aubertin of a sonnet by Boccage:

ON NELSON.

Entering Elysium, diademed with light,
Nelson, in blood-stained robe behold appear!
The shades are stricken with unwonted fear,
And round him crowd the ghosts of men of might.
Cries Alexander, rivetting his sight,
"What lustrous mortal thou, that enterest here?"
"Tis I who raised from thralldom to her sphere
Europe bowed down, half captive from the fight.
Incarnadined with blood I left the wave,
A bolt upon the furious Gaul I threw;
My country raises trophies o'er my grave."
On this the Macedonian weeps awed;
He to whom Victory vast regions gave;
Enviest the man who did one race subdue.

George Lansing Raymond with his *Sketches in Song* [G. P. Putnam's Sons] continues to exhibit the depth of feeling, quick sensibility, and elevated tone which have given character to his previous work. If we miss somewhat the lyrical touch in the present volume it is perhaps because *A Life in Song* gave us an ideal of poetical possibilities which the author has not since attained. But he is always thoughtful and a searcher after good. "Ideals Made Real," the most extended and ambitious poem in the *Sketches in Song*, has many profound philosophical truths in it, and bears directly upon problems encountered by every man and woman in the relations of love and marriage. "Unveiling the Monument" is a melodious expression of the loneliness of genius, and there is a grim forcefulness in "Nothing to Keep Under."

The Unseen King and Other Verses, by Caroline Leslie Field [Houghton, Mifflin & Co. \$1.00], are formed of a graceful intermingling of familiar fancies inspired by conceptions of duty, faith, and love. The unseen king rules his people wisely and wins their love; and when they demand sight of him

there issued forth, alone,
In simple raiment, one whom they had known
As their unfailing, faithful friend for years.

"Idlesse" and "Im Frühling" are delicate bits of rhyme, simple yet exquisite in imagery and not too heavily weighted by the inevitable moral. Mrs. Field will not let any phase of thought or passing impression go without extracting a "lesson" of some sort; but her didacticism is not wearisome.

The *Ten Years of Song* of Horatio Nelson Powers [D. Lothrop Co.] have produced a select sheaf of poetry which is to be reckoned among the better fruitage of our minor writers in verse. Mr. Powers has written, not of malice prepense, not in response to a prevalent mania for rhyme-making, not from a self-conscious desire to display his dexterity in the metrical art—but from the promptings of a truly poetic temperament. Sincerity, therefore, marks every line of his work; thought goes before the form; one finds here something more than painted surfaces. A far-seeing recognition of "the eternal order," a clear insight to the mystery of suffering, a firm and catholic belief in the divinity of manhood, an intuitive perception of beauty in its loftier forms—these combine to render the poems of Mr. Powers noteworthy among the productions of his contemporaries. One must look far to match the discernment and majestic phrasing of "Optimus" and "The Voice of Pain;" the rich, harmonious coloring of "Apple Blossoms," "The Hudson," "In the Orchard;" the rare

and winning imagery of "A Maiden," "Fire-Flies," "Clematis," the stirring call of "Pro Patria;" the earnest devotion of "Cor Cordium" and "Reassurance." Mr. Powers is plainly one of those who give us of their best, and all that he produces in verse is worthy the careful attention of thoughtful readers.

MINOR FICTION.

Love and Theology. A Novel by Celia Parker Woolley. [Ticknor & Co. \$1.50.] Mrs. Woolley's novel has a very large infusion of theology. The theology is of the "liberal" order, but the manner in which it is presented should not repel any one, for the author plainly knows very well that religion is more than theology, and the spirit in which she writes is one of candor and reverence for all faiths sincerely held. The hero, Arthur Forbes, has graduated from the divinity school and finds himself no longer able to preach the Calvinistic creed in which he was reared. If this is not exactly an uncommon experience now-a-days, it is hardly less common a thing that such a divinity student should be engaged to a deacon's daughter. But substance and character are given to Mrs. Woolley's story by the fact that Rachel Armstrong does not, as so many do in common life, accept her lover and tolerate his heresy until marriage shall have brought them into essential unity of belief. She considers him an apostate: shut in as she has been from the larger movements of thought, which have borne him away, she believes it her duty to harden her heart against him, and if nature and destiny had not been too strong for her resolution, neither she nor her lover would have married. This strenuous pair, who, though they cannot live apart, never come to think alike, find a more common counterpart in the genial Chase Howard, the rector of St. Andrew's, and the lively Miss Fairfax, whose "advanced" ideas on woman's lot find no difficulty in mingling with her Broad-Church liberality. The curious picture Mrs. Woolley gives of the western church over which Arthur Forbes is settled bears all the marks of life. The author perceives the deficiencies of crude "liberalism," as well as of strict Calvinism, and offers an expression of the vital faith to which both must come in the convictions to which Rachel at last adheres.

Mark Logan, the Bourgeois. By Mrs. John H. Kinzie. [J. B. Lippincott Co. 50c.] Mrs. Kinzie's story of Michigan frontier life of fifty years ago has numerous merits, but brevity is surely not one of them. Seven hundred pages which could easily be "boiled down" to three hundred might be, as Macaulay would say, light reading for Hilpa and Shallum, but not for creatures who have only three-score years and ten. The story is worthy of condensation.

A Border Shepherdess. A Romance of Eskdale. By Amelia E. Barr. [Dodd, Mead & Co. \$1.00.] This is another of the strong, picturesque, and wholesome stories so characteristic of Mrs. Barr that we always feel sure of finding the qualities represented by these adjectives when we open a new book from her pen. She has rare skill in her portraits of such women as the Faith Harriber of this romance: we have met her kind in previous books by this author, but are none the less ready to welcome another of a

nature so sweet and sincere, of such integrity and such strength in her adherence to what she feels to be right and true, although in the present case it leads to heart-sickness and disappointment. It is too bad in Mrs. Barr to have defrauded Faith of her love, when it was possible to have carried out the heroic purpose without doing so. Other fine characters are those of the two nephews and the old servant, Phemie. Equally successful when she tries her hand at landscape and interiors, she has given us more of those hill and moorland pictures which gave a charm to "Sandal Side," and many glimpses into the cosy "house-place," with its oaken rafters "full of goodly hams, and flitches, and of bunches of sweet herbs," whose very atmosphere had the peace and warmth and comfort of a home to rest in.

A Speculator in Petticoats. By Hector Malot. Tr. by Mary Neal Sherwood. [T. B. Peterson & Bros. 75c.] This is a story of the wife of a Parisian banker who indulges in a number of shameless intrigues to obtain the luxury that her soul covets. Her husband is an upright and devoted man, whom she hoodwinks by representing that the gifts of her lovers were acquired by her own successful speculations on the bourse. She is a beautiful vampire and continues to the end unrepentant and unconscious of wrong—altogether a most impossible character. The translation has a commercial flavor.

The Rose of Paradise. By Howard Pyle. Illus. [Harper & Brothers. \$1.25.] Mr. Howard Pyle's studies of pirates and piracy, of which we have had some historical fruits in recent numbers of *Harper's Magazine*, are here turned to the account of romance in a lively tale, the scene of which is laid in the Mozambique Channel, a hundred and fifty years ago. The "Rose of Paradise" was a wondrous jewel, a ruby, valued at three hundred thousand pounds (a pretty stiff price even for a large ruby), which had been intrusted by an agent of the East India Company, on the island of Juanna, to one Captain Mackra of the "Cassandra," to be conveyed to the Governor of Bombay. The capture of the "Cassandra" and its precious gem by Captain Edward England, a notorious freebooter, and his gang, and the subsequent peaceable recovery of the stone by Captain Mackra, are the themes of Mr. Pyle's story. The author has met with a fair degree of success in catching the literary style of the time in which the narrative professes to be written, for it is autobiographic in form; but the inherent improbabilities of its plan detract from its constructive merit. It is extremely improbable, for example, that a man escaped from a gang of pirates would venture back among them as did Captain Mackra, or that he would preserve his life in doing so, or that on recovering his stolen dispatch box so easily he would take it for granted that the immensely valuable stone which it had contained remained in it undisturbed, or that Captain England should at last voluntarily have given it up to its lawful custodian. In such points as these the story is weak, but it is readable in its way, and lovers of such literature as Stevenson's *Kidnapped* and *Treasure Island*, of which it is an imitation in manner, may get entertainment out of it without any worse drawbacks than encountering some bad profaneness.

Jack the Fisherman. By Elizabeth Stuart Phelps. Illustrated by C. W. Reed. [Houghton, Mifflin & Co. 50c.] This is not a child's

story, though thoughtful children will read it with interest. Its moral, however, is for their elders, and it is sadly told. It is not written in a hysteric mood, like *The Gates Between*, and is in no way to be compared with that larger and broader work. It is a sketch, rather, for half an hour's reading. There was trouble between Jack and his wife, trouble born of misunderstanding and jealousy, aggravated by drink and ending in death and suicide. The story of it all is told with effective simulation of reality and in the rough, strong style of its materials, which Miss Phelps knows so well how to use; with many affecting touches, too, that will draw from some eyes a tear.

The Revolution in Tanner's Lane. By Mark Rutherford. Edited by his friend, Reuben Shapcott. [G. P. Putnam's Sons. \$1.25.] Appreciative readers of that remarkable book, *The Autobiography of Mark Rutherford*, which appeared a couple of years ago, will need but the mention of this new novel by the same writer to induce them to purchase it. Neither Mark Rutherford nor his friend Mr. Shapcott appears here, but the story is of the same grim, unpromising sort. It reads like a transcript from the sternest reality, and we are not surprised that Mr. Howells should recommend it. Zachariah Coleman, a London printer of Calvinistic faith, takes part in the incipient republicanism of England in the distrustful days that followed the Napoleonic wars. By contact with his fellow-conspirators of a free-thinking town, his sympathies are widened while he still remains a faithful church member. But his shallow and small-natured wife cannot go with him. This ill-assorted marriage is the main theme of the first part of the story. After the pathetic march of the "Blanketeers," for taking part in which against his judgment Coleman is imprisoned for two years, the scene is shifted forward twenty years. A new set of characters, belonging to the Independent Church of Cowfold village, fifty miles north of London, come upon the stage, but slightly connected with those of the first part of the book. With a powerful touch, not free from cynicism, the author sets before us the contracted life of the people of Cowfold, with their narrow horizons, intellectual, social, and religious. In this part of the story, too, there is a central unhappy marriage of a thoughtful tradesman to the silly daughter of Rev. John Broad, the minister of Tanner's Lane. The revolution is a church revolution which results in the overthrow of the gross ministerial hypocrite. This is no romance of love and wedded bliss in the last chapter, but a moving tale of "martyrs without a cause" (the saddest sort), of visitation upon the good and true for the sins of others, a record drawn from "a world of incompleteness, sorrow swift, and consolation laggard," which the light-minded will shun, the cheerful dismiss with a sigh, and which others will read with the same mingled feelings with which they face the spectacle of life itself, in which romance plays so small a part, and where the best solution reaches us as it reached Maggie Fulliver in the *Mill on the Floss*, and George Allen in this novel, from the Imitation: *He to whom the Eternal Word speaketh is delivered from a world of unnecessary conceptions.*

A Puritan Lover. By Mrs. Laura C. S. Fessenden. [Rand, McNally & Co. 25c.] The scene of this story is laid at the settlement of

West Haven in colonial days. Here dwelt Abner Joiner, a substantial citizen and a doer of good works, with his daughter Faith, a beautiful, high-spirited girl. Faith is loved by Penuel Morton, the parson's son, but his courtship is interrupted by the advent of a mysterious stranger, Adrienne, whose presence at the house of Abner Joiner is accounted a scandal by the local gossips. Moreover the machinations of the villainous man-of-all-work, Adam Apple, are for a time successful in arousing the jealousy and suspicion of Penuel and the wrath of the villagers. The evolution of the mystery involves the death of Adrienne, the discovery of a young English nobleman in hiding, the vindication of the fair name of Abner Joiner, and the final union of Penuel and Faith. The author has succeeded in giving a certain versimilitude to the tale, and her characters, if overdrawn at times, are not of the stereotyped sort.

Thekla: A Story of Viennese Musical Life. By William Armstrong. [J. B. Lippincott Co. \$1.00.] Thekla is a peasant girl of Bavaria, with a marvelous voice. She is sent to Vienna to study by her miserly father, who hopes one day to win a fortune from her prospective career as an opera singer. From the time of her first appearance in public her success is great; she becomes the intimate friend of the Princess Weissenberg and is loved by Count Larisch, but refuses to forsake her career to become his wife, because she feels bound to make good her father's demands. At a critical moment, however, she inherits a large estate, the half of which she makes over to her father, after which she marries the Count. The story is pleasantly written and has some humor in the portrayal of the minor characters. The descriptions of musical performances are admirably done and the wooing of Thekla is made a charming idyl.

MINOR NOTICES.

Sundays at Balmoral.

Sundays at Balmoral. Sermons preached before her Majesty the Queen in Scotland. By the late Very Rev. John Tullock, D.D., LL.D. [A. D. F. Randolph & Co. \$1.25.]

Balmoral is the summer residence of Queen Victoria in the Scottish highlands; an estate of over 100,000 acres, including a deer park of 30,000, much romantic scenery, and a castle planted on a natural platform, 900 feet above the sea, which is about forty miles away. The late Dr. John Tullock, senior principal in the University of St. Andrews, and one of her Majesty's chaplains in Scotland, here preached to the Queen on occasions of her residence. Twelve sermons so preached are collected by the author's son in this volume. A portrait of the author prefaces the collection; showing a robust figure seated sidewise in a chair, the massive head turned this way over the left shoulder, the physiognomy that of a sturdy, uncompromising Scotchman, the forehead high and protuberant, the hair brushed back as by the wind, and both hair and heavy whiskers white with but a touch of gray. The sermons of such a preacher to such a royal auditor have interest apart from any intrinsic qualities. Apart from these external associations they are not remarkable. Much of their effect would depend upon their delivery. They are spiritual sermons, addressed to the religious nature, strong, simple,

granitic in their texture, almost destitute of illustration, very plain, enlivened with reference to passing events, outspoken in their Presbyterian views of theology and polity, liberal in spirit, and tender in their handling of sacred feelings and personal sorrows. There is a hearty Scotch grip about them betokening a sincerity of faith and genuineness of experience behind them. One on "Christian Agnosticism" marks out the limits of religious knowledge. One on "The Ideal of the Church" spiritualizes the Body of Christ out of all form. One on "Christ and the Higher Nature" the Queen particularly liked, and is printed from a copy she had of it. Dr. Tullock was an edifying preacher to listen to, but hard to read in manuscript; it took four of his friends to aid his son in deciphering his handwriting so as to prepare it for the press.

Mr. Morris's Claverhouse.

Claverhouse. By Mowbray Morris. (English Worthies.) [D. Appleton & Co. 75c.]

It strikes us as a little singular to find John Graham of Claverhouse figuring among an exalted company of "English Worthies" side by side with Latimer, Drake, Wellington, Steele, and Raleigh. Of no man in history can it more truly be said:

Nothing in his life
Became him like the leaving it.

Although later biographers have sought to make the best of his career, he does not rank with those whom the world delights to honor. Macaulay's portrait may have been, as Mr. Morris says it was, too darkly colored, but in the main outlines it still stands as substantially correct. Mr. Morris tells the somewhat tedious story of plot and counterplot, robbery, torture, and assassination, that make up the substance of the times, with a good deal of clearness and perspicacity. The part he assigns to Claverhouse is that of a devoted royalist, "in his own way as much a fanatic as the men whom he was empowered to crush."

He was no capricious and unlicensed oppressor of a God-fearing and inoffensive peasantry, but a soldier waging war against a turbulent population carrying arms and willing to use them. . . . I have not tried to find excuses for the men whose orders Claverhouse obeyed, nor arguments to show that in the circumstances such orders were inevitable. But I have tried to show that in no single instance, of which the record is complete, did he go beyond the record of his commission, and that in more than one instance he construed its spirit with a mildness for which he has never yet been given credit. (pp. 133-4.)

This passage gives the tenor of Mr. Morris's volume. The author depicts Claverhouse as the product of his age, and as one who, judged by the manners of his time, was not "cruel by nature nor careless of human life." The argument is, to a certain extent, reasonable, and yet when all is said in its favor there remains a residue of doubt which no amount of ingenious inference can wholly clear away.

The Children of Silence.

The Children of Silence; or, *The Story of the Deaf.* By J. A. Seiss. [Porter & Coates. \$1.00.]

Contents.

The Blind and Deaf.—Who are Deaf Mutes?—Are the Deaf Numerous?—The Causes of Deafness.—Causes of Congenital Deafness.—Causes of Adventitious Deafness.—The Sad Condition of the Deaf.—What can be Done for the Deaf?—Early Efforts in Behalf of the Deaf.—Modern Institutions.—Table of Institutions in the World.—Synopsis of the Whole.

The deaf and dumb are a world by themselves. The total number in the United States, as ascertained by the last census, is about 34,000, or nearly one to every 1,400 inhabitants. Canada reports about 4,000, Great Britain 20,000. Returns from other European countries are neither recent nor complete. In fact statistics on the subject are hard to get, and only of late years have been got hold of at all. Such as are accessible Dr. Seiss presents in this book. Among the causes of congenital deafness the intermarriage of relatives is most effective; for example, in 59 cases of deafness reported by the Illinois asylum in 1873, the parents of 42 were first cousins. Hereditary considerations are also active in transmitting the infirmity, and a chapter of curious information in Dr. Seiss's book is that entitled "Impressions on Mothers," which traces the unhappy effects of pre-natal influence in a great number of cases. After these studies of the facts and figures and a gentle flow of sympathy for the unfortunate, the author reviews systems of cure and instruction. Congenital deafness seldom can be cured, but methods of alleviating the misfortune are sufficiently old and varied to have a history, which is traced with some detail. The names of Bonet, de Carion, Braidwood, Watson, and Gallaudet are the landmarks. Dr. Seiss registers 375 institutions for the deaf and dumb, with 25,797 pupils and 2,197 teachers, confined entirely to Christian nations.

The Leading Facts of English History.

The Leading Facts of English History. By D. H. Montgomery. Revised edition. [Ginn & Co.]

The United States in their social and political relations are so distinctly indebted to England that we always think of her as the mother country. Our inheritance in the civilization of the ages comes through her; and a knowledge of her history is, therefore, almost a necessary prerequisite to an understanding of our own. An intelligent fulfillment of political duties requires in the American citizen a knowledge of English history. Mr. Montgomery has given, under the modest title of *The Leading Facts of English History*, an excellent introduction to a more thorough study; containing not only the leading facts, but statements of what, in the author's judgment, were the causes through which one fact led to another. His view is not confined merely to political changes and to wars; he gives the reader interesting glimpses, also, of the changes in domestic life, manners, religion, art, science, literature, in each period of English history, from the times which antedate history down to the current year. The wholesome tone of impartial yet kindly judgment with which he surveys all the actors in the great drama in review before him will in itself be a valuable element in the book for the use of young people. At the end of the volume there is a full index; also a genealogical table of the sovereigns, and an extensive list of the dates of events. On one point only would we take issue with our author; he seems to us greatly to overestimate and overstate the position of the theory of evolution when he says that it has "virtually established the belief that all material forms, whether living or not, obey an equally universal law of development;" and in his list of dates marks the publication of *The Origin of Species* and Herbert Spencer's *First Principles* with a star, as "most

important dates." Let us wait and see. Those who remember the laureate wreaths entwined by Cowper and other English poets for the grandfather Erasmus will not be over-confident of the amaranthine quality of those entwined about the bust of the grandson Charles Darwin.

The Light of the Ages. By the Rev. H. R. Haweis. [T. Y. Crowell & Co. \$1.25.] With this volume the Rev. Mr. Haweis completes his series on "Christ and Christianity." The volume, which is fifth in order of publication, is really first in order of thought, and takes its place in the series accordingly. It is in fact and effect a sketch of oriental religions as preliminary to the study of the Christian Religion. Mr. Haweis has the broadest possible mind and the most vigorous possible speech. He is an image-breaker indeed.

The old text-books are dead.

The old ecclesiastical theory of Church government seems going the same way as the old ecclesiastical theory of salvation.

In Religion as in Literature, Art, and everything else, we have to look for the survival of the fittest.

Jesus is the central religious Figure of the human race.

Christianity is not an isolated phenomenon.

In every religion there is something sacred.

Historically, Christianity is an offshoot of Judaism, as Buddhism was of Brahmanism, or as Mohametanism was of Christianity.

Mr. Haweis is always readable, but too impetuous for the greatest safety. They who ride with him need not be surprised to be run away with, while indisputably they will travel fast and see a good deal of the country. For sober information we should much prefer James Freeman Clarke's *Ten Great Religions*, but Mr. Haweis's book will interest some minds whom Dr. Clarke's will not.

Federal Taxes and State Expenses. By William H. Jones. [Questions of the Day, No. XXXIX. G. P. Putnam's Sons. \$1.00.] Mr. Jones, who writes from Fort Wayne, Indiana, contends here that the Federal Government should distribute among the State governments for the payment of State expenses the proceeds of excise taxes on spirits and tobacco. The constitutional argument by which he sustains this surprising proposal would make the hair of the authors of the *Federalist* stand on end. Their system of checks and balances is utterly overthrown by an exegesis which an allegorist of the Alexandrian school might envy. We might exhort Mr. Jones to a careful study of the effects of the division of the surplus under Jackson, as Mr. Schurz has recently narrated them in his biography of Clay; but we fear it would have as little effect on him as his constitutional argument would have upon a Justice of the United States Supreme Court.

Eminent Americans. By Penson J. Lossing. Illus. [John B. Alden.] This book is something of a descent, both in matter and manner, from the former and inspiring works which have made its author's name familiar and famous. In 514 large 16mo pages are collected about 400 brief biographies—very brief, it will be seen—of statesmen, orators, literarians, inventors, artists, philanthropists, and others who have helped to make American history. The author's statements are not always exact and not always careful, though they embody a great amount of biographical information; we cannot vouch for the book as absolutely accurate and trustworthy. It is not a

new work, but runs back through a succession of copyrights as far as 1855. A few additions of recently ended lives have been made to the present edition.

Letters from Heaven. Translated from the fourth German edition. [Funk & Wagnalls. \$1.00.] The cover of this volume indicates well the character of its contents. A cherub of remarkable proportions is represented as showering down from a cloud a number of letters, all duly inclosed in envelopes and sealed. The same inconsistencies which this design denotes appear throughout the work in its attempt to describe the unknown future of the blessed. The writer, for instance, retains her gray hair in heaven, "for the soul wears the appearance of the body," and "each soul wears the form in which its body appeared at death." But how this theory is reconciled with infirmity and disease resulting in death does not appear. Heaven would seem to many very undesirable if they were obliged to wear their old bodies, or the appearance of them, to all eternity! Again, in heaven, it appears there are no contrasts, and yet earthly happiness is conditioned by the changes and variations of our lot. The mere assertion, then, of the invariability of our future does not make such unchangeableness either reasonable or desirable. The book, in fact, is the product of a very conventional piety, and a free play of thought over the possibilities of the blessed state is conspicuous for its absence. The theology of the letters may be inferred from the way in which the question if any heathen are saved is dodged. The writer falls back upon the monstrous saying that the virtues of the heathen were only splendid vices, and informs us at the end of the book that she no longer feels any compassion for the lost! We greatly prefer the poems of an earthly Whittier to supposititious letters from heaven written in such an inhuman spirit.

Elementary Text-Book of Physics. By W. A. Anthony and C. F. Brackett. Third Edition, revised and enlarged. [John Wiley & Sons.] Professors Anthony and Brackett have compressed into this volume much more than is usually found in elementary books; but the compression has been effected without any sacrifice of clearness. The fundamental truths of mechanics, heat, magnetism, and electricity, sound and light, are set forth in a remarkably clear and intelligible manner, and restated in mathematical formulæ and demonstrations so far as possible without the use of the higher calculus. The value of the book is increased by a good index, and by twenty-four tables of selected constants.

The Principles of Elocution. By Alexander Melville Bell. Fifth Edition, revised and enlarged. [Washington: John C. Parker; New York: Edgar S. Werner; Boston: James P. Burbank.] Those who have heard Professor Bell's public readings from Shakespeare have been delighted with the perfect concealment of art in a perfect sympathy with the characters of the play. A hearer who knew nothing of the reputation of the reader would simply be delighted with the play which he was reading. But one who knew that the reader was a celebrated teacher of elocution, who had for years given instruction in that art, would wonder at the perfect naturalness of his reading, at the entire absence of anything affected, precise, or

formal. The truth is that with him the most perfect art has become a part of his very nature; and his articulation, pronunciation, emphasis, intonation, and gesture are all perfect, because he cannot help it. Obedience to true principles has made him free from all fetters of rule. Whether his *Principles of Elocution*, now issued in a fifth edition, can lead a student to the same triumph over obstacles, to the same attainment of artistic perfection, will depend much more upon the talent, industry, and perseverance of the student than upon Professor Bell. If any book whatever can be of use in teaching a man how to utter, audibly and with expressiveness, thoughts framed in words, this is the book.

Half-Hours with American History. Selected and Arranged by Charles Morris. [J. B. Lippincott Co. 2 vols. \$3.00.] In the course of the thousand pages of these two volumes we have about one hundred selections from the best historians. The period covered by the whole extends from pre-historic times to the present day. In addition to the brief notes necessary for an introduction and explanation of each selection Mr. Morris has given four or five essays of his own in relation to events and periods concerning which he found no fitting passage in standard authors. The two volumes make an excellent condensed library of the history of the United States.

Elementary Psychology and Education. By Joseph Baldwin. [D. Appleton & Co. \$1.50.] One would not expect a volume on Psychology and Education from Texas; but W. T. Harris looks with a keen eye in every direction for gems to set in his "International Education Series." He has found one of great value in this elementary treatise by Professor Baldwin; of value especially to younger students in normal schools and reading circles, and among the teachers of public and private schools. The volume is one eminently adapted to stimulate higher thought, and to lead from absorption in the letter of the book of nature to an appreciation of the deeper spirit and meaning of the world of appearances, as a reflex and expression of the world of realities.

The Life and Times of John Jay. By William Whitelock. [Dodd, Mead & Co. \$1.75.] In this volume of 350 pages Mr. Whitelock has produced a summary of the history of the United States from the promulgation of the stamp act to the election of Jefferson. The material is drawn from good authorities, apparently, and the narrative, although dry and colorless, is trustworthy, and for that reason serviceable. But if the first two and last two chapters had been omitted, and the book printed with a different title, a very careful reading would have been required to detect in it a life of Jay. The fact is that Mr. Whitelock's idea of biography is all wrong. He thinks that "they would fail who should attempt to give to the world a view of the inner emotional life of such men as John Jay and George Washington." But the truth is that they who attempt this and they alone are sure of success. We are not contented with a mere objective record of political events and an enumeration of the parts publicly played by the men who took part in them. We want to know of Jay, for instance, not only what public papers he prepared as member of the Continental Congress, or how he conducted himself as Minister to Spain, as a negotiator of treaties, as secretary

of foreign affairs, chief justice, or governor of New York—but also what sort of a man he was in private life, who were his friends and enemies, what were his guiding principles of conduct; in a word, we want flesh and blood and not a wooden image. Mr. Whitelock, in his estimate of Jay's character, confines himself to a few generalities. He is right in asserting the importance of the historical background, but his narrative is all background, and his principal figure is kept in a vague and uncertain light. A really good life of Jay is much needed; it is a pity that Mr. Whitelock has not better availed himself of his opportunity.

The Russian Novelists. By E. M. de Vogüé. Tr. by Jane Loring Edmands. [D. Lothrop Co. \$1.50.] Those who wish to pursue the study of modern Russian fiction and to trace its evolution will welcome M. de Vogüé's book, now so admirably translated. M. de Vogüé is more philosophical than M. Dupuy, whose review of the *Russian Masters* we commended as an excellent introductory work. M. de Vogüé has the faculty of analysis, he is a trained critic, he examines the relations of things, he formulates theories and justifies them by careful demonstration. In the novels of Gogol, Turgenev, Dostoyevski, and Tolstoi, he looks for the elements of the Russian national character. Realism, as practiced by the Russian novelists, he finds to be the manifestation of an intense sympathy for human nature—the expression of a spirit akin to that of Buddhism in its efforts toward the extension of evangelical charity. And in fostering the growth of this spirit Gogol is seen bringing his terrible irony to bear upon popular abuses, Turgenev revealing with the impartiality of an artist the sources of good and evil, Dostoyevski proclaiming a morbid religion of endurance, and Tolstoi, the Nihilist and the mystic, appearing at length as the apostle of a new faith. One need not wholly agree with these views to recognize their value; certainly no one can follow M. de Vogüé without deriving benefit from his candid and apposite illustrations. He is without narrow prejudices and his opinions are derived directly from the subjects in hand. He enters fully into sympathy with the aims of the writers whose productions he studies, and his expositions are as clear and ample as his criticisms are reasonable and convincing. At the close of the volume is printed a list of English translations from the Russian.

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

Bacon and Shakespeare. A correspondent in Janesville, Wisconsin, writes as follows under date of Sept. 5, 1887:

In a recent conversation a prominent bookseller of this State asserted that nearly all the prominent Shakespearean scholars of late years, including Hudson and Rolfe, had accepted or were strongly inclined to accept the Baconian authorship of the plays. I did not suppose this to be true, nor that any considerable number of scholars accepted this theory. Can you give the exact facts in the case in a brief note in the *Literary World*?

The exact facts in the case, so far as we understand them, are that not a single Shakespeare scholar or critic of any note anywhere in the world accepts or is at all inclined to accept the

Baconian theory. The late Dr. Hudson did not consider the theory worthy of any elaborate refutation, but disposed of it in three or four characteristically vigorous sentences, which were long ago reprinted in these columns with our hearty endorsement.

Another Western correspondent asks our opinion of the Donnelly cipher, which just now is getting a deal of gratuitous advertising in the newspapers, not excepting the *World*, which printed a fortnight ago the full table of contents of the forthcoming book on the subject. When that book is published "the great cryptogram" can be intelligently criticised—that is, if the discoverer gives us a full description of it. For ourselves, we do not expect that it will bear the ordeal of criticism; and for Bacon's sake we hope it will not. That he should have written the plays is simply impossible, and we do not like to think that he could have entered into a conspiracy with the editors and printers of the folio of 1623 to rob the dead dramatist of his laurels. The "meanest of mankind" was perhaps not incapable of doing this, but we shall nevertheless be sorry to have Mr. Donnelly convict him of it.

Two New Volumes of the "Mermaid Series." During our summer vacation two volumes of the "Mermaid Series" have come out—one devoted to *Congreve*, and the other to *Beaumont and Fletcher*. The former is edited by Mr. A. C. Ewald, F.S.A., and is prefaced with Macaulay's brilliant account of the dramatist's career. The plays selected are *The Old Bachelor*, *The Double-Dealer*, *Love for Love*, *The Way of the World*, and *The Mourning Bride*. The other volume is one of two to be devoted to Beaumont and Fletcher, edited, with an introduction and notes, by Mr. J. St. Loe Strachey. It includes *The Maid's Tragedy*, *Philaster*, *The Wild-Goose Chase*, *Thierry and Theodoret*, and *The Knight of the Burning Pestle*. All the plays are given without expurgation, according to the plan of the series. The notes are few and brief, but to the point, and the work in all respects sustains the high opinion we have before expressed of the series, which is as cheap as it is good, the volumes being sold in England for half a crown (62 cents) each. They could hardly be got up here for double the money. The publishers are Vizetelly & Co. of London, but the books may be obtained here of Scribner & Welford, New York, and other importing houses.

Mr. Clarence S. Ward's "Wit, Wisdom, and Beauties of Shakespeare." In a neat little volume of about two hundred pages, published by Houghton, Mifflin & Co. (\$1.25), Mr. Ward has attempted to give "all the passages, long or short, which are of especial significance or distinguished by any inherent excellence—those which a speaker or writer might employ to lend grace or vigor to his theme." Whether all such passages could be packed into a book of the size may well be questioned; but Mr. Ward's selection, so far as it goes, is very good. *The Tempest*, with which he begins, is briefly and inadequately treated, getting only two pages to four for the *Two Gentlemen of Verona*, and omitting certain familiar passages better than some that are given; but he improves as he goes on.

We note but few misprints, and these are mostly in punctuation. In the Song from *Cymbeline*, ii. 3 (p. 186) the measure of the second line, "And Phœbus gins arise," is spoiled by the omission of the *And*. Occasionally a passage suffers from being cut down too much, and in one instance at least becomes nonsensical. Gonzalo's speech in *Tempest*, ii. 1. 16, is given thus:

When every grief that's entertain'd, that's offer'd,
Comes to the entertainer.

In the original, as the reader is aware, the speech is interrupted by Sebastian, who exclaims "A dollar;" whereupon Gonzalo retorts: "Dolour comes to him indeed; you have spoken truer than you purposed." There is wit and point in this, but what can we make of Gonzalo's former speech, printed by itself as if complete? Mr. Ward should strike it out of the next edition; and if he wants two lines to fill the space let him insert Prospero's question from i. 2. 49:

What seest thou else
In the dark backward and abyss of time?

which would come in properly a little above on the same page.

Matters at Stratford-on-Avon. We spent a day at Stratford this summer, and were glad to find the scaffolding which filled the old church a year ago cleared away, and the noble interior restored to something like its pristine beauty and impressiveness. The effect surpassed our highest expectations. The modern galleries in the side aisles were always an eyesore, but we did not realize how much they had marred the edifice until they had been removed. Further improvements are to be made as soon as the requisite funds are secured. The most important is the rebuilding of the old vestry which was demolished in the last century, since which time the south transept has been partially walled off as a vestry. The north transept is blocked by the organ, which will be removed when the other transept is cleared.

A recent description of the church refers to the fact that the chancel is not exactly in line with the nave, but inclines to the north; and the writer adds: "Various fanciful reasons are given for this, but it is probably only the result of being built at different times." The old builders could hardly have been so careless as this implies; and besides, this peculiarity in the alignment of the chancel or choir is found in many other ancient gothic churches. There must have been a design in it, and the theory that it was suggested by the inclination of the Saviour's head to one side when dying on the cross is as plausible as any.

At the Shakespeare Memorial we had a pleasant chat with Mr. Hawley, the librarian, and were gratified to learn that contributions of books are already beginning to come in from American as well as English publishers, in response to the appeal made some months ago. It is desirable, however, that the needs of the library should be kept before the public; and we would again remind publishers, authors, and lovers of Shakespeare generally, that copies of all books, pamphlets, and other printed matter pertaining to the dramatist or his contemporaries, will be gratefully received at the library. They should be addressed to Mr. F. Hawley, Librarian of Shakespeare Memorial, Stratford-on-Avon, England.

Our readers have just seen in the daily papers

the full accounts of the dedication of the Shakespeare Memorial Fountain, presented to the town of Stratford by Mr. G. W. Childs of Philadelphia. When we were in Stratford the structure was in process of erection, but one could get some idea of its size and beauty through the scaffolding that surrounded it. The cut in the last number of *Harper's Weekly* may serve to show its general style, but is too small to do justice to the decorative details, which promised to be very appropriate and effective. The location is at some distance from the other Shakespeare monuments—the birth-place, New Place, the church, and the Memorial—but it is in the largest open space in the town, and on the whole as good as could have been chosen.

PERIODICALS.

The *Atlantic* for November opens with a delightful review of Mrs. Susan Lesley's *Recollections of My Mother*, by Harriet Waters Preston, who extracts the cream of that memorable book and adds reflections of her own, touching the primitive homes of New England and the pieties of the hearth. Mr. Hamerton, in his sixth paper on "French and English," examines the drinking habits of both nations and shows once more the futility of drawing up an indictment against a whole people. Mr. Hamerton resents the charge of wholesale immorality brought against the French on account of the depraved condition of their literature. "Works of fiction are not made to paint the world as it is, but only to sell, and it is found that the most exciting incidents sell best. . . . The plain truth is that people whose lives are rather monotonous like to read about anything that gives new sensations; and as vice is at least *different* from virtue, and in itself more changeful, it seems to supply the want." This, it seems to us, is begging the whole question. Immoral fiction must have its effect upon minds that habitually feed upon it: shall a man touch pitch and not be defiled? Percival Lowell continues his study of "The Soul of the Far East," this time in relation to art. Helen Thompson describes the work of the Red Cross societies; John Fiske brings his historical review of the origins of the United States down to the adoption of the Constitution; then Hon. S. G. W. Benjamin brings out some historic points at Fort George Island, Florida, that have hitherto escaped the attention of historians; and there is an anonymous review of "Girl Novelists of the Time," dealing with *Wuthering Heights*, *Love's Martyr*, and *The Story of an African Farm*—a curious similarity of methods being traced in all three.

The November *Harper's* opens with an enticing account of "A Santa Barbara Holiday," by Edward Roberts; W. E. Curtis takes us to "The Other End of the Hemisphere," and reveals the wonderful material prosperity of the Argentine Republic; and Mrs. R. H. Davis continues her account of the Louisiana Acadians—these articles are exquisitely illustrated, as is also Theodore Child's account of Chantilly and its treasures recently deeded to the French nation by the Duc d'Aumale. A very useful summary of trustworthy information regarding the winter climate resorts of three continents is given by W. S. Brown. Mr. Howells brings Dan and Alice together finally and ends his "April

Hopes." Miss O'Meara's "Narka" is also ended. Rev. C. F. Thwing induces studious reflection by his presentation of the case of "The Young Criminal," and the possible evil effects of association in reform schools. Miss Amélie Rives continues her interesting essays in antiquarian fiction with "The Story of Arnou."

The *American Magazine* for November begins its seventh volume with a new and tasteful cover designed by G. R. Halm. The number opens with an illustrated account of an ascent of Mount Tacoma by Dr. C. D. Hendrickson; Gen. Lucius Fairchild explains the organization and charitable objects of the G. A. R.; and P. D. Nott writes picturesquely of the ruined iron furnaces of Pennsylvania. Mrs. A. S. Richardson has a suggestive article on the christening of America and the part played in that event by Vespucci, who, it seems, owes his fame to a group of enthusiasts and was himself ignorant of the use of his name as a designation for half the globe. Maurice Thompson has a biographical sketch of Paul Hayne, of whom he writes with appreciation.

In *Lippincott's* for November Miss Virginia W. Johnson supplies the complete novel, "The Terra-Cotta Bust." Dr. Felix L. Oswald gives an account of "A Modern Spartacus," the Mexican bandit Eracles Bernal, a sort of devout and superstitious Robin Hood. Walt Whitman contributes four reflective paragraphs under the title of "November Boughs." An interesting article is "The School-boy as a Microcosm," by John Johnson, Jr., who describes the gradual development of ideas of property and its division, protection, and apportionment, among the boys of a frontier settlement, deriving therefrom conclusions antagonistic to those of Henry George.

Macmillan's for October has to a high degree the literary aroma characteristic of this periodical. William Greswell writes with sympathetic motives of Coleridge among the Quantock Hills, and W. L. Courtney reviews at length the works of M. Anatole France, who is extolled for his lucid reasonableness, his mellow humor, and his freedom from Gallic coarseness and indelicacy. There is a pleasant article on Homer as a botanist, the author indentifying nepenthes with opium and moly with garlic. A sort of postscript to a former contribution deals wittily once more with "The Profession of Letters," more especially in its relation to journalism. The "Notes of a Rambler" take us to the borderland between France and Germany and discuss types of the day. A. H. Paterson relates his experience "Across the Divide on a Buck-board;" and Goldwin Smith enters a plea on behalf of the Peelites, whom he pictures as the stern opposers of a cowardly and servile faction, and therefore not without protest to be pilloried as "public nuisances."

NEWS AND NOTES.

—C. W. Bardeen of Syracuse will republish *The Orbis Pictus* of John Amos Comenius, the Ozech. This first pictorial school book was published at Nuremberg in 1658, and its copper cuts, which will be reproduced in fac-simile, are quaint enough.

—We are indebted to Messrs. G. P. Putnam's Sons for the opportunity of examining a file of the early proofs of a forthcoming book from

their press by Professor Mahaffy, on *The Art of Conversation*. The book is not a large one, but is as meaty as a nut. In its anatomy of the art and its directions for practice it is a most complete and suggestive little treatise. After the introduction on the pleasures of good talk, it reviews the physical and mental conditions of success therein, and then the moral conditions, among which latter are modesty, simplicity, reserve, and unselfishness; in fact, the author makes a great deal of the moral conditions, and discriminatingly so, remarking, for example, that there is such a thing in conversation as "being over-scrupulous in truthfulness." Wit and humor as the spice of conversation are considered in due turn, and then the book passes from the person conversing to the persons conversed with, and the latter are measured in quantity and quality. Cautions are suggested in the case of superiors and inferiors, and in conclusion there is brief advice as to topics. The book is pleasantly written, though after the reading of it the fact will remain, we suspect, that good conversers, like poets, are largely born and not made.

—Dodd, Mead & Co., New York, issue *A Catalogue of Rare and Choice Books Relating to America*, which enumerates an astonishing number of bibliographical treasures, many of them collected by the late Henry Stevens. A fine copy of the first edition of Anne Bradstreet's *Tenth Muse* (London, 1650) is priced at \$200.00; twenty-four volumes of the Hulsius Collection of Voyages (Frankfort and Nuremberg, 1603-1649) are offered for \$2,000.00; for Edward Johnson's *History of New England* (London, 1654, one vol. 4to.) the price is \$112.00; a "fine, clean, large paper copy" of Mather's *Magnalia Christi* (London, 1702) is thought to be worth \$100.00; \$275.00 is asked for a copy of the original edition of Nathaniel Morton's *New-England Memoriall* (Cambridge, 1669); Hamor's *True Discourse of the Present State of Virginia* (London, 1615) may be had for \$450.00; while he who would possess a copy of the 1627 edition of Captain John Smith's *General Historie* must pay \$112.00 for the privilege.

—Mr. Charles Carleton Coffin has begun the preparation of a series of books giving a history of the late civil war. The first of these, entitled *The Drum-Beat of the Nation*, will be published immediately by Harper & Brothers, who have also in preparation *Horse, Foot, and Dragoons*, profusely illustrated sketches of army life in France, Germany, England, and the United States, by the military artist, Mr. R. F. Zogbaum; Blanche Willis Howard's story, *Tony the Maid*, illustrated by Reinhart; a *History of the Negro Troops in the War of the Rebellion*, by Colonel G. W. Williams; and *The Wonder Clock*, a book of fairy stories for children, by Howard Pyle.

—President Barnard of Columbia College has prepared for the *Forum* for November a sharp article on the Knights of Labor, in which he charges them with "blockading industry" and "attempting to coerce society."

—Henry James will contribute to the *Atlantic Monthly* for 1888 a serial story entitled "The Aspen Papers," and Mr. Edward H. House, who has spent many years in Japan, will contribute a serial story entitled "Yone Santo, Child of Japan."

—Ticknor & Co. publish this week their illustrated edition of *Geraldine*; Mr. W. J.

Rolfe's revised edition of *The Poetical Works of Sir Walter Scott*; *Juan and Juanita*, a story of two little Texans, by Frances Courtenay Baylor; and *A Flock of Girls*, stories by Nora Perry.

— Cassell & Co. are to publish *Dead Man's Rock*, a romance of adventure which they think "will arouse the novel-reading world to a pitch of excitement not even reached by the publication of *King Solomon's Mines*." Recent interest in aquatic sports has led Cassell & Co. to bring out a new edition of their *Yachts and Yachting*.

— Those interested in modern yacht-building will find in the article on "The Viking Ship," in *Scribner's* for November, a number of illustrations from photographs and drawings which show, in detail, the method of constructing the remarkable boats of the ancient Vikings. A striking similarity to the best modern models is exhibited.

— J. B. Lippincott Co. are to issue *The Sportsman's Paradise*, an elaborate description of the lake lands of Canada, by Dr. B. A. Watson, illustrated by D. C. and H. Beard.

— Estes & Lauriat announce that they have in preparation for publication next year, Keats's poem "Endymion," profusely illustrated with photo-etchings and wood engravings, from paintings by W. St. John Harper, the artist, who has entire supervision of the work.

— The volume of *Fairy Legends of the French Provinces*, translated by Mrs. M. Carey, which T. Y. Crowell & Co. are to publish, was prepared under the supervision of Prof. J. F. Jameson of Johns Hopkins University.

— Dr. George P. Fisher has completed his *History of the Christian Church*, and the work will be published at once by the Scribners. The same house have nearly ready *Sermons for Children*, by Dean Stanley; *The Modern Vikings*, by H. H. Boyesen; an *American Girl's Handy Book*, by Lina and Adelia Beard; and the *Essays of Robert Louis Stevenson* in two volumes. Messrs. Scribner, by special arrangement with Mr. Stevenson, will be hereafter the authorized publishers of three of his books not till now on their list: *The New Arabian Nights*, *The Dynamiter*, and *Familiar Studies of Men and Books*.

— The November *Book Buyer* will contain a portrait and sketch of Augustine Birrell, the English writer, whose two volumes of essays, entitled *Obiter Dicta*, have aroused so much interest and curiosity.

— In the series of symposiums on "Questions in Theology and Life," which Thomas Whittaker is issuing, there will appear immediately two new additions. One deals with *Evolution* and the relation of that doctrine to various theological dogmas, and the other is on *Non-Christian Religions* and their relation to Christianity. Both volumes are contributed to by leading minds in the various religious bodies of Great Britain.

— Miss Marie A. Brown, who has given so much time and study to the subject of the Icelandic discovery of this continent, will present the facts in the case as she understands them, in a lecture at Tremont Temple this evening. Miss Brown has the approval of distinguished scholars on both sides the Atlantic in support of her opinion that Leif Erikson landed on the shores of New England in the year 1000 A. D., and her demonstration will undoubtedly be of great interest.

— Lee & Shepard announce *Pre-Glacial Man*

and the *Aryan Race*, by Lorenzo Burge; *Britons and Muscovites*, by Curtis Guild; *Educational Topics of the Day*, by R. L. Klemm, Ph.D.; *First Steps in the English Classics*, by Albert F. Blaisdell, A.M.; Robert Collyer's *Lectures to Young Men*; and a new and revised edition of Henry Wood's *Natural Law in the Business World*.

— Roberts Brothers will publish *Lotus and Jewel, and Other Poems*, by Edwin Arnold. Their edition of Mr. Hamerton's *The Sabine* will be a beautiful book, with its 143 illustrations by Joseph Pennell and the author, the collaboration permitting of copyright in this country. Roberts Bros. have also nearly ready their holiday edition of Mr. Hale's *In His Name*, the illustrations being after drawings by G. P. Jacob-Hood, R.A. Roberts Bros. also promise a *Calendrier Français* for 1888.

— Mrs. Kate Gannett Wells's novel, *Mis, Curtis*, a story of Boston life, is to be published by Ticknor & Co., probably in November, together with *Sobriquets and Nicknames*, a manual of literary information, by Albert R. Frey of the Astor Library; and *Music in the Eighteenth Century*, by Henry M. Brooks.

— A new edition of Mr. Howells's *Their Wedding Journey*, with an additional chapter detailing reminiscences of later years, will be published by Houghton, Mifflin & Co. in November. The holiday edition of Mr. Lowell's *Vision of Sir Launfal*, with a new portrait of Mr. Lowell and nine full-page India prints; the revised and extended edition of Mr. Stedman's *Victorian Poets*; *Men and Letters*, by Horace E. Scudder; *Early and Late Poems of Alice and Phoebe Cary*; *Lyrics, Idyls, and Romances*, selected from the poems of Robert Browning; and *Hymns of the Faith*, edited by George Harris, D.D., W. J. Tucker, D.D., and E. K. Glezen—all appear today.

— T. Y. Crowell & Co., who have a second edition of Miss Hapgood's translation of *Les Mistralles* on the press, will issue immediately *The Boyhood of Living Authors*, by W. H. Rideing, and *Prudence Winterburn*, a story for girls, by Sarah Dowdney.

— *Seidel's Industrial Instruction*, translated by Miss Margaret K. Smith of the Oswego (N. Y.) Normal School, is to be published by D. C. Heath & Co. in a few days. This book presents a philosophical exposition of the principles underlying the claims of hand labor to a place on the school programme.

— Mr. Kennan in his first paper in the series on "Siberia," printed in the November *Century*, protests against the use of the word "Nihilist," which, he says, the Russian government and the Russian conservative class have made the world accept as descriptive of all their opponents, from the "terrorists" to the law-abiding members of provincial assemblies who respectfully ask leave to petition the Crown for the redress of grievances. He states that the word was first introduced in Russia by Turgenev in his novel *Fathers and Children*, and was there used appropriately.

— On Saturday mornings in November and December Mr. John Fiske is to deliver a course of six lectures on "The Beginnings of New England" at the Old South Meeting House. The subjects of the several discourses will be "The Roman Idea and the English Idea," "The Puritan Exodus," "The Planting of New England,"

"The New England Confederacy," "King Philip's War," and "The Tyranny of Andros."

— The parlors of Cupples & Hurd at 94 Boylston Street, with white-painted wood in colonial style, wide fireplace, carpets, pictures, and spacious window-seats, are of a nature to entice all bookish persons to frequent visits. All the choice books of the day, and many of former days, are on the tables, and among them the firm's already dignified list of its own publications. In November Cupples & Hurd will issue *Grilli's Children*, translated from the German of Johanna Spyri, by Mrs. Louise Brooks, and *Our Party of Four*, another Boston novel, by Mrs. H. B. Goodwin.

PUBLICATIONS RECEIVED.

Travel and Observation.

PADDY AT HOME. ("Chez Paddy.") By the Baron E. de Mandat-Grany. Tr. by A. P. Morton. Harper & Brothers. Paper, 20c.

THE ISLES OF THE PRINCES; or, The Pleasures of Prinkipo. By S. S. Cox. Illus. G. P. Putnam's Sons. \$1.75

THE HEART OF MERRIE ENGLAND. By the Rev. James S. Stone, D.D. Porter & Coates. \$1.75

RECOLLECTIONS OF A MINISTER TO FRANCE. 1869-1877. By E. B. Washburne, LL.D. With Illustrations. 2 vols. Charles Scribner's Sons. \$8.00

Miscellaneous.

THE GENTLEMAN'S MAGAZINE LIBRARY. Edited by George Laurence Gomme. Romano-British Remains. Part II. Houghton, Mifflin & Co. \$2.50

JOURNAL OF MORPHOLOGY. Edited by C. O. Whitman, with the Coöperation of Edward Phelps Allis, Jr. Vol. I. Sept., 1887. No. 1.

AN ESSAY ON THE SUBLIME AND BEAUTIFUL. By Edmund Burke. Cassell's National Library. Paper, 10c.

WIT, WISDOM, AND BEAUTIES OF SHAKESPEARE. Edited by Clarence Stuart Ward. Houghton, Mifflin & Co. \$1.25

THE GOOD THINGS OF "LIFE." Fourth Series. Fredrick A. Stokes.

REMINISCENCES OF FRIEDRICH FROEBEL. By Baroness B. Von Marenholz-Bülow. Tr. by Mrs. Horace Mann. With a sketch of the life of Friedrich Froebel by Emily Shirreff. Lee & Shepard. \$1.50

THE CHILDREN OF SILENCE; or, The Story of the Deaf. By Joseph A. Seiss, D.D. Porter & Coates. \$1.00

ACTS AND ANECDOTES OF AUTHORS. Facts for Every Reader about Prominent American Books, Authors, and Publishers. English Books and Authors; Popular Translations, Dramas, Operas, etc. By Charles M. Barrows. New England Publishing Company. \$1.50

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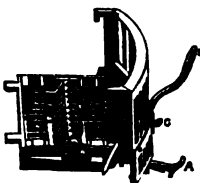
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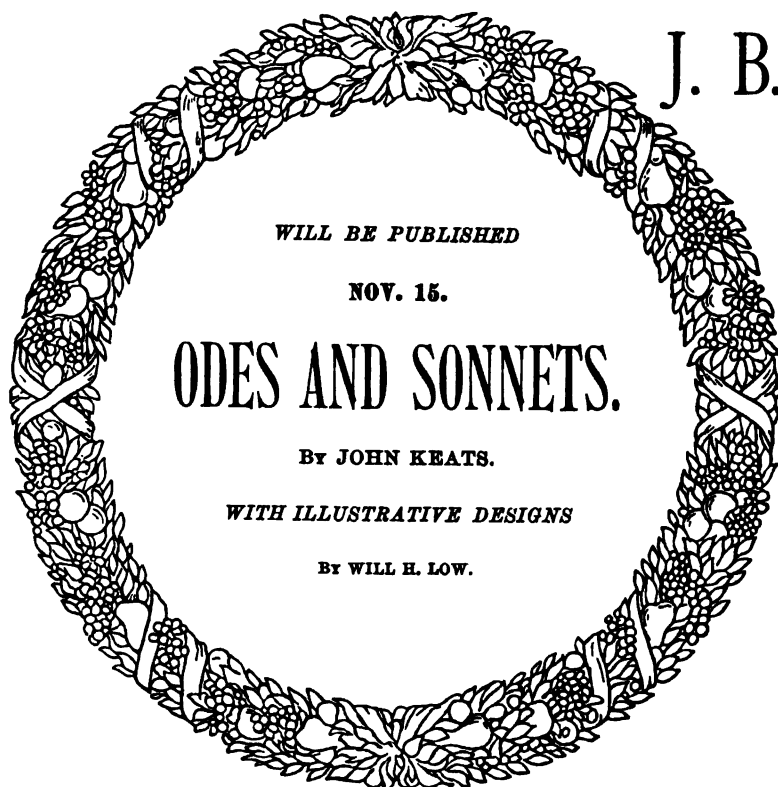
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JUVENILIA.*

THE brilliant but diffuse writer who styles herself Vernon Lee has collected under the title of *Juvenilia* a number of essays, mostly on musical themes, which are pleasant reading for the æsthetically inclined. But they are not such, one fancies, because of their disagreement with Sheridan's line, that "easy writing's curst hard reading," for Miss Paget's essays have the charm of the high-bred converse of a finely cultivated lady; it is delightful to listen to, but the stream spreads wide its ample waters with a facile flow. She herself calls these papers *Juvenilia* because they were written at a time, though but recent, when the subjects of which they treat, such as "Apollo the Fiddler," Perigot, and Signor Curiazio were "the only, or very nearly the only questions which seem thoroughly engrossing." Now they seem, on the contrary, to be matters of intellectual boyhood; they still retain a charm and a value, but the serious interests of the soul have arisen. As the author looks on the Tyne at Newcastle — "one of the most impressive of all spectacles, short of hell" — she thinks of the humanity that has to toil there, far from the world of "Wagner and Swinburne, and Whistler and Venetian sunsets," and thinking of them, the sorrows of her brethren, for such they are, come home to her, and she confesses that we must look at many things that are not beautiful; we must think out many matters that are

* *Juvenilia*: Being a second series of Essays on Sundry Æsthetical Questions. By Vernon Lee. Roberts Brothers. \$2.00.

bitter and uncertain; we must recognize that we are no longer children and that we have other interests besides those which I have called '*Juvenilia*' It is not a question of our leading any one;

the number of leaders God-appointed is small; but it is a question of feeling and attitude.

The Epilogue would vindicate the abiding value of the beautiful in life lest the preface seem too austere; yet *Juvenilia*, the things of youth, is still the name for discussions of the sort this volume contains. We might put it otherwise by saying that the pagan in us has its rights and place, however little it can serve in this mingled life of ours as a substitute for the religion of sorrow or even the enthusiasm of humanity. When the pagan reigns in us for a time, careless of the bitter woes of suffering man by Tyne-side or in the East of London, we can lightly concern ourselves with Rococo, Lombard color studies, and Don Juan (con Stenterello); in such hours this volume charms. But the Christian, the philanthropist, emerges in his turn, and then by the side of social problems, these æsthetic discussions as to why Raphael chose to paint Apollo as a fiddler seem trivial and heartless. But still the natural man enamored of beauty must not be suppressed, nor life suffer from overstraining of sympathy with the suffering; the halt and the maimed must not have all our attention!

This notice is like Miss Paget's book: self-contradictory, earnest moralists will call both; "multiform with the many-sidedness of life," others may say. Let Rococo even have its due! When we are in that mood *Juvenilia* cannot fail to please and in some degree to instruct.

THE NEW HONDURAS.*

THIS book (a thin, handsomely-printed and illustrated quarto of about 100 pages) is written in the interest of the "Central American Syndicate Company" of New York (a "syndicate company" must be a doubly organized association). Aside, however, from a statement of the concessions granted to that company the volume is not directly an advertising medium, while it gives an interesting outline of the resources of Honduras and the sudden and promising energy infused into their development.

Those who fancy Honduras to be a tropical jungle inhabited by savages will have much to learn from Mr. Lombard's sober and straightforward description and convincing array of statistics. Honduras is a tableland, about the size of Ohio, with a belt of swamp along either coast, and its characteristics are largely those of a combination of the temperate and tropical zones. The population is depicted in general as docile, honest, and ingenious, but not particularly industrious. The government is now efficient and progressive; education is compul-

* *The New Honduras*. Its Situation, Resources, Opportunities, and Prospects. By Thomas R. Lombard. Brentano.

sory; there is a decided disposition to encourage the investment of foreign capital and the employment of foreign skilled labor. English, French, and Americans are settled in the country engaged in the exportation of wood from the mahogany belt, fruit-raising, and mining. The soil and climate are well adapted to the production of cotton, sugarcane, and coffee; there is an immense variety of native fruits and valuable woods; several native fibrous plants promise to be the source of remunerative industries, especially the *pita*, with its long, soft fiber, finer than raw silk, strong and durable. Cattle-raising is also a promising occupation. But the richest resources are in the gold and silver deposits, once worked by the Spaniards. These are now being developed, improved machinery is being introduced, and great results are declared to be certain. An agreeable account is given of the mining town of Yucaran. It is 3,250 feet above the sea, bounded on the east by fertile plains, and nestling at the foot of stately mountains. The average temperature for the year is 72°; the atmosphere is clear and bracing; the society of the place — largely American — is cultivated and hospitable. A thousand workmen are employed on the mines and other improvements.

Honduras invites the attention of travellers, but labors under a serious lack of facilities for travel. The mule is the only available means of locomotion excepting the Inter-oceanic Railway from Puerto Cortez to San Pedro Sula, a distance of 38 miles. A mule and a servant can be hired for \$20 per week, and the cost of provisions for the two will not exceed 75 cents *per diem*. The country may be traversed from coast to coast in a fortnight or so, and a good idea of its condition would be obtained. The traveler could go by steamer from New Orleans to Truxillo or Puerto Cortez (fare \$35), and return by Pacific Mail steamer from Ampala, via Panama. The best time to visit the country is during the dry season, from November to April. There need be no danger from malaria, for the low lands can be crossed in a single day's ride, and among the hills malaria is, according to Mr. Lombard, unknown.

THE BHAGAVAD GITA.*

EXTERNALLY this new translation of the noble, philosophical, and religious poem which is dear to the heart of India and has won just applause from every unprejudiced reader in other lands, is the most attractive of all the English versions. Bound strongly and simply in blue cloth, on heavy paper, and with broad margins, it is a favorable specimen of the best work of the

* *The Bhagavad Gita*; or, *The Lord's Lay*. With Commentary and Notes as well as References to the Christian Scriptures. Translated from the Sanskrit for the Benefit of Those in Search of Spiritual Light. By Mohini M. Chatterji, M.A. Ticknor & Co. \$2.00.

University Press. Internally, we feel bound to say that this new translation in no respect justifies its existence, and it will be matter for regret if any at present unacquainted with this gem of the Mahabharata make their first acquaintance with it through Mr. Chatterji rather than through either one of the two admirable translations into English of recent date — Mr. Edwin Arnold's poetical rendering, *The Song Celestial* (1885), and Mr. John Davies's prose version (1882), which Mr. Arnold commends as "truly beyond praise for its fidelity and clearness." As compared with this last transcript Mr. Chatterji's is the work of a "prentice hand," his acquaintance with our tongue, though remarkably good, not being such as to qualify him to equal or to improve upon Mr. Davies's work. We say "improve upon," for a comparison of the two renderings often leads one to suppose that Mr. Chatterji has purposely deviated from Mr. Davies in word or phrase, simply to avoid the reproach of following him too closely.

Let us compare the two versions in a notable passage at the beginning of the Tenth Reading. It is thus given by Mr. Chatterji:

Whoever knows Me, the unborn, beginningless, supreme lord of the worlds, he among men, undeluded, becomes liberated from all sins. Subtle perception, spiritual knowledge, right judgment, forgiveness, truth, external and internal self-mastery, pleasure, pain, prosperity and adversity, fear and serenity, inoffensiveness, even-mindedness, satisfaction, restraint of body and mind, alms-giving, fame for righteousness, and ill fame for unrighteousness become from Me the various conditions of creatures.

No knowledge of Sanskrit is needed by an English reader for him to feel that this is very poor English; the language is bookish ("beginningless," for example), or vague and general ("satisfaction," and "external and internal self-mastery"), or positively awkward ("ill fame for unrighteousness"). The construction is hard, and the whole passage betrays one unacquainted by inheritance with the riches of our language. Turning to Mr. Davies, we read:

He who knows Me, as unborn and without beginning, the mighty Lord of the world, he of mortals is undeluded, he is freed from all sin. Mind, knowledge, absence of illusion, patience, truth, self-restraint, tranquillity, pleasure, pain, birth, death, fear and courage also; innocence, evenness of mind, contentment, religious austerity, beneficence, glory and shame, these are the qualities of beings severally appointed by Me.

The greater ease and felicity of this second rendering are apparent.

The Commentary and Notes have added greatly to the bulk of this volume; one cannot say that they have added very much to its value. The commentary interjected between the verses of the translation is often of an extremely elementary character, directed to passages which are entirely clear in themselves; the notes sin repeatedly in the same way, and cause us to wonder what kind of readers Mr. Chatterji had in mind. He thinks it necessary, for example, to ex-

plain that "subtle perception," above, is "the perception of things not comprehended by the ordinary mind," and that "spiritual knowledge" applies to the nature of "that which is beyond the reach of internal and external senses." Where the translator's matter is not thus adapted to babes and sucklings, it lies at the other extreme of unintelligibility. It would take too much of our space to substantiate this judgment by illustrations. Sufficient be it to say that the kind of introduction which the English reader needs is supplied by Mr. Davies in seventeen pages, which give the particulars concerning the contest from which Arjuna has withdrawn, and a very perspicuous statement of the doctrine developed by Krishna. Thus fortified with preliminary information, the reader, who has the happiness all before him of coming to know this masterpiece of religious literature, should read the *Bhagavad Gita* through consecutively; and if he finds in Mr. Davies or in Mr. Arnold some things hard to comprehend, let him read the poem again and again, until it becomes somewhat clearer. We are decidedly of the opinion that one who follows this course will arrive at a clearer comprehension than if he were to dwell upon Mr. Chatterji's commentary, derived as it is from commentators generally harder to understand than the poem itself. Of the translator's learning and his sincere religiousness we have a due sense, but his translation is superfluous, and his right to speak with authority in many matters which he treats is not self-evidencing.

THE HUNDRETH MAN.*

IF Plato's or Fourier's ideal republic had ever been realized, we imagine that among its officials would have been some competent authority or authorities to sit upon would-be authors when they first essayed to work, and decide, firstly, whether they should be allowed to write at all, and secondly, how they were to write and what; and if stories, whether they should be long stories or short ones. For some people can do short stories well and some can do long ones well, but very few can do both, and the man who succeeds in one often makes a manifest failure of the other.

Were we dwellers in such an ideal republic, and had such a committee been in session when Mr. Frank R. Stockton began his literary career, we think — more, we ardently hope — that he would have been peremptorily enjoined from ever trying his hand at any story that would make more than twelve pages in a magazine. In that line of minor fiction no one surpasses and few equal him. The originality and humor and grace and sparkle of his brief tales are inimitable. We never can have too many of them. They are

so good, so very good, that we are always, like *Oliver Twist*, wishing for more; but it is a wish to be carefully formulated, for it is more short stories that we want, not more of the same short story to make it into a long one.

For when it comes to a continued fiction, Mr. Stockton's charm evaporates in the most curious manner. Nothing, as some think, could have been more disappointing than *The Late Mrs. Null*, but *The Hundredth Man* is worse. There is a lively dullness about it which oppresses like nightmare. The regular swing of the story is furthermore most fatiguing; and the attention, vibrating, as it does, like a pendulum between the boycotted restaurant, its mysterious proprietor, and the amatory John spelling out his pathos and his passion in lines from the poets arranged with clam shells, with the rather insipid young woman in the country oscillating between her three lovers, experiences a treadmill weariness.

We hope, though we do not dare to expect, that this will be the last sustained story which Mr. Stockton will ever attempt, and that henceforth he may be content to administer his delightful confections to us in *morceaux*. Nobody wants a pail full of soda-water!

THE NOVELS OF CHARLES BROCKDEN BROWN.

Wieland.*

Charles Brockden Brown, chronologically the first of American novelists, was born of English ancestors, Friends, in Philadelphia, January 17, 1771, and died October 22, 1810. The memorials of his childhood are scanty. His constitution was delicate. Severe study impaired his health. He prepared for the bar, but exchanged that profession for literature. From 1798 for a few years he lived in New York, but after his marriage in 1804 became a permanent resident of his native city, where he died. He was a man of lofty character, intellectual endowments, and great modesty, gentleness, and purity. His literary career may be outlined as follows:

- 1797-'8. *Alcuin*. A Dialogue on the Rights of Women.
- 1798. *Wieland*; or, The Transformation.
- 1799-1800. *Monthly Magazine and American Review*. (Edited.)
- 1799. *Ormond*; or, The Secret Witness.
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- 1803-'8. *The Literary Magazine and American Register*. (Edited.)
- 1804. *Jane Talbot*.
- 1806-'9. *The Annual Register*. An annual. 5 vols.
- 1804-9. *General Geography*. Unfinished.
- 1804-9. *Rome During the Age of the An-*

Collected Novels. 7 vols. Boston: 1827.
6 vols. Phil.: 1857.

PATRIOTIC American readers will thank Mr. McKay of Philadelphia for a new edition of Charles Brockden Brown's novels, to be completed in six volumes, of which the first is in our hands; and all lovers of elegant books will additionally thank him for

* *The Hundredth Man*. By Frank R. Stockton. The Century Co. \$1.50.

* *Wieland*; or, The Transformation. Being Vol. I of Charles Brockden Brown's Novels. To be completed in 6 vols. Philadelphia: David McKay. The set, \$18.00.

the form which has been selected for this new edition. The book is of generous size, crown 8vo, with ample margins and uncut edges; the type is delicate and clear; the paper is an all-linen laid, with the author's initials water-marked therein; the binding is half vellum, with cloth sides and gilt tops. The edition is limited to 500 sets, numbered, and the price certainly is extremely reasonable.

Charles Brockden Brown is a romancer worth reading. Besides he is an American. He was an Hawthornian before Hawthorne. There is about him not a little of Hawthorne's invention and imagination, with an added love of the unnatural and supernatural, and uncommon steadiness and directness of style. The following passage from the worthy introduction to *Wieland* is mainly just and true in its characterizations of the spirit and power of his novels:

They are indeed remarkable productions. Once read, the impression they make is never forgotten. They are *original*, in every sense—in the conception, the style, the execution; in the characters, sentiments, manners, incidents, altogether original. Full of energy and pathos, they abound with passages of genuine eloquence and irresistible force. Few works excite such breathless anxiety and awful apprehension. The tone of seriousness and solemnity that pervades them repels the ordinary reader of novels. One fond of mere love-tales must not look into them for enjoyment. They are calculated only for those who indulge in the deep and powerful emotions; for those who think and feel strongly; who delight patiently to trace every action to its appropriate motive; and to mark the ebb and flow of passion, and follow them out to their furthest consequences. To such readers they will always be welcome, notwithstanding the admission that the characters and incidents are too frequently in extreme and lie barely within the range of possibility.

The texture of *Wieland* amply bears out this general characterization of Brockden Brown's works as a whole. It is an original and powerful composition, totally unlike the novels of the present day, both in matter and manner, yet carefully and chastely written in a style that is a reminder not only of Hawthorne but of Poe. It is a tragedy, in which the supernatural, or rather a simulation of the supernatural, plays a leading part; the first half of it introducing the phenomena of what we now call spiritualism, in a way to make the reader's blood run cold if not his hair to stand on end. The story is told in autobiographic form. The opening horror, the mysterious death of the writer's father, in his arbor-temple, by a seemingly direct divine instrumentality, is novel and startling, but it is fully equalled in the exciting element by the subsequent incidents which befall Clara Wieland, and by the details of the disguised part taken by Carwin in the dramatic fate which overtakes her brother and his family. Fraud, madness, ghostly agencies, and murder are the strong ingredients of this tale, mixed by a truly master hand into a compound which surely holds no mean place in American literature.

Charles Brockden Brown has come to be

almost a traditional name only; he is a living force; and this new and sumptuous edition of his books must go far towards recalling his memory to the position it deserves to occupy. *Wieland*, though a strange fiction and by no means altogether a pleasant one, is fully entitled to a reading by all who profess or aspire to an acquaintance with what is best in American fiction.

THE REVOLUTIONARY MOVEMENT IN ITALY.*

IN this important work upon the revolutions which, forty years since, created a new era in European history, Mr. Maurice shows remarkable command and sympathetic comprehension of his subject. He considers that the importance of the part which the French people took in the struggle of that time has been greatly overestimated; that Palermo, not Paris, struck the signal of revolt, and not Paris, but Presburg, annulled the political force of Metternich. He therefore purposely omits any but incidental consideration of the French revolution of those times.

It is not unnatural, indeed, that the rapid and concentrated dramatic quality of the uprising at Paris should have attracted men's eyes, as to a spectacle of the stage. But if Paris was the theater of revolution, Italy was one great temple where, with sacrifices and martyrdom, a patient and courageous people adored Liberty.

Mr. Maurice takes an extremely intelligent and original view of the close connection of the movements in Italy, Austria-Hungary, and Germany, as impelled by the need to overthrow the subtle and ruinous policy of Prince Metternich. The character of this diplomatist, as sketched by Mr. Maurice, gives the key to the entire situation. Under cover of apparent peacefulness, Metternich was binding closer and closer the bonds of a detestable tyranny. Here and there throughout Europe burned scattered sparks of the old fires of the French revolution; there were serious thinkers in Germany, Poles with their mystic passion for liberty, Lombards who felt the sacred strength of patriotic purpose, the Carbonari of Naples ready to kindle their coals into a consuming flame. Metternich's cold and cynical policy was opposed by ardent and faithful men in every part of Europe.

In Italy, the poets spoke the first words of revolution. Naples and Piedmont arose; and Confalonieri soon became the first martyr of the cause—the first of how noble an army! Young Italy had the good destiny to be led by the half-divine Mazzini; and its progress toward freedom, though amid darkness and storms, was direct and sure.

The Hungarian reformers profited by the

error of Poland, and sought to unite the upper and lower classes of society. The earnest eloquence of Francis Deak and the brilliant statesmanship of Kossuth at the Diet of Presburg gave a shock to the diplomacy of Metternich. In Leipzig, Robert Blum heard the news of the revolution at Paris, and summoned the citizens to meet at the railway station the deputies returning from Dresden; and the town council demanded from the king of Saxony the dismissal of his ministry, the convocation of the assembly, and the freedom of the press. The revolutionary movement fairly begun in these countries spread itself in various directions, developing a drama of patriotism which lasted during the years 1848-9. Its changes of scene and action, its victories and defeats, surprises and triumphs, are reviewed in a masterly manner by Mr. Maurice, with fine historical temper and superb breadth of treatment. He notes that this heroic period was, of its very nature, not durable; that to the impulse of revolution, kindred and contemporaneous in the three countries, must follow a phase of hatred of foreigners which is the reverse of the medal of patriotism; that the spirit of revolution contains within itself both victory and failure. The next ten years were reactionary; Cavour and Napoleon were at work in Italy, Prussia absorbed Germany, the Magyars won only by slow gradations their desired liberty, while Austria-Hungary was not given to see the end of its difficulties.

Since that time it cannot indeed be claimed that the problems of 1848 have been yet wholly solved, and new developments have arisen to complicate still more the questions of the civilized world. But the likeness of Mazzini, looking forth from the frontispiece of Mr. Maurice's volume, seems to gather new light in its eyes, as if beholding the phenomenal advance—moral, political, and material—of free Italy.

MR. STEDMAN'S "VICTORIAN POETS."

With a Supplement.*

AFTER a lapse of twelve years Mr. Stedman brings out the thirteenth edition of his *Victorian Poets* with a supplementary chapter bringing the work down to the jubilee year. Few volumes of contemporary criticism have enjoyed greater favor, had a wider or more decisive influence, or are surer of permanent recognition as representing the literary characteristics of a memorable era. Mr. Stedman's review is indeed a model of scientific criticism. The spirit animating the author is that of a painstaking naturalist who classifies forms, and maps out genera and species, in conformity with exact standards. But Mr. Stedman not only classifies; he lays

* The Revolutionary Movement of 1848-9 in Italy, Austria-Hungary, and Germany. By C. Edmund Maurice. G. P. Putnam's Sons. \$4.00.

* Victorian Poets: Revised and Extended, by a Supplementary Chapter, to the Fiftieth Year of the Period Under Review. By Edmund Clarence Stedman. Houghton, Mifflin & Co. \$2.25.

down "the true canons of imaginative art, as applied to the office of the poet;" his work is not only a record of production, it is the development of a method. It indicates a point of view, a disposition of mind, a manner of approach, a way of observation, a system of judgment. We do not mean to say that everything is brought down to hard and fast lines, to the criteria of the foot-rule and compass. Far from it; the method is elastic, self-adjusting, comprehensive. Its ideal is "simplicity and spontaneity refined by art, exalted by imagination, and sustained by intellectual power." It judges each production or group of productions as a separate entity, as a manifestation of individuality, yet it brings all to a fixed standard and indicates defects, not harshly, but firmly and clearly, with unflinching appreciation. A young critic who would fit himself for earnest work, who desires to be helpful to his fellows, could hardly do better than to give some hours of patient study to this book and its companion volume on the *Poets of America*. Such books as these, indeed, go far to advance that beneficent time predicted by Mr. Howells when we shall all be critics, and when even the country newspapers will teem with thoughtful essays upon the philosophical tendencies of the poems and novels of the day! No one certainly of average intellect and morals can follow Mr. Stedman without attaining a finer comprehension of the critic's mission or getting an idea of how that mission may best be discharged; without, moreover, acquiring, at least for the time being, the catholicity of temper which is indispensable to any man or woman who would formulate a trustworthy opinion concerning any work of art. If we cannot all be critics, we can at least have some idea of the critic's true function, and be able to derive benefit from it when it has been properly performed.

We are not surprised to find that Mr. Stedman in revising his conclusions discovers little demanding change. A change here and there in the comparative scale, an adjustment of relative values, he does occasionally regard as necessary, but in the main the book stands without serious modification. The added chapter is properly named. It is supplementary in every sense to what goes before. The author's views regarding some matters—more especially regarding the dramatic qualities of Browning—are here made more complete; and his analyses of the later work of leading poets never fail to point out a harmonious development from the ideas and methods of their earlier years.

This chapter is moreover studded with gleaming jewels of characterization that reflect the writer's thought in their polished facets, and throw new rays of light into the reader's mind. Admirable are the comments on Rossetti as "the child of astral light . . . the most unworldly and nervously exalted of modern poets"; the perception of "the notes of starlight and shadow" in Matthew Arnold's

verse; the remark apropos of Edwin Arnold that "a distinct theme and motive skillfully followed are the next best things to inventive power"; the phrase likening Toru Dutt's poems to "the pressed leaves of a tropic flower that, striving to adapt itself to an atmosphere not its own, exhaled some fragrance ere it died"; or the defining of the light verse of the day as "Kensington-stitch rhyme."

In conclusion Mr. Stedman takes a hopeful view of the outlook for English poetry—although his hopefulness is tempered with regret for the unprofitableness of current verse. An heroic crisis, he thinks, must come before there is a return of poetic vigor. "Ireland is filling men's ears with her threats and appeals. In a season of jubilee, socialists crowd St. Paul, . . . the Marseillaise is chorused in London thoroughfares, and London poets sing—trioletts."

THACKERAY'S LETTERS.*

"THERE are gains for all our losses," sings the poet, and with some necessary allowances for the exceptional and the *imprévu* he may be said to sing wisely. Here, for example, are some of us who, during the past few years, have suffered untold things from a new and dreadful light thrown on possibility by the publication of certain modern memoirs and volumes of "Recollections." It has been made plain to us that neither friendship nor morals nor dying injunctions nor the wishes of survivors can avail, when once the thirst for book-making, more avid than that for blood, has possession of a man of letters. We have seen an English gentleman take advantage of the senile confidence reposed in him by a great man in his decadence, to unveil the treasured secrets of his home, and cast a permanent stigma over the hearts and tempers which belonged to it. And now, to us who have seen and deplored all this, comes the compensating spectacle of a man equally great, whose life held nothing that needed concealment, but whose preference for privacy has been respected by his family and friends with a thoroughness of delicate reserve which it is delightful to contemplate.

We refer to Mr. Thackeray. His wishes have debarred, and still debar, his daughter, Mrs. Ritchie, who is the natural depository of the great bulk of his correspondence, from giving any portion of it to the world, though she is undoubtedly aware of the value of the literary treasure thus withheld. It is with her sanction, however, that a selection from his letters to his friends the Brookfields now appears:

"I am of course unable myself by his expressed wish to do anything of the sort" [she writes to Mrs. Brookfield], "while I am glad to be spared the doubts and difficulties of such a

work. I have often felt sorry that no one should ever know *more* of him. You know better than any one what we should like said and unsaid, and what he would have wished; so that I am very glad to think you have undertaken the work."

"More of him" is exactly what these letters reveal, a side of Thackeray's character in which the world has a deep interest, and to which it is a privilege to be admitted. The warmth of his friendships, the delicate play of humor in his every-day thought, the pluck and courage which fought their way through all discouragements and buckled resolutely to necessary tasks, the wonderful wealth of tenderness which underlay the fun and the satire, the deep, unfeigned reverence over which worldliness made but a thin crust, are shown by nothing in all Thackeray has written as distinctly as in these letters. He was a very lonely man when he first came into contact with the Brookfields. His young wife had lost her reason suddenly and hopelessly about three months after the birth of her youngest child; his fame as a writer was in its infancy, his income was small and precarious, the claims upon him heavy. We can well imagine how much the sympathy and regard of Mr. Brookfield and his sweet wife must have meant to him. Thackeray was eminently a man who needed women to look after him and be good to him, and how richly he repaid such goodness, what sympathy he gave in return, what quick gratitude and confidence, what exquisite affectionateness of feeling and expression!

There are scarcely any letters of the day comparable in delightfulness with these. They brim with individual touches and happy unexpectedness of phrase. Here and there where the humor seizes him, a droll little pen and ink sketch comes in, framed by the writing, or he relapses into antique French or the stately diction of the Middle Ages. The glimpses given now and again of his methods of work are especially curious and interesting:

"You know you are only a piece of Amelia" [he writes to Mrs. Brookfield in 1848]; my mother is another half, my poor little wife—*est pour beaucoup*."

And again from Paris in 1849:

"I have been to see the actress, who received us in a yellow satin drawing-room, and I am ashamed to say that I pitched in with still stronger compliments than before, and I dare say she thinks the enormous old Englishman is rapturously in love with her; but she will never see him again, that faithless giant. I am past the age when Fortheringays inflame, but I shall pop her and her boudoir into a book some day, and that will be the end of our transactions."

There are vivid bits of description as well, like that of the exhibition of 1857, which is mentioned as "a noble, awful, great, love-inspiring, gooseflesh-bringing sight." But best of all are the passages where the soul of Thackeray is bared to the friends whom he loved. There are limits to quotation, but two of these passages we must be allowed to give, before taking leave of a book which

* A Collection of Letters of Thackeray. 1847-1855. With Portrait and Reproductions of Letters and Drawings. Charles Scribner's Sons. \$2.50.

has perhaps given more pleasure to more people than any other published within the year, if not the decade. The first is in a letter to Mrs. Brookfield, dated November, 1848:

"Why should we?" [i. e., "hate, curse, and undervalue" the world we live in.] "What we see here is but an expression of God's will, so to speak—a beautiful earth, and sky, and sea—beautiful afflictions and sorrows, wonderful changes and developments of creation, suns rising, stars shining, birds singing, clouds and shadows changing and fading, people loving each other—and who is to say that we are to ignore all this or not value and love them, because there is another unknown world yet to come? why that unknown future world is but a manifestation of God Almighty's will, and a development of nature, neither more nor less than this in which we are, and an angel glorified, or a sparrow on a gutter, are equally parts of His creation. *The light upon all the saints in Heaven is just as much and no more God's work, as the sun which shall shine tomorrow upon this infinitesimal speck of creation,* and under which I shall read, please God, a letter from my kindest lady and friend. About my future state I don't know; I leave it to the disposal of the awful Father. Hallelujah may be greater in degree than this, but not in kind, and countless ages of stars may be blazing infinitely, but you and I have a right to rejoice and believe in our little part, and to trust in today as in tomorrow."

The second passage, still more beautiful, occurs in a letter written from Washington in 1853, to Miss Kate Perry:

"I don't pity any one who leaves the world, not even a fair young girl in her prime; I pity those remaining. On her journey, if it pleases God to send her, depend upon it there is no cause for grief; that's but an earthly condition. Out of our stormy life, and brought nearer the Divine light and warmth, there must be a serene climate. *Can't you fancy sailing into the calm?* Would you care about going on the voyage only for the dear souls left upon the other shore? But we shan't be parted from them, no doubt, though they are from us."

It is a matter for wonderment that these letters, which we believe have been for sale, for magazine purposes, for a considerable time, should have so long escaped publication. It was reserved for the enterprise of the editor of *Scribner's Magazine* to discover and secure for his opening numbers what may be called the main literary find of the year. In her choice of material for the volume, it is understood that Mrs. Brookfield has had the valuable advice and assistance of Mr. James Russell Lowell.

ENGLISH HISTORY BY CONTEMPORARY WRITERS.*

PRETTY books are these, pioneers of the new series of "English History by Contemporary Writers," compact, trim, and every way attractive, bound in light brown linen stamped in black and red, ornamented without with Latin and St. Andrew's crosses blended, and enlivened within with fac-similes of old engravings, sometimes inserted in the

* Edward III and his Wars. 1327-1360. Extracts from the Chronicles of Froissart and others, arranged and edited by W. J. Ashley. G. P. Putnam's Sons. 60c.

The Misrule of Henry III. Extracts from the Writings of Matthew Paris and others, selected and arranged by the Rev. W. H. Hutton. Do., do.

text, but oftener printed on paper larger than the page and folded in as insertions. The plan of these books we have already described: it is to give history of noted periods in extracts from chronicles of the periods themselves. Thus, for the materials of *Edward III and his Wars*, of the age of chivalry, Mr. Ashley draws from Froissart and Jehan le Bel, Adam of Murimuth and Robert of Avesbury, the Chronicle of Lanercost and the State Papers. For the still earlier time of Henry III Mr. Hutton goes chiefly to Matthew Paris, Robert Grosseteste, and Adam of Marsh. The books are furnished with chronological tables of contents, in the case of Mr. Hutton's a little more carefully prepared; with genealogical charts, and accounts of the authorities used; and with dated sub-headings in heavy type. Very quaint even in their modern dress are some of these extracts of mediæval literature, deftly pieced together here by skillful hands so as to make a consecutive narrative. Henry's reign, it will be remembered, was one of weakness and indiscretion, with resulting disorders, but notable for the introduction of gold coinage and of coal as fuel; while Edward's was as brilliant as his great-grandfather's had been cloudy, with its subjection of Scotland, its invasion of France, its battles of Crecy and Poitiers, its heroic Black Prince and its dreadful Black Death, that pestilence which is estimated to have cost England more lives than all the King's wars. Then was it that royalty first occupied Windsor Castle as a residence, that cloth-weaving was introduced from Flanders, and that the Houses of Lords and Commons retired into separate chambers at Westminster.

Such are the familiar topics which are touched in these pages lightly, with the accent of their times. Thus at Crecy:

The King leapt on a palfrey with a white rod in his hand, one of his marshals on the one hand and the other on the other hand; he rode from rank to rank, desiring every man to take heed that day to his right and honor.

And at Poitiers:

They entered a-horseback into the way, where the great hedges were on both sides set full of archers. As soon as the men of arms entered, the archers began to shoot on both sides, and did slay and hurt horses and knights.

One of the seventeen rules for Bishop Grosseteste's household was as follows:

Command the pantler with your bread and the butler with wine, and all come together afore you at the table afore grace, and let be there three yeomen assigned to serve the high table and the two side tables on solemn days. And lay they, not the vessels deserving for wine or ale upon the table but afore you: but be they laid under the table.

The editors of the two books before us are both Oxford scholars, and these two initial volumes are to be followed immediately by five others, making a series which will be to the taste of many historical readers debarred from access to the original authorities.

MINOR NOTICES.

Mr. Ivan Panin has chosen to inflict upon the public a second series of what he calls his *Thoughts*. "My thoughts," he says, "do not form a system. But crumbs are as nourishing as a slice." Here are a few of the aforesaid "crumbs:"

8. Misery feeds more on doubt than on certainty.

9. The soul's greatest disease is anxiety; its greatest remedy is faith.

10. True health lives in the present; it is disease that worries o'er the future.

11. We are made more unhappy by the ills we fear than by those we suffer.

12. The surest way to increase enjoyment is to decrease expectations.

After a feast of "crumbs" like that one feels like taking up the multiplication table by way of intellectual recreation. [Cupples & Hurd. 50c.]

Prof. Huxley's comprehensive review of *The Advance of Science in the Last Half-Century* is reprinted from Mr. Hood's *Reign of Queen Victoria* in large-typed, pamphlet form. Prof. Huxley's outline has its defects, but is a striking contribution to "that conviction of the unbroken sequence of the order of natural phenomena," which he declares to be "the great, and perhaps the most important effect of the increase of natural knowledge." [D. Appleton & Co. 25c.]

Four volumes recently added to that interesting biographical series, "The World's Workers," demand attention. Phyllis Browne writes of *Mrs. Somerville and Mary Carpenter*, with noteworthy sagacity and frequent pauses to draw a moral by the way. E. M. Tomkinson relates the life-work of three contemporary "workers"—Sarah Robinson, founder of the "Soldiers' Institute;" Agnes Weston, founder of the "Sailors' Rest;" and Mrs. Meredith, founder of the "Discharged Prisoners' Aid." These sketches are all well written, although the style is somewhat high-flown. *Thomas A. Edison and Samuel F. B. Morse* are the subjects of the third volume, Van Buren Denslow writing with ardent enthusiasm of the first and Jane Marsh Parker dramatically and concisely of the second. Mr. Denslow's perspective is awry at times (where for instance he classes Schuyler Colfax with Dickens and Franklin as instances of town-bred boys who have attained eminence); but his sketch is in the main very readable. The fourth volume, by Henry Frith, is devoted to *The Seventh Earl of Shaftesbury*. Mr. Frith has a fine appreciation of Lord Shaftesbury's career, and in view of this we may pardon the occasional laxity of his syntax. Any one looking for wholesome reading for boys and girls could not go wrong in selecting these volumes from "The World's Workers." [Cassell & Co. Each, 50c.]

The ninety-first issue in "Cassell's National Library" is the *Endymion and Other Poems* of Keats, with an introductory note by Prof. Morley. The "other poems" are "The Eve of St. Agnes," the odes "to a Nightingale," "to Psyche," and "to a Grecian Urn," "Fancy," and the ode beginning "Bards of passion and of mirth." [Cassell & Co. 10c.]

A seventh edition of that ambitious example of undergraduate wit, *Rollo's Journey to Cambridge*, appears with the imprint of Cupples & Hurd. [75c.]

The Literary World.

BOSTON, NOVEMBER 12, 1887.

Entered at the Post Office at Boston, Mass., as second-class mail matter.

THE RESCUE OF THE TELEGRAPH.

THE extinction of the Baltimore & Ohio Telegraph Company by its absorption into the Western Union Company puts out of the way the only considerable rival of the latter, and very sensibly enlarges the scope and power of the Western Union as a monopoly in the most important field of public intercommunication in this country. From one point of view this is not a "literary" topic, but from several other points of view it is. The telegraph is now superseding the mails as an agent of intellectual intercourse; it is largely the medium of thought and communication, and is likely to be more and more so; and we believe it to be a legitimate part of our province to discuss the terms and conditions upon which the use of it is to be enjoyed by the people. We believe moreover that the time has come for the government of the United States to take hold of the telegraph system and administer it for the public good, as it does the mail system.

What would be said of a proposition to take the carriage of the mails out of the hands of the government and carry it back where it was fifty years ago, to express companies and private carriers? Everybody would rebel against such a proposition. It would mean a great increase in the expense of the system and a great reduction in the efficiency of it. For the letters of the country to be carried as the telegrams are now carried by a corporation would be to subject the country's correspondence to bondage. Government administration of the post-office means regularity, promptness, honesty, efficiency, and the lowest possible cost to the people.

Now every consideration which applies to the postal service applies to the telegraph service. The effect of leaving the latter in private hands is evident the moment competition is removed; tolls go up inordinately, and the public, to which electric communication has become a necessity, is left to the mercy of a stock company which has dividends to pay and a property to support in the market.

A vigorous effort was made some years ago to secure this change which we now advocate, and considerable pressure was brought to bear upon Congress in behalf of it, but the movement was distrusted at the time because of those who had charge of it. Under different auspices a different result might have been reached.

The present juncture is a good one to revive agitation and push it to a successful issue. Government management of the tel-

graph is a success in other lands; why should it not be here? Of the practical details in effecting the change we are not competent to speak; but there can be no question as to the principle. There is no reason, except in practical details which are capable of adjustment, why a complete telegraph system should not be annexed to the postal system, with every post-office enlarged into a telegraph office, with delivery of telegrams by carriers in the same way as letters, or by "special delivery" where most urgent haste is needed, and with a great increase of efficiency and economy.

Government railroads may belong to the far future, but for a government telegraph there is a sure place in the present; and the reformer who can be the means of securing it in this country will entitle himself to gratitude and reward, as truly as did Rowland Hill for the introduction of penny postage.

BOOKS FOR THE YOUNG.

Bonnie Prince Charlie.

Bonnie Prince Charlie. By G. A. Henty. [Scribner & Welford.]

Bonnie Prince Charlie is another of Mr. G. H. Henty's long series of fictions based on history, for the entertainment of young readers. It relates the fortunes of Ronald Leslie, son to a Scotch gentleman of good family, who, after the Jacobite rising in 1715, escapes to France, enters the service of the king, and is made colonel of one of the Scotch regiments. Unhappily he falls in love with the heiress of a noble family and secretly weds her. When the marriage is discovered two years later, the lady is sent to a convent, and Colonel Leslie to prison on a *lettre de cachet*; but Malcolm Anderson, the latter's devoted servant, escapes to Scotland with their child, whom he places under the care of his brother, a respectable bailie of Glasgow. In this safe protection the boy grows up, passing with the public for an adopted son of the worthy bailie. But Malcolm, who has no idea of having his young eaglet turned into a sober barn-door fowl, has him secretly instructed in the use of arms, in true Jacobite principles, and in the knowledge of his true name and station. By the time that he arrives at man's stature, Ronald has become an expert swordsman, and a Jacobite *fracas* precipitating his action, he passes over to France, where he sets about the deliverance of his parents from their respective captivities. How he gets at the one in the convent and rescues the other from *La Chatelet*, by a mixture of prudence, daring, and good luck, and in course of doing so takes part in the disastrous campaign under Prince Charles Edward, which ended at Culloden, is well and happily told, and makes an interesting story, framed with care and accuracy, not only as to the broad facts of history, but also as to those minor points of custom, observances, language, and ideas which form the true picture of a time.

The Giant Dwarf. A Story for Young and Old. By the author of "The Fitch Club," "Birchwood," "Riverside Museum," "Prof. Johnny," etc. [T. Y. Crowell & Co. \$1.25.]

This pleasing and successful author, whose pseudonym is "Jak," has taken a new departure and introduced us to the dwellers of a mountain cottage in Germany, Frau Geisel and her grandson Kasper, who eke out a scanty living by making lace of a famous and beautiful kind. The boy rebels at doing "the double stint" at the lace, which is his punishment for offenses, and runs away. Happily he falls into the hands of a noble and benevolent man, Herr Mischel, who is known in all the region as "the giant dwarf," and who in a quiet way is a philanthropist and reformer worthy of being classed with Balzac's "country doctor." He is a wonderfully sweet and exalted character, and the story of his charities and his influence is helpful and uplifting. He has inventive genius, practical sense, and wisdom for emergencies, and is sympathetic and tender, with a pathetic little romance of his own, the sequel to which is just what the reader would have it. There are, in fact, several homely romances, and story and incidents enough to hold the attention. A wise and pleasant book it is, with a healthful atmosphere, hints for housekeepers and mechanics, teachings that are good for both young and old, and merits enough as a whole to entitle it to a favored shelf in the household library.

The Soldier's Ward; or, Saved from Martyrdom. A sequel to "Walter Harmsen." By E. Gerdes. Translated from the Dutch (with changes and additions) by Rev. Daniel Van Pelt. [Presbyterian Board of Publication. \$1.25.] This is evidently intended for a Sunday-school book, and the translator is in earnest sympathy with his subject, which is to show some of the schemes of the Jesuits in Holland about 1600, the terrors of the Inquisition, and the sufferings which a Christian, Antoine Moreau, experiences for adhering to his faith. Interwoven with the narrative of his life, which is said to closely follow history, is a plot which concerns many other people in high estate and low. Walter Harmsen, the preacher, is a prominent and interesting character, and so is Joris, the dwarf; the changing fortunes of Antoine, the interest which centers about Lady Jacoba, the tragedy of the unjust steward, the conspiracy of the robbers, the wanderings of the evangelist, and the troublous events at Leyden and Wassenaar, give vitality to the story; the fundamental principles of the Christian religion are constantly kept in sight; and the scenes, *locale*, surroundings, personal traits and customs, are unmistakably those of Holland.

Precisely what form of Christian knowledge is "promoted" by *Mère Suzanne*, and *Other Stories*, published by the S. P. C. K., it would be hard to say. The tales are well told, as is usual in tales told by Mrs. Macquoid, and are more or less picturesque and pathetic, and less or more interesting; but we fail to see to what extent Christianity is benefited by hearing of the hard-hearted M. de la Rive, his insistence on his niece's marriage with a man she dislikes, and her consequent disappearance under the waters of the Seine; or of how the English artist trifles with the affections of Lillie, the miller's daughter, until she also vanishes, presumably into a watery grave. There is no special harm in any of the little stories, but why a grave and reverend society, especially one which bears such a criticism-compelling name, should go out of its way

to print them, is not easy to be seen. [London: Society for the Promotion of Christian Knowledge. New York: E. & J. B. Young & Co.]

We are not quite sure that we agree with Mr. Horace E. Scudder as to the necessity of re-writing the well-known fairy tales so that "children of eight can read them for themselves." The children of eight whom we are best acquainted with have no difficulty in enjoying "Cinderella" and "Beauty and the Beast" in the old versions, which seem to us as intelligible and even more graceful than their re-arrangement in this *Book of Folk Stories*, and we have an old-fashioned prejudice against tampering with texts which bear the delightful stamp of old usage upon them, unless there exists a real necessity for doing so. [Houghton, Mifflin & Co. 60c.]

MINOR FICTION.

Fools of Nature. By Alice Brown. [Ticknor & Co. \$1.50.] We seem to detect the work of a new hand in *Fools of Nature*. It is a story whose strong points are offset by some weaknesses, but is fresh and of unmistakable cleverness. The collocation of faith and credulity and arrant imposture in the spiritualistic trio; the simple-hearted old man so full of easy and joyful belief; the half developed boy manipulated into dishonesty by arts beyond his power of comprehension, while holding fast the while to his integral honesty of purpose; the charlatan who befools them both—all are interesting and are vigorously sketched. So are the loves of Stephen and Sarah, which in their earlier stages are full of charming and original touches. We confess that we fail to see the validity of Sarah's subsequent action, or why, having married Stephen with a full understanding that the previous wife, from whom he has been divorced for the best of reasons, is still living, she should feel that a new light is shed on the path of duty by the accidental circumstance that she meets her predecessor face to face in a railway station! The fact that by the act of marrying Stephen she took upon herself certain vows and obligations not to be abrogated without very weighty reasons, seems to have made no impression on either her mind or that of the writer of the story. It was too late for her to go back and debate the point whether any woman is justified in marrying any divorced man whose wife is still living; the fact was that she had done so, and having done so, with her eyes open, was bound to abide by her act. The other weak points in the tale are the exposure of the medium, which is hackneyed, and the method by which Stephen's highly inconvenient first wife is removed from the scene. The heroic woman who nurses the obstacle to her happiness through typhoid, has become a stock figure in fiction. Surely something better and newer could have been devised for restoring Sarah Mann to her lost happiness. So bright and fresh and dear a creature deserves to have a little more invention bestowed upon her.

Major and Minor. By W. E. Norris. 2 vols. [Henry Holt & Co. \$2.00.] This is the story of two brothers, sons of a country baronet who possesses a small, unentailed estate and most unprogressive ideas. Under the mistaken impression that his eldest son, in case of inheritance, would be disposed to part with a portion of the ancestral acres for speculative building

purposes, Sir Brian Legrave executes a will, making Gilbert, the second son, his heir. Of this will he subsequently repents, and he is on the point of altering it when sudden death cuts short the intention. Both his sons are aware of the true state of the case, but Gilbert elects to lie about the matter, denies that his father had the idea of changing his will, and "feels it his duty" to abide by the terms of the unjust testament. It would be unjust to forestall the author. So how Nemesis, skillfully invoked by a pretty young woman, overtakes the offender after a fashion most satisfactory to the bystander, can only be learned by reading the story, which is distinctly an entertaining one.

Ismay's Children. By the author of "Hogan, M. P." [Macmillan & Co. Paper, 50c.] There seems an irresistible tendency toward confusion in stories of Irish life, which, perhaps, is a concession to the somewhat vagrant and uncertain mental processes of the inhabitants of that island, and so may be pardoned as an attempt toward "local color." However this may be, *Ismay's Children*, by the author of "Hogan, M. P.," furnishes a good example of it. The characters, the sequence of the story, and the nominatives have a way of becoming badly mixed, and the reader is fain to turn back and puzzle and re-peruse with the hopeless hope of being able to disentangle the narrative, and fit the perplexing he and she to their proper belongings. Withal the story includes some vigorous pictures, one character of distinctly fresh type—we refer to Tighe O'Malley; and it does not end with a murder, which in an Irish story of these days must be counted as an original feature.

Old New England Days. A Story of True Life. By Sophie M. Damon. [Cupples & Hurd. \$1.25.] The scene of this book is laid in Vermont, and the story opens in 1814, when the family of Gen. Allwoods receive a call from a regiment of soldiers on their way to fight the British. The general is one of the pioneers in the Winooski valley; his wife has received an education qualifying her to practice medicine; they are persons of distinguished character, refinement, and wide influence; they have seven daughters, and the "cutest of the crowd" is the latest comer, little Ruth, whose story it is which is made of chief importance, connected with a young lieutenant who was in that regiment and who carried off one of the tiny shoes she dropped in her fright. However, as nearly all the other sisters, and the cousins, and Miss Priscilla Pepper, have love episodes, there is a good deal of a mild sort of romance in the book (rather too much spun out), besides that which belongs to Ruth. The narrative is really family history, somewhat disguised, and the personal facts, scenes, and incidents pertaining to life in a new country are drawn from a "grandmother's memories of her girlhood in the Green Mountain State," and as such have a value; but the chronicler has a deeper purpose in depicting some of the womanly women of a by-gone generation as exemplified in the estimable Mrs. Allwoods and her seven daughters, who may be taken as types of the loveliest and the best of their time.

The Count of the Saxon Shore. By the Rev. Prof. Alfred J. Church, M.A., and Ruth Putnam. Illustrated. [G. P. Putnam's Sons. \$1.50.] What can better combine the two desirable objects, instruction and amusement, than a his-

torical novel, provided only it is well executed and true to the times and scenes presented? The period and place here chosen, that of the withdrawal of the Roman military force from the province of Britain, about A.D. 408, have been seldom, if ever, selected for the purpose, and afford a stage not only for Roman and for British actors, but also for Saxon. The Saxon race had already begun predatory voyages against the commerce of the island in which it was to form in future times the leading population, and which it was to raise to the proud position of mistress of the seas. The title Count of the Saxon Shore, bestowed by the Emperor Maximian upon a Roman naval officer, is misleading, since the duty annexed to the dignity was to protect not Saxon but British shores, but against pirates of Saxon origin. There is enough of stirring adventure to please even the young folk and justify the name of a tale. The illustrations, done by chromo-lithography in a few modest shades of brown and yellow, are somewhat novel and show the costumes of the time. In the richness of the paper and beauty of the typography we recognize that the Putnams are maintaining their high standard.

White Cockades. By Edward Irenæus Stevenson. With frontispiece. [Charles Scribner's Sons. \$1.00.] This book deals with an episode of that favorite time of the historical novelist, the Scottish insurrection of 1745 in behalf of the royal line of Stewart. We will not diminish our readers' pleasure in the narrative by giving here even an outline, but will assure them that it is of the kind which grows from the first in dramatic interest, until it becomes difficult to lay aside the book before all is read. There is in the style a combined clearness and vigor which denote an able writer. We hope the public will be favored with more work from the same skillful hand; and in such case we mistake much if the author does not win for himself an enviable place in literature.

MINOR NOTICES.

The Making of the Great West.

The Making of the Great West. By Samuel Adams Drake. With Illustrations and Maps. [Charles Scribner's Sons. \$1.75.]

Here is a series of brief, spirited sketches of the planting and early history of the American communities west of the great river Mississippi, from the early part of the sixteenth century almost to our own day. The author's aim has been "to occupy a space between the larger and lesser histories" of the origins of our western settlements; to condense greatly, yet without sacrificing the interest of the narrative. Division is made under three heads, rather oddly called "groups:" (I.) "three rival civilizations," to wit, Spanish, French, and English and their respective efforts at exploration and colonization; (II.) "birth of the American idea," embracing explorations under the régime of the United States; (III.) "gold in California," in which we learn, not only of the vast Pacific State, but also of the national controversy over the extension of slavery, and have an admirable picture of "the Kansas-Nebraska struggle." The order followed is generally that of time; but this is strangely violated in the introduction of a sketch of the character of Queen Elizabeth immediately after the Pacific voyage, 1776-8, of Capt. Cook.

The sentences are short, intelligible, and vivacious, but disfigured by occasional slovenly colloquial expressions. The numerous illustrations and the maps and index add to the value of the work.

Pen Portraits of Literary Women.

Pen Portraits of Literary Women, by Themselves and Others. Edited by Helen Gray Cone and Jeannette L. Gilder. Two vols. [Cassell & Co. \$3.00.]

These *Pen Portraits of Literary Women* are confessedly patterned after Mr. Mason's *Personal Traits of British Authors*, and in plan and arrangement do not differ materially from the last-named work. The method, as we took occasion to say when Mr. Mason's book appeared, is a good one, and carried out intelligently could not fail of interesting results. The two editors engaged upon the *Pen Portraits* show themselves to be excellent bookmakers, and they have discharged the not very difficult task of selecting extracts and compiling biographical data with discrimination. The women chosen as subjects are, in the first volume, Hannah More, Frances Burney, Mary Godwin, Mary Shelley, Mary Lamb, Maria Edgeworth, Jane Austen, Joanna Baillie, Lady Blessington, and Miss Mitford; and in the second volume, Harriet Martineau, George Sand, Mrs. Browning, Margaret Fuller, Charlotte and Emily Brontë, and George Eliot. In only one instance do we find any indication of unfair treatment, and that relates to Margaret Fuller. The well-known passage from Hawthorne's "Roman Journal" is given in full without justification or palliation. The passage in question is certainly worth more as a revelation of Hawthorne's character than it is as descriptive of Margaret Fuller, and it has no place in this book. Both volumes are provided with lists of works quoted from, but neither is provided with an index.

The Good Things of Life. 4th series. [Frederick A. Stokes. \$2.50.] There are some clever hits in *The Good Things of Life*, fourth series, compiled from the enterprising little weekly of that name, and a good many not so clever—not an unusual disproportion in collections of this sort. American social life certainly furnishes salient points in plenty for the humorist. And *Life* takes advantage of them, happily enough at times; but we are struck always in glancing over its pages with the fact that our American comic artists too often fail to give the look of breeding and "good form" to their figures. *Punch* is rarely disappointing in this particular. Its pretty girls and matrons, and handsome young fellows, bear the unmistakable stamp of being ladies and gentlemen; while in *Life* the young men, when not manifestly "cads," are vacuous and inane to the point of idiocy; and the girls almost without exception have the bearing of the *demi-monde* about them. There is scarcely a female figure in this volume of its illustrations which looks like a lady; while many of them look so much worse that this negative dispraise seems insufficient.

Beyond the Stars; or, Human Life in Heaven. By Rev. Archibald McCullagh, D.D. [A. D. F. Randolph & Co. \$1.00.] Dr. McCullagh is the minister of a Presbyterian congregation in Brooklyn, L. I. A personal bereavement has led him to the preparation of this little book, the substance of which may have been preached in sermons. In the main it is a literal interpre-

tation and unfolding of the scant teachings of the Christian Scriptures respecting the heavenly state. Dr. McCullagh believes that heaven is a definite place, that it may be in the vicinity of Alcyone, the principal star of the Pleiades and the hypothetical center of the stellar universe; that there are "spiritual bodies" and no "intermediate state," that there will be recognition and employment in heaven, and a general judgment "in the air." Some of Dr. McCullagh's views seem to us crude and childish, but his spirit is sweet and comforting.

Five Last Things. By J. A. Spencer, S.T.D. [Thomas Whittaker. 75c.] The "five last things" considered by Dr. Spencer (who is an Episcopal clergyman) are death, the intermediate state (in which he believes), the resurrection, the judgment, and eternity. Much of the book is parallel to Dr. McCullagh's, to which it is superior in scholarship, critical apparatus, and breadth, though not in spirit. Dr. Spencer, like Dr. McCullagh, proceeds upon the Scripture foundation, which he is careful not to leave. He cites chapter and verse, and his pages are in fact an assemblage of proof-texts. Our own opinion is that we do not know much about "the last things," but all that we do know is here presented, and as we think, some things that we do not know for certainty, but can only conjecture.

Trans-Allegheny Pioneers. By John P. Hall. [Cincinnati: S. C. Cox & Co.] There is considerable local value, not a little personal interest, and occasional picturesque and dramatic force in these historical sketches of the first white settlers west of the Alleghenies in 1748 and after. Of these pioneers the author is one of the oldest living descendants. Family records he has collated and vanishing traditions he has collected with care. He deserves praise and thanks for the labor. The book has little literary form, but is a series of unstudied and unpretending annals, following family lines and individual histories, and full of the domestic experience of the times that tried men's souls. It abounds in those striking little incidents and minute personal traits that escape the ordinary historian, and are only preserved by word of mouth handed down from eye witnesses.

The English Language. By J. M. D. Meiklejohn. [D. C. Heath & Co.] Mr. Meiklejohn is professor of the theory, history, and practice of education in the University of St. Andrews, Scotland. This his book on the English language "provides sufficient matter for the four years of study required, in England, of a pupil-teacher, and also for the first year at his training college." It is a study of the vernacular by the historical method. The analysis is extremely able, the style precise and decisive, the illustrative element copious, the scope comprehensive. The first part deals with orthography, etymology, syntax, word-building, and derivation, with ample sub-divisions; the second of composition, punctuation, figures, paraphrasing, and prosody; the third takes up the philological and historical connection; a fourth and extended part suffices really to give a critical history of English literature, with tables which are alone of great value. Altogether this is a complete, scholarly, and most capable treatise.

Part I. Conscious Motherhood. By Emma Marswedel. *Supplemented by Part II. Extracts from Preyer's The Soul of the Child.* [Inter-

state Publishing Co.] The author and editor of this awkwardly entitled book is a kindergarten teacher, a disciple of Froebel, an associate in thought of Miss Elizabeth Peabody and the late Mrs. Horace Mann. She has much more educational skill than literary. Her materials are excellent but poorly put together; her spirit is admirable but it struggles with limitations. The work begins with the science of parenthood and advances to the practical details of the intellectual and moral training of children. That every wife and mother should read this book would be most desirable, but is not to be hoped for. That every president and teacher of colleges for women should read it is a reasonable request. That request we make. No truly feminine nature can fail to be touched, stirred, molded by this sound statement of principles and faithful counsels.

The Life of Abraham Lincoln. By J. G. Holland. [Dodd, Mead & Co. \$2.00.] This is simply a new edition, published in the ordinary channels of trade, of a work which first appeared more than twenty years ago, and has heretofore been sold, we believe, only by subscription. The gifted Dr. Holland never had a finer subject, and the lamented Abraham Lincoln never a more sympathetic biographer. The later stories of his life will get more deeply into the secret sources of it, but none will tell it more simply, strongly, tenderly, or dramatically. The whole of Lincoln is in this book—the pioneer, the lawyer, the politician, the statesman, the prophet, the martyr, the man, "the first American," as Lowell calls him; and today no one can read the tale of his taking off without a tear.

A Short History of England. By Cyril Ransome, M.A. [E. P. Dutton & Co. \$1.50.] Professor Ransome of the Yorkshire College, Leeds, has in this neat compendium of English history to the present day, avoided introducing what are common elements in most later textbooks, the history of manners and customs and the development of the literature. He has thus gained greater space for the working of economic causes, he says, but we have not found sufficient compensation for the omissions in the few brief paragraphs, which are all we can discover, that bear upon topics of political economy. The book distinctly lacks interest because of this return to the older fashion of political summaries, although as a handbook of this kind it is well proportioned and well written, in a simple but not childish style. As Prof. Ransome makes but seven English dynasties, his preface should not say that "the history is divided into nine books according to dynasties."

The J. B. Lippincott Co. have issued a third edition, revised and enlarged, of Professor William Dennis Marks's treatise on *The Relative Proportions of the Steam Engine*, first published in 1878, and passed to a second edition in 1883. The book is strictly scientific and technological, and has the value of authority for students of the theory and operation of steam engines. It is largely made up of mathematical computations of the requisite size and strength of the different parts of the engine, with abundant formulas for their construction. There is an important added chapter on the limitations of the expansion of steam, and one on the principles of "governors"—a series of tables. An excellent peculiarity of the book is its being interleaved in blank

for the use of students of engineering science and practice. The diagrams are numerous. [\$3.00.]

At the "private press" of Franklin P. Rice, Worcester, Mass., have been printed in truly excellent style 125 copies of a quaintly written tract on tobacco, entitled *Santa Croce*, "a Nicotian Treatise," copyrighted by the publisher and, we guess, written by him. The literary flavor of it, its shy humor, its old style type and large at that, its broad margins, its uncut leaves, and withal the numbering of the several copies in true bibliomaniacal fashion, invest the brochure with some of the elements of a curiosity and point to the time when it may be accounted a rarity. The quizzical frontispiece, showing the smoky interior of the new Lake Quinsigamond Boat Club house, "as seen from the lake," indicates that the shade of the late and lamented George Trask may be the responsible spirit of what is to follow; but the concluding words of the essay, "Perhaps, after all, the wisest course will be to give up smoking ourselves and encourage its practice by our friends," suggest the real leniency of the author's judgment. He is historical, however, as well as critical, and his citations attest the honor paid to the weed for many generations.

Trübner & Co. of London are the publishers, in its 10th edition, of *The New Catholic Church*, a small book of "Thoughts on Theism and Suggestions towards a Public Religious Service, in Harmony with Modern Science and Philosophy." The author is not named, but he might be the Rev. Charles Voysey, or Mr. M. D. Conway, or an own English cousin to the Chicago author of *Uplifts of the Soul*, lately noticed in our columns. The author believes in deity (with limitations), confesses the religious nature of man and the universality of law, complains of extravagances in present religious symbolism, catalogues the signs of progress in the churches, calls for aspiration rather than supplication, has a vision of a new church whose foundation is neither Calvinism nor atheism, and proposes a new religious service therefor. A peculiar principle of the latter is a recognition of the law of spiritual growth, so that "the services would undergo such changes as the intellectual, moral, and spiritual development of the congregation might require." The book is honest, serious, intelligent, mistaken, well-intended, unpractical; a sign of the times. [3s. 6d.]

Mr. Tulloch's *Story of the Life of Queen Victoria*, "told for boys and girls all over the world," is a faithful, picturesque, almost reverent outline of the career of the good Queen from childhood down to the jubilee. The book has been revised by the Queen's own hand and is very readable. It contains, of course, nothing new, but it is well adapted to the purpose for which it was designed. [A. C. Armstrong & Son. \$1.25.]

Mr. Wm. O. Stoddard continues his carefully studied and well written "Lives of the Presidents" with a volume on *Madison, Monroe, and Adams*, not weaving the three biographies into a single strand, but treating each in completeness by itself and arranging the three consecutively into one book of 331 pages. Mr. Madison gets a little more space than either of his successors. These books are not written especially for children, though their picturesque style is fitted to arrest the attention of young or undisciplined minds, and they are excellent for popular use. The series if carried out as it has been begun

will be a valuable addition to American biography. [Frederick A. Stokes. \$1.25.]

The author of *Elementary Flower Painting* (with eight colored plates) says encouragingly that "a measure of success is possibly more easy of attainment" in this than in any other branch of art. This is guarded language. The words following, "there are fewer difficulties to contend with, and they are more easily overcome," are more positive. The plates are double, so to speak: one part in outline, to aid in the sketch, the other filled in with color. Each subject is accompanied with instructions. [Cassell & Co. \$2.50.]

Well-Worn Roads Travelled by a Painter in Search of the Picturesque, is a presentation in little of the beautiful gift volume, by Mr. F. Hopkinson Smith, issued last year under the same title. What a difference in bulk can be made by the omission of illustrations and a change of margin and letterpress, will be apparent to any one who glances at the two editions, since the smaller one holds all the readable contents of the larger, together with some of the vignettes, and head and tail pieces. It makes a pretty and dainty volume; and the author's touch with the pen is as light and finished and graphic, and his little word *croquis* as effective, as those made with the pencil and etching needle. [Houghton, Mifflin & Co. \$1.25.]

The Gray Tigers of Smithville is an extravaganza intended to be acted by school or college boys, but it seems to us little suited to such a purpose. Its liveliness is heavy and its tone ill-bred, and we should not recommend it for the use of young actors in search of easy dialogue and a funny play. [Philadelphia: Edward Roth.]

A. C. McClurg & Co. of Chicago publish a *Price-List of Blank Books, Stationery and Fancy Goods*, for 1887-8, which is a curiosity in itself, and a striking index of the enterprise of the Interior, and of the trade of which Chicago is the center. It is a large quarto of nearly 300 pages, profusely illustrated with wood-cuts and some lithographs in colors, printed with rubricated headings on every page, and spreading before the eye of the reader samples of the immense stocks of goods carried by this house in the departments indicated. It is a vulgar question, we know, to be asked in Boston, but we wonder what it cost to get out this catalogue—a hundred thousand copies of it, we suppose.

We have No. I Vol. I of the *Journal of Morphology*, edited by C. O. Whitman and E. P. Ellis, Jr. "Morphology" is the science of the ideal forms of the structural parts of plants and animals. This, then, is a record of microscopic studies in cells, tissues, and the like. It is handsomely printed, capacious, and illustrated with finely-colored plates. [Ginn & Co. \$6 a year.]

The Rev. Thomas Kelly's *Pulpit Trees and Homiletic Undergrowth* is a collection of sermons and sermon outlines, displaying really a good deal of originality, freshness, and power, and fitted to help by suggestion such preachers as can be trusted not to copy them. [Funk & Wagnalls.]

The *Publishers' Trade List Annual*, for 1887, issued from the office of the *Publishers' Weekly*, New York, is the fifteenth annual volume of its series, and is as portly as ever. It is the collection of the trade catalogues of all the publishers, and is an indispensable book of reference

to all dealers, for all librarians, for many editors, and for all who require easy access to the world of current literature. It seems to us that its appearance is more prompt than usual.

C. N. Caspar of Milwaukee, Wis., sends us two little volumes of German verse, *Lieder und Sprüche*, by Frank Siller, in which the most attractive matter to an American eye is the section containing numerous translations into German from Longfellow, Bryant, Holmes, and Charles Kingsley; and *Aglaja*, by Rudolph Puchner, a story of a Greek maiden who, deserted by her Roman lover, takes refuge in the camp of Sparta-cus. His advances she rejects to fall by her own hand. Herr Puchner's verse is smooth, but we can hardly regret that the real crowds out the ideal in our country, as he says, if the ideal is worthily represented by poetry so remote from living interest as this tale; it has the artificial tone of a romanticism which has survived the days of its youth and vigor.

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

Shakespearean Rarities at Hollingbury Copse. We are indebted to Mr Halliwell-Phillipps for a volume printed by him this last July, "for special circulation and presents only," entitled *A Calendar of the Shakespearean Rarities, Drawings, and Engravings, preserved at Hollingbury Copse, near Brighton*, "that quaint wigwam on the Sussex Downs which has the honor of sheltering more record and artistic evidences connected with the personal history of the Great Dramatist than are to be found in any other of the world's libraries." The special departments in which the collection stands pre-eminent are "1. Early engraved portraits of Shakespeare.—2. Authentic personal relics.—3. Documentary evidences respecting his estates and individuals who are connected with his biography.—4. Artistic illustrations of localities connected with his personal history."

Under the first of these heads the most important item is the copy of the Droeshout portrait of Shakespeare, engraved for the folio of 1623, "in its original proof state before it was altered by an inferior hand into the vitiated form in which it has been so long familiar to the public." This is unquestionably the most reliable likeness of Shakespeare in existence, and the evidences of its genuineness are incontestable. As Mr. Halliwell-Phillipps says, "It is most unfortunate that the appliances of modern art are inadequate to its satisfactory reproduction." We shall refer to this interesting relic more at length hereafter.

Of articles that were at some time *indubitably* in the possession of Shakespeare, very few are known to be in existence—in fact, none whatever except his will and a small number of title-deeds. There is not a single other domestic memorial of any description the genuineness of which is not more or less doubtful. Of the title-deeds, Mr. Halliwell-Phillipps has six, to which should probably be added one more—the original conveyance of Shakespeare's Blackfriars Estate, 1613, "which was unquestionably on the table when the poet executed the concurrent mortgage, and, as it must have been formally passed over to him, it is altogether most unlikely that he did not touch it with his own hands."

These documents also belong under the third head, together with many others of remarkable interest—as, for example, two deeds bearing the autograph of Sir Thomas Lucy, one of them having a perfect impression of the seal with the three lucas upon it.

Pictorial illustrations of the life of Shakespeare that are at all ancient are extremely rare. Scarcely anything of the kind is to be found dating farther back than the present century; and even the British Museum, "that enormous literary warehouse," contains nothing of much interest. There are only two important collections of drawings and engravings, illustrative of Shakespearian biography. One of these is at the house in which the poet is supposed to have been born, and was made by the late Mr. W. O. Hunt, of Stratford, and Mr. Halliwell-Phillips; and the other is at Hollingbury Copse.

The catalogue of this latter collection includes 805 entries, the description of which fills about 150 octavo pages. Fac-similes and other reproductions of many of the documents and engravings enrich the pages of the monumental work which Mr. Halliwell-Phillips modestly terms *Outlines of the Life of Shakespeare*.

The Tours of Shakespeare's Company. Another of Mr. Halliwell-Phillips's recent privately printed books is *The Visits of Shakespeare's Company of Actors to the Provincial Cities and Towns of England*. It condenses the results of investigations made during some twenty summer tours in the course of which the author has examined the archives of more than seventy towns. It is curious that his researches have often been most successful in places of the least promise. He found little in Worcester or Gloucester, and still less in Warwick. Coventry was particularly disappointing, not a single allusion to the dramatist himself being discovered among its records. Here, however, was found an unexpected and amusing bit of evidence showing that "the puritanical Sir Thomas Lucy, the avenger of the Charlecote escapade, was the patron of a body of itinerant actors." The Chamberlain's Accounts for 1584 include the record of a payment of ten shillings "to Sir Thomas Lucy's players." Mention of the visits of Shakespeare's company occurs in the records of Barnstaple, Bath, Bristol, Coventry, Dover—where Shakespeare may have seen the cliff now known by his name, which he describes so graphically in *Lea*—Faversham, Folkestone, Hythe, Leicester, Maidstone, Marlborough, New Romney, Oxford (six visits between 1604 and 1613), Rye (in Sussex), Saffron-Walden, and Shrewsbury.

By "Shakespeare's company" is meant the theatrical company to which he belonged, and which he probably accompanied on its provincial tours. As Mr. Halliwell-Phillips reminds us, "the poet was never the manager either of a theatre or a company. As a dramatist he was the chief writer for the Lord Chamberlain's or the King's Servants, but as an actor he was never more than a sharer."

The Baconians sometimes assert that the plays show no minute acquaintance with Warwickshire; but, as Mr. Halliwell-Phillips casually remarks in a note, Will Squele of Cotswold and Stephen Sly of Stratford we know on indisputable evidence to have been "veritable contemporaries and neighbours of the great dramatist."

Where did Francis Bacon get acquainted with them?

Henry Giles's "Human Life in Shakespeare." Messrs. Lee & Shepard issue a new edition of this book, originally published in 1868, and reprinted in 1882 with an introduction by Mr. John Boyle O'Reilly, who well says of it:

It is a book that brings us sensibly nearer to the great poet. It is filled with fine life as an organism; its parts wisely ordered and related. It prepares the reader gradually for the meaning of its splendid concluding sentence: "Let Athens have Aristophanes, but even all Greece shall not keep Homer; we give Calderon to Spain, but every nation owns Cervantes; Dante belongs to Italy, Milton to England; but Shakespeare belongs to MAN."

On reperusing the book now we are inclined to estimate it more highly than ever—perhaps as the very best contribution to the æsthetic criticism of Shakespeare that has come from an American pen—not even excepting Hudson's *Life, Art, and Characters of Shakespeare*, which it is hardly possible to praise sufficiently. No student of Shakespeare can afford to do without either of these admirable works.

Henry Irving at Stratford. A Stratford journal, sent us by a friend there, says that during Mr. Irving's recent visit to the town in connection with the dedication of the Childs fountain, the following conversation was overheard between two Irish laborers:

First Paddy.—Why, then, who's this Mither Erven that there's so much talk about? Is he for Gladstone?

Second Paddy.—Och, he's not in that way at all at all.

First P.—What countryman is he?

Second P.—He's a Yankee, I b'lieve. At layst he comes from thim parts.

First P.—What is he, thin?

Second P.—Why, he's a play-actor that plays the divil in the Musayum Thayather up there in the Sthrand in London, and I'm tould it's raal awful to see him with the fire shooting out of him and all round him.

First P.—Oh! and what's he goen for to do?

Second P.—To turn on the new wather-works, down there at Stratford.

First P.—Well, that'll be doing some good, anyhow.

And so the colloquy ended, and they turned to their work.

Donnelly's Cipher in the New York Shakespeare Society. At the next meeting of this Society (Nov. 24th) the Donnelly cipher is to be discussed. Mr. Frey will read a paper upon it; and the president will read a letter from Judge Holmes, who, we understand, says in substance that, while he is not disposed to assert that anything is impossible, he himself sees no drift to the various cipher theories except to make the Baconian hypothesis ridiculous. He wishes, however, to suspend judgment until Donnelly's book comes out.

By the by, the *Critic* for Oct. 29 has a capital *reductio ad absurdum* of the cipher business, from the pen of Mr. G. P. Lathrop, who finds in some common New England graveyard rhymes as good a Shakespeare cipher as certain writers fancy they have discovered in the doggerel on the Stratford tombstone.

—Lincolnshire, England, whose new *Notes and Queries* is advertised in another column, contains Boston and other points of interest to

New Englanders, and indeed to all studious Americans, and we doubt not that this projected journal of its antiquities would instruct and entertain many readers this side the sea.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

831. "We have Drunk from the Same Canteen." Who is the author of the poem "We have Drunk from the Same Canteen," beginning:

There are bonds of all sorts in this world of ours,
Fetters of friendship and ties of flowers,
And true-lovers' knots, I ween;
The girl and the boy are bound with a kiss,
But there's never a bond, old friend, like this—
We have drunk from the same canteen.

Toledo, O.

K. B. S.

PERIODICALS.

Two illustrated papers on the "Home and Haunts of Washington" and on "Mount Vernon as it is" afford agreeable reading in the *November Century*; a frontispiece portrait of Washington after Wright's painting is a strongly engraved piece of work by T. Johnson. Mrs. Burton Harrison writes the "Home and Haunts" paper and brings a deft capacity of description to the undertaking. Kenyon Cox devotes some pages of friendly criticism to the work of Augustus Saint Gaudens, and Mrs. S. van Rensselaer gives a brief characterization of that sculptor's Lincoln which she pronounces "not only our best likeness of Abraham Lincoln, but our finest work of monumental art." The illustrations representing Mr. Saint Gaudens's work are remarkable for their delicacy of expression. George Kennan rehearses the circumstances attending "The Last Appeal of the Russian Liberals," just prior to the assassination of Alexander II, and translates the appeal in full; it is a remarkable declaration of political principles. Two serial stories of unusual interest are begun: "The Graysons," a story of Illinois, by Edward Eggleston, and "Au Large," a story of the Louisiana Acadians, by Mr. Cable. Not the least valuable contribution to this issue of the *Century* is General Horace Porter's account of Grant's last campaign.

The November *Scribner's* opens with an article by W. F. Apthorp on "Wagner and Scenic Art," setting forth Wagner's theories of stage effects and explaining in detail how the theories were carried into practice. The illustrations from original designs by the artists who worked under Wagner's instructions are of great interest. The other illustrated papers in this number are by Prof. Sargent on the physical characteristics of the athlete; Rev. Henry M. Field on Grand Kabylia; and J. S. White on "The Viking Ship." The adopted daughter of ex-Secretary Seward relates how the diplomatic negotiations with Denmark for the purchase of the island of St. Thomas came to naught. It seems that the convention, signed and sealed seventeen years ago, still awaits the action of the Senate. Gen. Francis A. Walker finds the solution of the labor problem in the education of the working classes "in the duties of citizen

ship, in ethics, in economics." A little education of that sort for capitalists wouldn't be out of the way! A tender lyric—"In Her Garden," the garden of H. H.—by Susan Coolidge, is among the verse of the number, the fiction including two stories of the intense sort by Mrs. R. H. Davis and Margaret Crosby.

President Barnard in the *Forum* for November discusses strikes as "Warfare against Society," pointing out that industrial value depends not alone on labor, but on capital, inventive genius, and administrative ability, and that if the representatives of labor make war on the other elements of society they must be repressed "by heroic measures." Edward T. Peters is rambling and inconclusive on the subject of the limitation of fortunes and monopolies; Hon. John D. Long explains how in his opinion President Cleveland has lowered the dignity of the veto power; Senator Colquitt denies that the negro vote is suppressed at the South; George C. Hurlbut says that the Panama Canal Company is ruined and the enterprise as now conducted a failure; George Ticknor Curtis argues that Utah ought to be made a State on the basis of the proposed constitution framed by the Mormon convention; Rev. Dr. H. Van Dyke, Jr., finds no excuse for communism in the teachings of Christianity; W. S. Lilly sums up the object of life in one word—"Duty;" James Lane Allen has a capital article on "Caterpillar Criticism;" Brander Matthews, writing of "Books that have Helped Me," illustrates how a good idea on the part of an editor of a progressive magazine may finally be run into the ground.

NEWS AND NOTES.

—A recent newspaper assertion that Mr. Bret Harte remains in England to secure the English copyright on his books is not justified by the facts. The truth is that any American author can practically obtain copyright on his books in England by publishing them first in that country. Fifteen years ago a case came up for decision before a bench of five judges, involving the question of residence on British soil as a requisite for obtaining copyright in England; and while three of the judges decided in the affirmative, two of them held strongly to the negative. Since then a copyright secured in London, by proper registration and priority of publication has never been interfered with by rival publishers, and copyrights on many American books are now obtained in this manner.

—America has no more devoted adherent to the cause of international copyright than Mr. Thomas Niles, of Roberts Bros. (*stat nominis umbra*), whose relations with leading English authors are of the most friendly character. Mr. Niles has for a long time had printed at the head of the note paper used in correspondence of the firm the following passage from a speech by Charles Dickens:

There must be an international copyright arrangement. England has done her part, and I am confident the time is not far distant when America will do hers. It becomes the character of a great country, *firstly*, because it is justice; *secondly*, because without it you never can have and keep a literature of your own.

—Acting Professor A. J. George of Boston University has prepared an annotated edition of Wordsworth's *Prelude*, which is in press by

D. C. Heath & Co. Mr. George is a graduate of Amherst College, and has taught successfully in Brookline and Newton, Mass. An ardent Wordsworthian, he has spent two vacations in the north of England, and has had special advantages in preparing this work.

—A new edition is out of Mr. Charles Lanman's *Biographical Annals of the Civil Government of the United States*, with additions bringing it down to date.

—The *Art Age* of New York publishes as a supplement to its November number a water-color print entitled "The Village Belle," a facsimile of an original drawing by Mr. Percy Moran.

—G. P. Putnam's Sons are to publish the complete works of Thomas Brower Peacock, under the title of *Poems of the Plains and Songs of the Solitudes*. Mr. Peacock is, judging by a sheet of printed comments on his works, the laureate of the Wild West.

—The ballad which Robert Louis Stevenson will contribute to the Christmas *Scribner's* is the first which he has ever published. It has an American title—"Ticonderoga." The fiction in the Christmas *Scribner's* will be by Bret Harte, H. C. Bunner, Sarah Orne Jewett, and T. R. Sullivan; the illustrations by Will H. Low, William Hole, A.R.S.A., R. Swain Gifford, Howard Pyle, E. H. Blashfield, J. W. Alexander, George Foster Barnes, F. Hopkinson Smith, and F. S. Church.

—George Ebers's biography of *Richard Lepsius* is published in translation by Z. D. Underhill, with the imprint of W. S. Gottsberger, today.

—Mrs. Whitney has nearly ready a little book entitled *Bird-Talk*, containing poems which purport to be spoken or sung by various familiar birds—the owl, the chickadee, the quail, etc. The fifteen or twenty poems of which the book consists are illustrated with various decorative designs.

—Miss Edith M. Thomas has collected a new volume of her poems which she entitles *Lyrics and Sonnets*, to be published immediately by Houghton, Mifflin & Co.

—The additions to be made to Ticknor's "Paper Series" of copyright fiction during November are *A Woman's Reason*, by W. D. Howells, *Damen's Ghost*, by E. L. Bynner, and *Nights with Uncle Remus*, by Joel Chandler Harris.

—*A Life of Washington*, by Miss Virginia F. Townsend, is announced by the Worthington Co., New York, who have also in press *Twelve Times One*, a collection of verses for children illustrated in colors by Miss M. A. Lathbury.

—Houghton, Mifflin & Co. of Boston have just brought out a new edition of the "Portrait Catalogue" of their publications. It contains a list of all the books they publish, and portraits of thirty-nine authors whose works are included in it.

—Mr. J. W. Bouton sends us the prospectuses of two new works of which he will have the handling in this country: *The Salon of Paris*, 1887, and *A Bibliographical Account of English Theatrical Literature from the Earliest Times to the Present Day*, by Robert W. Lowe. The former is a handsomely-printed collection of a hundred photogravures in colors, by Goupil, with abundant accompanying letter-press by Gustave Ollendorff, General Superintendent of Exhibitions in France. It will be ready in

December in two forms, at \$17.50 and \$20.00, according to style. Mr. Lowe's work is the first in its field, and contains about 2,000 titles, carefully and interestingly annotated. There are only 150 copies for America, each numbered.

—A quaint little book—*The Little Flowers of Saint Francis of Assisi*—has been translated from the Italian by Abby Langdon Alger, who adds a brief biography of Saint Francis. It will be published by Roberts Bros.

—*A Garland for Girls* is the title of Miss Alcott's new volume of stories, of which the author says by way of preface: "These stories were written for my own amusement during a period of enforced seclusion. The flowers which were my solace and pleasure suggested titles for the tales and gave an interest to the work." The volume will be prettily illustrated by Miss McDermott.

—Edwin Arnold's forthcoming volume, *Lotus and Jewel*, will contain three long poems: "In an Indian Temple," "A Casket of Gems," and "A Queen's Revenge." The first involves readings from the Upanishads with lyrical interludes, and all are oriental in theme.

—Mrs. A. M. Diaz has brought together a volume of experiences which she calls *Bybury to Beacon St.*—not a story, but a series of tales on woman's work and woman's opportunities. D. Lothrop Co., who are to publish this book, have also in preparation a *Life of Lowell* by E. E. Brown, written by Mr. Lowell's consent and to a certain extent with his assistance. Among their numerous holiday books D. Lothrop Co. will bring out Lord Tennyson's *The Holy Grail*, illustrated with photogravures after designs by W. L. Taylor. Several of the illustrations are printed on India paper and mounted in the *édition de luxe*, of which only one hundred copies are to be printed. The same house will issue an *édition de luxe* of *Ballads of Authors* by Harriet Prescott Spofford, with illustrations by E. H. Garrett.

Few probably would be able to trace this forcible passage to its source. It was uttered on the occasion of Dickens's first visit to Boston in 1842, and the place was "Papanti's," where were gathered all the representatives of Boston wealth and culture to do him honor. This speech was the "first shot" fired in the copyright controversy, and through Mr. Niles's persistent propulsion it may be said literally to have been "heard round the world." Let us hope the time is "not far distant" when it will have accomplished its mission.

—The publishers of *Wide Awake* make some interesting announcements of the contents of that bright and attractive periodical for the coming year. In its pages are to appear a Christmas poem by Mr. Stedman, a ballad by Andrew Lang, a romance by Rider Haggard, stories by Mrs. Sherwood and "Sidney Luska," articles on various topics by John Burroughs, "Ik Marvel," Dr. E. E. Hale, Mrs. Jessie Benton Frémont, E. S. Brooks, George P. Lathrop, Margaret Sidney, Margaret J. Preston, Katherine S. Macquoid, and many others. There is to be an account of Rosa Bonheur by Mr. Henry Bacon, the well-known artist; of Sir Walter Raleigh's homes, of the children of the White House, of "Our Asiatic Cousins" by Mrs. Leonowens, of old story tellers by Mr. Oscar Fay Adams, and of Daniel Webster in New Hampshire. Mrs. Mary Bradford Crowninshield will

contribute a naval story for boys, and Miss Olive Seward will write a series of "Around the World" stories. Many illustrations will greatly add to the interest of all these enticing contributions.

PUBLICATIONS RECEIVED.

Biography.

- PEN PORTRAITS OF LITERARY WOMEN, BY THEMSELVES AND OTHERS. Edited by Helen Gray Cone and Jennette L. Gilder. Two vols. Cassell & Co. \$3.00
- MEMORIALS OF COLERIDGE. Being Letters from Coleridge, Wordsworth and his Sister, Southey, and Sir Walter Scott, to Sir George and Lady Beaumont. Edited by William Knight. Two vols. Houghton, Mifflin & Co. \$4.50.
- THE WORLD'S WORKERS. Thomas A. Edison and Samuel F. B. Morse. By Van Buren Denslow and Jane Marsh Parker.—Mrs. Somerville and Mary Carpenter. By Phyllis Browne.—Sarah Robinson, Agnes Weston, Mrs. Meredith, By E. M. Tomkinson.—The Seventh Earl of Shaftesbury. By Henry Frith. Four vols. Cassell & Co. Each, 50c.
- REGINALD POLE, CARDINAL ARCHBISHOP OF CANTERBURY. An Historical Sketch with an Introductory Prologue and Practical Epilogue. By Frederick George Lee, D.D. G. P. Putnam's Sons. \$2.50
- MADAME DE STAEL. By Bella Duffy. Roberts Brothers. \$1.00
- THE LIFE OF ABRAHAM LINCOLN. By J. G. Holland. Dodd, Mead & Co. \$2.00
- RINGING BALLADS. By Rosa Hartwick Thorpe. Illus. D. Lothrop & Co. \$2.00
- MATTHEW CALBRAITH PERRY. A Typical American Naval Officer. By Wm. Elliot Griffiths. Cupples & Hurd. \$2.00
- THE RUSSIAN NOVELISTS. By E. M. de Vogüé. Tr. by Jane Loring Edmonds. D. Lothrop Co. \$1.50
- JAMES MADISON, JAMES MONROE, AND JOHN QUINCY ADAMS. By Wm. O. Stoddard. Fred. A. Stokes. \$1.25
- LIGHTS OF TWO CENTURIES. Edited by Rev. E. E. Hale. Illustrated. A. S. Barnes & Co. \$1.70
- WARREN HASTINGS. By Lord Macaulay. Cassell's National Library. Paper, 10c.

Essays and Sketches.

- ARCADY FOR BETTER FOR WORSE. A Study of Rural Life in England. By Augustus Jessopp, D.D. G. P. Putnam's Sons. \$1.75
- SOUTHERN SILMOUETTES. By Jeannette H. Walworth. Henry Holt & Co. \$1.25
- HUMAN LIFE IN SHAKESPEARE. By Henry Giles. New edition. With introduction by John Boyle O'Reilly. Lee & Shepard. \$1.50
- VICTORIAN POETS. Revised and Extended by a Supplementary Chapter to the Fiftieth Year of the Period Under Review. By Edmund Clarence Stedman. Houghton, Mifflin & Co. \$2.25
- THE "HOW I WAS EDUCATED" PAPERS. From the Forum Magazine. D. Appleton & Co. 30c.
- THOUGHTS. Second Series. By Ivan Panin. Cupples & Hurd. 50c.
- LINGUISTIC AND ORIENTAL ESSAYS. Written from the Year 1847 to 1887. By Robert Needham Cust, LL.D. London: Trübner & Co.
- MEN AND LETTERS. Essays on Characterization and Criticism. By Horace E. Scudder. Houghton, Mifflin & Co. \$1.25
- HORSE, FOOT, AND DRAGOONS. Sketches of Army Life at Home and Abroad. By Rufus Fairchild Zogbaum. With illustrations by the author. Harper & Brothers. \$2.00
- MEN, PLACES, AND THINGS. By Wm. Mathews, LL.D. S. C. Griggs & Co. \$1.50

Fiction.

- MAJOR AND MINOR. By W. E. Norris. 2 vols. Henry Holt & Co. \$2.00
- OLD NEW ENGLAND DAYS. By Sophie M. Damon. Cupples & Hurd. \$1.25
- AS IN A LOOKING GLASS. By F. C. Phillips. Rand, McNally & Co. Paper, 25c.
- A MODERN CIRCE. By "the Duchess." Rand, McNally & Co. Paper, 25c.
- LES MISERABLES. By Victor Hugo. 5 vols. Little, Brown & Co. \$7.50
- THE MODERN VIKINGS. Stories of Life and Sport in the Norseland. By Hjalmar H. Boyesen. Charles Scribner's Sons. \$2.00
- SETH'S BROTHER'S WIFE. By Harold Frederic. Charles Scribner's Sons. \$1.25
- A STORY OF THE GOLDEN AGE. By James Baldwin. Illustrated by Howard Pyle. Charles Scribner's Sons. \$2.00
- WIELAND; or, The Transformation. By Charles Brockden Brown. Philadelphia: David McKay. \$1.50
- FRAU WILHELMINE. The Concluding Part of the Buchholz Family. By Julius Stinde. Translated by Harriet F. Powell. Charles Scribner's Sons. \$1.25
- BURNHAM BREAKER. By Homer Greene. T. Y. Crowell & Co. \$1.50

- IN HIS NAME. By E. E. Hale. Illustrated by G. P. Jacob-Hood. Roberts Brothers. \$2.00
- SARINA'S DECEPTION. From the French of the Princess Olga Cantacuzene-Altieri. By E. Nute. Harper & Brothers. Paper, 25c.
- THE NEW ANTIGONE. Macmillan & Co. \$1.50
- BLEDISLOW; or, Aunt Pen's American Nieces. By Ada M. Trotter. Cupples & Hurd. \$1.50
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- THE LAST VAN RECKENBURG. By Louise von Franco. Tr. by J. M. Percival. Cupples & Hurd. \$1.50
- THE DUCHESS. By the author of "Phyllis," etc. J. B. Lippincott Co. 50c.
- DRIVER DALLAS. A Novel. By John Strange Winter. Harper & Bros. 25c.
- "THE RIGHT HONOURABLE." A Romance of Society and Politics. By Justin McCarthy, M.P., and Mrs. Campbell-Praed. D. Appleton & Co. 50c.
- JEAN MONTEITH. By M. G. McClelland. Leisure Hour Series. Henry Holt & Co. \$1.00
- A FAIR CRUSADER. A Story of Today. By William Westall. Harper & Bros. 20c.
- ROLLO'S JOURNEY TO CAMBRIDGE. Illus. by Francis G. Atwood. 7th edition. Cupples & Hurd. 75c.
- TONY, THE MAID. By Blanche Willis Howard. Illus. Harper & Bros. \$1.00
- HER ONLY SON. By Herba Stretton. Dodd, Mead & Co. 75c.
- EQUAL TO THE OCCASION. By Edward Garrett. Dodd, Mead & Co. \$1.00
- ONE THAT WINS. A Story of a Holiday in Italy. By the author of "Whom Nature Leadeth." Harper & Bros. Franklin Square Library. Paper, 20c.
- THE INGENIOUS GENTLEMAN, DON QUIXOTE OF LA MANCHA. By Miguel de Cervantes Saavedra. Translation with introduction and notes by John Ormsby. 4 vols. Dodd, Mead & Co. \$6.00
- A QUEER RACE. By Wm. Westall. Cassell & Co. Paper, 25c.
- CONTES TIRES DE MOLIERE. Par Alfred M. Cotte. Le Bourgeois Gentilhomme. Wm. R. Jenkins. Paper, 20c.
- LES MISERABLES. Par Victor Hugo. Parts IV and V. Wm. R. Jenkins. Paper, Each \$1.00
- UNCLE LISHA'S SHOP. Life in a Corner of Yankee Land. By Rowland E. Robinson. New York: Forest and Stream Publishing Co. \$1.00
- WHITE COCKADES. By Edward Irenæus Stevenson. Charles Scribner's Sons. \$1.00
- THE HUNDREDETH MAN. By Frank R. Stockton. The Century Co. \$1.50
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History.

- ENGLISH HISTORY BY CONTEMPORARY WRITERS. Edward III and his Times, 1327-1360. Arranged and Edited by W. J. Ashley. The Misrule of Henry III. Selected and Arranged by the Rev. W. H. Hutton. G. P. Putnam's Sons. Each, 60c.
- A SHORT HISTORY OF ENGLAND FROM THE EARLIEST TIMES TO THE PRESENT DAY. By Cyril Ransome. E. P. Dutton & Co. \$1.50
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- THE REVOLUTIONARY MOVEMENT OF 1848-9 IN ITALY, AUSTRIA, HUNGARY, AND GERMANY. With Some Examination of the Previous Thirty-three Years. By C. Edmund Maurice. Illus. G. P. Putnam's Sons. \$4.00
- ENGLISH COLONIES IN AMERICA. Volume II. The Puritan Colonies. 2 vols. By J. A. Doyle. H. Holt & Co. \$7.50
- A SHORT HISTORY OF THE CITY OF PHILADELPHIA FROM ITS FOUNDATION TO THE PRESENT TIME. By Susan Coolidge. Roberts Bros. \$1.25
- DRUM BEAT OF THE NATION. The First Period of the War of the Rebellion from its Outbreak to the Close of 1862. By Charles Carleton Coffin. Illus. Harper & Bros. \$3.00
- A HISTORY OF THE NEGRO TROOPS IN THE WAR OF THE REBELLION. 1861-1865. Preceded by a Review of the Military Services of Negroes in Ancient and Modern Times. By Geo. W. Williams, LL.D. Harper & Bros. \$1.75
- INTRODUCTION TO A HISTORICAL GEOGRAPHY OF THE BRITISH COLONIES. By C. P. Lucas. Oxford: the Clarendon Press. \$1.10
- BLUE JACKETS OF 1812. A History of the Naval Battles of the Second War with Great Britain, to which is Prefixed an Account of the French War of 1798. By Willis J. Abbot. Illus. Dodd, Mead & Co. \$3.00

- THE STORY OF THE AMERICAN INDIAN. His Origin, Development, Decline, Destiny. By Elbridge S. Brooks. D. Lothrop & Co. \$2.50
- UNIVERSAL HISTORY. 4 vols. Modern History. By Arthur St. George Patton.—Ancient History. By George Rawlinson.—Medieval History. By George Thomas Stokes.—Geological History. By Edward Hull. J. B. Lippincott. The set, \$6.00
- A HISTORY OF THE CLAPBOARD TREES; or, Third Parish, Dedham, Mass. By Geo. Willis Cooke. Geo. H. Ellis. \$1.00

Holiday Publications.

- KALOOLOAH: THE ADVENTURES OF JONATHAN ROBER. By W. S. Mayo. 30th thousand. The Franzosagda Edition, illustrated by Fredericks. G. P. Putnam's Sons. \$3.00
- OLD FOLKS AT HOME. Written and Composed by S. C. Foster. Illustrated. Ticknor & Co. \$1.50
- TANGLEWOOD TALES FOR BOYS AND GIRLS. By Nathaniel Hawthorne. With illustrations by George Wharton Edwards. Houghton, Mifflin & Co. \$2.50
- RAN AWAY FROM THE DUTCH; or, Borneo from South to North. By M. T. H. Perelaer. Tr. by Maurice Blok and adapted by A. P. Mendes. Dodd, Mead & Co. \$2.50
- GERALDINE. A Souvenir of the St. Lawrence. Illus. Ticknor & Co. \$3.50
- BALLADS ABOUT AUTHORS. By Harriet Prescott Spofford. Illustrations by Edmund H. Garrett. D. Lothrop & Co. \$3.00
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- THROUGH THE YEAR. Spring, Summer, Autumn, Winter. E. P. Dutton & Co. \$2.50
- ENOCH ARDEN. By Alfred Tennyson. Illus. E. P. Dutton & Co. \$6.00

Juveniles.

- THE BOOK OF FOLK STORIES. Rewritten by Horace E. Scudder. Houghton, Mifflin & Co. 60c.
- THE SOLDIER'S WARD; or, Saved for Martyrdom. By E. Gerdes. Tr. from the Dutch with changes and additions by Rev. David Van Pelt. Presbyterian Board. \$1.25
- THE BROWNIES: THEIR BOOK. By Palmer Cox. The Century Co. \$1.50
- HOW TO AMUSE YOURSELF AND OTHERS. The American Girl's Handy Book. By Lina Beard and Adelia B. Beard. Charles Scribner's Sons. \$3.00
- DOG STORIES AND DOG LORE. Experiences of Two Boys in Raising and Training Dogs; with many Anecdotes of Canine Intelligence. By Thos. W. Knox. Cassell & Co. \$1.75
- CHATTERBOX. Edited by J. Erskine Clarke. Estes & Lauriat. \$1.75
- THE WONDER CLOCK; or, Four and Twenty Marvelous Tales. Being one for each hour of the day. Written and illustrated by Howard Pyle. Embellished with verses by Katharine Pyle. Harper & Bros. \$3.00
- IDA WAUGH'S ALPHABET BOOK. Verses by Amy E. Blanchard. J. B. Lippincott Co. \$1.00
- BABYLAND. Edited by the Editors of Wide Awake. D. Lothrop & Co.
- PRENTICE HUGH. By Frances Mary Peard. Illus. Thomas Whittaker.
- UNCLE IVAN; or, Recollections of Fifty Years Back. By M. Bramston. Illus. Thomas Whittaker.
- FOR HALF A CROWN. By Esmé Stuart. Illus. Thomas Whittaker.
- JOHNNY NUT AND THE GOLDEN GOOSE. Done into English by Andrew Lang. From the French of Charles Deulin. Longmans, Green & Co. \$3.50
- PRUDENCE WINTERBURN. By Sarah Doudney. Illus. T. Y. Crowell & Co.
- THE BOYS OF 1812, AND OTHER NAVAL HEROES. By James Russell Soley. Estes & Lauriat. \$2.50
- JUAN AND JUANITA. By Frances Courtenay Baylor. Illustrations by Henry Sandham. Ticknor & Co. \$1.50
- A PRIMER. Stickney, Ginn & Co. 25c.
- THE BOYHOOD OF LIVING AUTHORS. By Wm. H. Ridgely. T. Y. Crowell & Co. \$1.00
- HISTORIC GIRLS. Girls who have Influenced the History of their Times. G. P. Putnam's Sons. \$2.00
- LULU'S LIBRARY. By Louise M. Alcott. Vol. II. Roberts Bros. \$1.00
- YOUNGSTERS' YARNS. By Arcott R. Hope. Illustrated by C. O. Murray. Geo. Routledge & Sons. \$1.75
- TALES FROM THE EASTERN-LAND. By A. L. Grimm. Tr. from the German by H. V. Illustrated by J. B. Sanderland. Geo. Routledge & Sons. 80c.
- LITTLE WIDE-AWAKE. An Illustrated Magazine for Children. Edited by Mrs. Sale Barker. Illus. Geo. Routledge & Sons. \$2.50
- PRINCE LITTLE BOY, AND OTHER TALES OUT OF FAIRYLAND. By S. Weir Mitchell, M.D. J. B. Lippincott Co. \$1.50

STORIES OF PERSONS AND PLACES IN EUROPE. By E. L. Benedict. Illus. Geo. Routledge & Sons. \$1.50
 LITTLE ONES' ANNUAL STORIES AND POEMS. Illus. Estes & Lauriat.

THREE VASSAR GIRLS AT HOME. By Lizzie W. Champney. Illus. Estes & Lauriat. \$1.50

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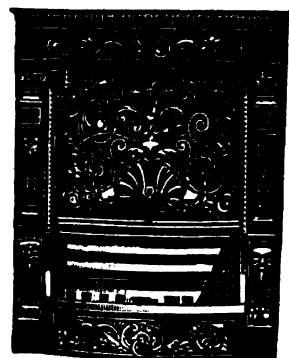


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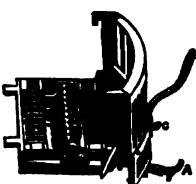
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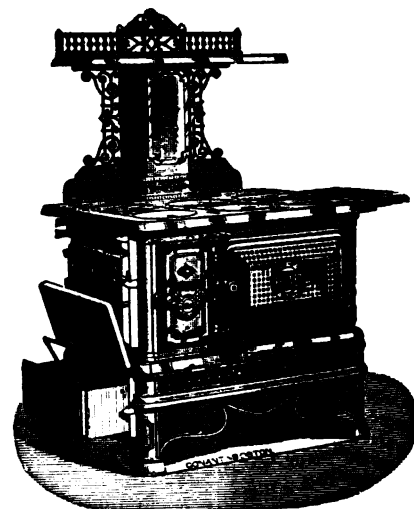
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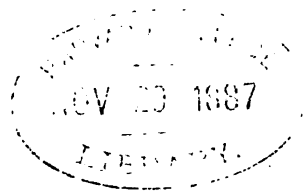
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RAILWAY ACCIDENTS, by Prof. W. S. CHAPLAIN, will be the first of an especially important and interesting series of papers on railways, their administrations and construction, including great engineering feats, famous tunnels and passes, and, indeed, those branches of the subject which in this day engage the attention of the whole country. The illustrations which will accompany this series will be very elaborate, original, and beautiful. The authors and the titles of the future articles will be announced later.

THE FICTION of the year will be notably strong, not only in the work of well-known writers but in that of new

authors. A serial novel, entitled "First Harvests," by F. J. STIMSON, will be begun in January. Novelettes by HENRY JAMES and H. C. BUNNER, the latter illustrated, will appear early in the year. There will also be many short stories of notable strength and freshness, several of them illustrated.

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ELECTRICITY in its various applications as a motive power, **EXPLOSIVES**, etc., will be the subjects of a group of illustrated articles of great practical and popular interest, by leading authorities upon these topics.

ILLUSTRATED ARTICLES of special importance will be those on the Campaign of Waterloo, by JOHN C. ROPES; on "The Man at Arms," by E. H. BLASHFIELD; two papers by EDWARD L. WILSON, illustrating results of recent Egyptian research; a further article by WILLIAM F. APTHORP, on a subject connected with his recent contribution on Wagner; Dr. SARGENT'S papers on physical development will be continued, also Prof. SHALER'S articles on the surface of the earth, both being admirably illustrated.

SHORT ESSAYS will be, as during the past year, an especially noticeable and individual feature. They will include papers by AUGUSTINE BIRRELL, author of "Obiter Dicta;" some further articles by W. C. BROWNELL; articles by Prof. WILLIAM JAMES, AUSTIN DOBSON, Gen. A. W. GREELY, Prof. JAMES RUSSELL SOLEY, Mrs. JAMES T. FIELDS, EDWARD KING, C. A. YOUNG, and many others.

POEMS in early numbers by THOMAS BAILEY ALDRICH, ANDREW LANG, CHARLES EDWIN MARKHAM, and others, give a good augury for the next year's verse; and in several cases well-known artists—notably ELIHU VEDDER, WILLIAM HOLE, and WILL H. LOW—have accompanied poems by striking and imaginative drawings.

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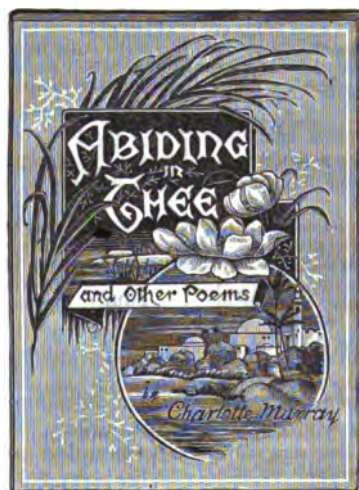
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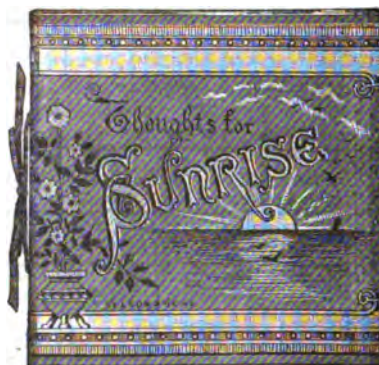
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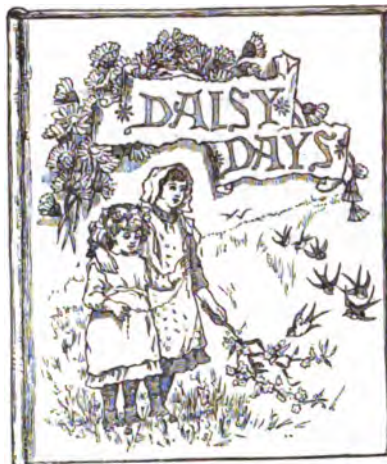
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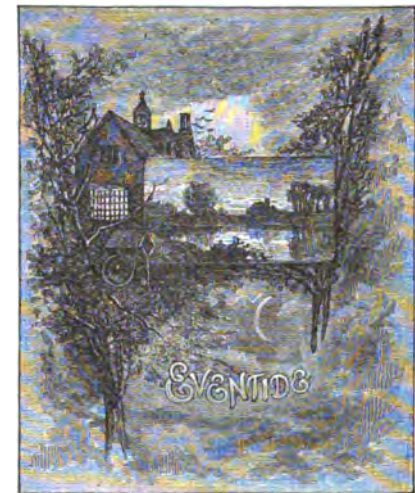
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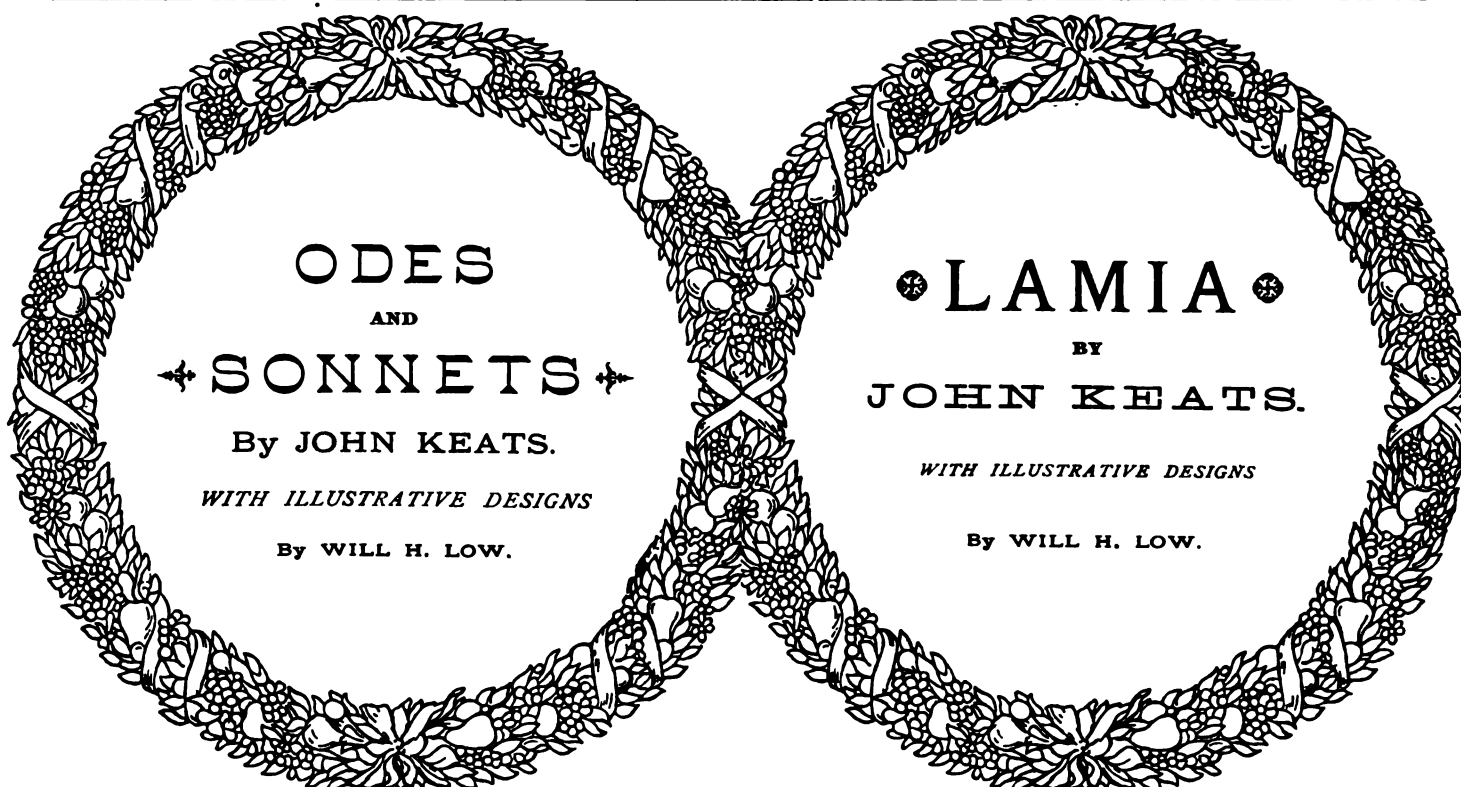
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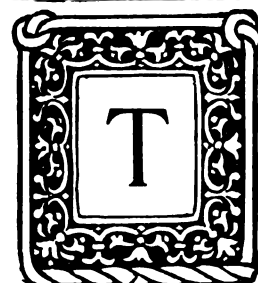
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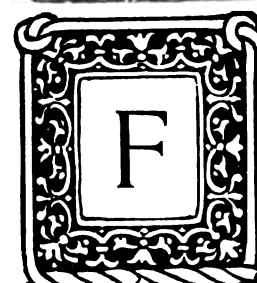
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VOL. XVIII. BOSTON, NOV. 26, 1887. No. 24.

Holiday Number.

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BALLADS ABOUT AUTHORS.*

MRS. SPOFFORD finds the rhythmic freedom of the ballad suited well to her purpose of commemorating picturesque episodes or phases in the lives of half a dozen

* Ballads About Authors. By Harriet Prescott Spofford. Illustrations by Edmund H. Garrett. D. Lothrop Co. \$3.00.

English authors. Under the title of "Goldsmith's Whistle" she celebrates the famous tour made by Goldsmith with his flute through Europe, when, according to tradition,

He trod a measure as he went,
And piped and sang his way to Florence!

Johnson doing penance in Uttoxeter Market; the blind Milton at his organ; Cowper wandering intent upon self-destruction beside the Ouse; Collins burning his poems; and Shakespeare imagining "A Midsummer Night's Dream" in Warwick woods, are the themes of the other ballads. Mrs. Spofford is not always felicitous in the management of her rhymes. It would be hard to find anything more awkward than this from the Goldsmith ballad:

And when the morning came, despair
Hung over him, and hunger gnawed him—
He was so young, and life so fair,
And death confronted him, and awed him.

Of Milton's playing we are told that

delicious shocks,
Sweet as the honey of the rocks,
To other sense, well did he know
From dulcet stops to breathe and blow.

The worst charge we have to bring against the author of these pieces, however, is that of vagueness. She writes ostensibly for children (*vide* p. 29), but only one familiar with the lives and works of the authors referred to would find her intelligible. The best thing in the book, "A Splendid Fire," would be to the uneducated mind, we should think, the least comprehensible of all. It has some noteworthy lines. The poet is pictured making his way heart-broken to his dingy room. He seizes his once precious papers, tears them asunder, and applies the kindling spark.

What colors flash along the blaze
That spreads its wings, and soars and dips!
So burns, long soaked in salty sprays,
Driftwood of wrecked and stranded ships.

The precious manuscript of "Music on the Grecian Stage" exhales in visions of awful beauty.

It shrivels in a blackening scroll;
Gone those great shadows half divine,
But still on the reluctant coal
The swarming sparks re-write the line.

Mr. Garrett's illustrations do not show any special sympathy or understanding of the themes. Milton is depicted (p. 48) as a moon-struck consumptive, and Cowper (p. 67) as a burly farmer. The publishers have done their best to make of the *Ballads* a handsome book.

FAUST.*

MR. WALSH'S excellent essay on Goethe's greatest work makes its appearance at an opportune time, as Mr. Henry Irving's brilliant stage production of "Faust" is being given in New York, and is soon to fascinate other cities. Mr. Walsh recites briefly the origin of the legend, sketches Goethe's early life viewed as a preparation for the development in the poem

* Faust, the Legend and the Poem. By William S. Walsh. With Etchings by Hermann Faber. J. B. Lippincott Co. \$3.00.

of his mature philosophy of art and life, and then devotes the larger part of his essay to a running commentary, which embraces the two parts of the poem. He is an expositor, not a critic, and follows the later students of Goethe, who deem it incumbent on them to admire even the most frigid symbolisms of Goethe's last years, when imagination had almost withered in him, and reflection was all-absorbing.

But Mr. Walsh is not among the enthusiasts, and our criticisms would concern only two misuses of words. "Cynical" is applied to Herder, while Lucian, Swift, Heine, Thackeray, and Voltaire are ranked together as "laughers," a very inadequate word: just as little is it correct to identify the mocking spirit of Mephistopheles with the sense of humor. Mr. Walsh's matter, with the exception of these verbal inaccuracies, is valuable, if not particularly original; originality, indeed, in criticism or exposition of the much be-written "Faust" is well-nigh impossible now. Of Mr. Faber's six etchings the Temptation of Margaret is good, Faust in his Study is by far the best, the Compact with the Fiend is passable, but the remaining three are poor. Margaret in the Cathedral faints under the terrible words of the *Dies Ira*, not under the preaching of a friar, as here represented.

A BATCH OF DAUDET'S FICTION.

THE light, the graceful, the incomparable touch of a master is everywhere visible in these two volumes, which represent Daudet at his best. Those who still cling to the venerable tradition that the French are devoid of humor will find their preconceived ideas sadly shattered if they once take up *Tartarin of Tarascon*;¹ and in the story of *La Belle Nivernaise*² and the other tales bound in with it one finds realism of an exquisite sort mingled with delicious fancies. Daudet of all living novelists writes of things as they are, and gives along with faithful impressions the ideal interpretation of the poet. Imagination plays a great part in his work, but it is always subordinated to the facts. He has the synthetic power. He catches random traits and works them into consistent forms. His characters from the highest to the lowest always hang together. He leaves no loose threads. Everything is wrought out to the minutest detail, and yet details are not thought of as we read, so fine and true is the general effect. We no more think of questioning his methods than of questioning the methods of nature. They have the quality of inevitableness. The results are sure and we care very little about the process. Daudet excels in pathetic and humorous

¹ Tartarin of Tarascon: Traveler, 'Turk,' and Lion Hunter. By Alphonse Daudet. George Routledge & Sons. \$1.50.

² La Belle Nivernaise: The Story of an Old Boat and her Crew. By Alphonse Daudet. George Routledge & Sons. \$1.50.

views of life, and pathos and humor make up so much of human existence that he has a wide range without venturing upon the tragic, where he does not move so freely. His tragedy is apt to be over-refined, intense, sometimes morbid with that pathological taint that affects nearly all modern representations of fierce passion or emotion. But his humor and pathos are unfailingly genuine—never too emphatic, never self-conscious, never forced, never lacking in harmonious expression. As a novelist he holds to the middle course. He does not ascend to the heights of philosophical speculation with Balzac or sink to the depths of human degradation with Zola. He is not attracted by the rarefied air of the mountains and he has no taste for studying sewage with a microscope. But on the broad plateaus and upland slopes, amid the everyday original life of men and women, in that sphere which most of us are wont to designate as commonplace, Daudet is at home, and in his own field he has no rival.

Perhaps books more delightful than *Tartarin of Tarascon* have been written during the last decade, but if so we have not had the good fortune to come upon them. *Tartarin* is at once an individual and a type. In him the elemental characteristics of the meridional Frenchman are brought to a focus and depicted for all time. *Tartarin*, that unique combination of Don Quixote and Sancho Panza, of artless bombast and simple wisdom; that theoretical hero and actual cantel; that worthy club-house Nimrod, that stalwart drawing-room Hector,—delightful, ridiculous *Tartarin*, whether singing the "duo" from *Robert le Diable*, or rehearsing stories of adventure among his cronies, or shooting donkeys for lions on the plains of Algeria, he is a personage henceforth enshrined in the memories of all who read the account of his prodigious history.

In *La Belle Nivernaise* Daudet sounds the vibrant, penetrating notes of pity and love. It is a charming idyl of the Seine here unfolded. Good-hearted Francis Louveau, the bargeman, with his equally benevolent though shrewish-tongued wife, are portrayed with a subtle sympathy that brings them out clearly against the background of poverty and toil. Victor is a poor little waif picked up by Louveau in the streets of Paris and cared for till he comes to be the chief prop and comfort of the worthy pair. The whole picture is before us; the trips up and down the river, the cheerful, useful childhood of Victor and his foster-sister, the discovery of Victor's father, the boy's departure for college in a distant city, his pitiful longing for a return to his previous life, his illness, the family reunion—all is told with a grace and charm which we may well call incomparable and which lend to the simplest incidents the glow and color of romance.

It is pleasant to have these productions brought before readers of our vernacular in forms so faithful and attractive. In illustra-

tion and typography these volumes compare favorably with their Parisian prototypes, the drawings of Montégut, de Myrbach, Picard, and Rossi being reproduced with praiseworthy fidelity, the resemblance extending even to the illuminated covers of cream-white paper. The translations are, generally speaking, fairly well done; that of *La Belle Nivernaise* is particularly noticeable for smoothness. Of the version of *Tartarin* we cannot speak so highly. Such phrases as "crankiness for the grandiose and romantic" (p. 46), "*Tartarin* meant to act like they did" (p. 67), "he orated upon these matters" (p. 70), and "*Tartarin's* confrontatress" (p. 137), indicate a linguistic license not at all consistent with the original and offensive to every cultivated reader.

ORMSBY'S DON QUIXOTE.*

WHEN Mr. Ormsby first thought of supplying a serious defect in our literature of translations, the lack of a rendering of Cervantes's immortal work in which he "smiled away," not "Spain's chivalry," but the absurd romances of chivalry, he intended to make only a new edition of Thomas Shelton's original English version of 1612-20. But not all Shelton's vigor and kinship of spirit with the author of *Don Quixote* can atone for his incorrectness. With Shelton put by, Mr. Ormsby found no later translation which it was worth while to improve. John Phillips's is dirty, Motteux's is a travesty of the original, while Charles Jervas's or Jarvis's, the accepted version, is "correct and careful, but dull, commonplace, and destitute of humor"—"wooden." Mr. Ormsby has, therefore, produced an independent translation, resolutely leaving Mr. Duffield's recent rendering out of sight until his own should be finished. He has tried to avoid all affectation and to cultivate plainness and simplicity in the style, retaining many old names and phrases, if somewhat incorrect, because they are now classical in our tongue. Names of things peculiarly Spanish like "olla" and "bota" are left untranslated, with an explanatory note. The complete text of the original is reproduced, Cervantes being, for his time, purity itself. A life of the author and an account of the character and fortunes of this greatest of novels, as many have esteemed it, are prefixed, while three appendices contain the proverbs of the book in alphabetical order, a summary of the Spanish romances of chivalry, and a bibliography of *Don Quixote*. The translator has thus furnished the accessories needful to an understanding of this "book of humanity," as Sainte-Beuve called it—"the best novel in the world beyond comparison," said Macaulay.

*The Ingenious Gentleman, *Don Quixote of La Mancha*, by Miguel de Cervantes Saavedra. A Translation with Introduction and Notes by John Ormsby. In four volumes. New York: Dodd, Mead & Co. \$6.00.

Mr. Ormsby's translation itself—the essential matter—is of the first order for ease and simplicity, and retains the flavor of the original to a surprising degree; his scholarship is a guarantee for correctness. Reading chapters here and there, we have lamented that so readable and delightfully entertaining a version had not fallen into our boyish hands; every boy of a reading turn can relish the adventures of the fantastic knight, but charm has surely hitherto been lacking to the manner of telling them in English. This defect Mr. Ormsby has fully supplied, making *Don Quixote* run as smoothly in our tongue as in the original. He has not modernized the language and construction: as little has he sought out archaisms of language in the endeavor to give an antique flavor. The faults of style are the faults of the original, and its excellences remain complete. It is a genuine reproduction, one of the most successful in our language, of a masterpiece of foreign literature.

We will quote but two sentences from the first chapter, as a sample. *Don Quixote*,

in short, his wits being quite gone, hit upon the strangest notion that ever madman hit upon, and that was that he fancied that it was right and requisite, as well for the support of his own honor as for the service of his country, that he should make a knight-errant of himself, roaming the world over in full armor and on horseback in quest of adventures, and putting in practice himself all that he had read of as being the usual practices of knights-errant; righting every kind of wrong, and exposing himself to peril and danger from which, in the issue, he was to reap eternal renown and fame. . . . So then, his armor being furnished, his morion turned into a helmet, his hack christened, and he himself confirmed, he came to the conclusion that nothing more was needed now but to look out for a lady to be in love with; for a knight-errant without love was like a tree without leaves or fruit, or a body without a soul.

The publishers have put the new translation into four handy duodecimo volumes, averaging about four hundred and fifty pages each: the binding is a neat red, with gilt tracery on the back and the upper side; the paper is thin enough to make the volume easy "to carry to the fire" to read thereby, but sufficiently opaque; the whole appearance of the set makes it an excellent present for the Christmas season. One may trust that Mr. Ormsby has given new life to the ingenious Hidalgo.

THE MODERN SCHOOL OF ART.*

IT is the object of this ample but by no means pretentious quarto to furnish an agreeable introduction to the persons, histories, homes, studios, and works of eighteen representative painters and sculptors of modern times—the artists whose names and achievements are most conspicuously before the world at the present hour. The subjects are almost entirely Englishmen, the only exceptions being two Frenchmen, a Spaniard, and a single American. The

*The Modern School of Art. Edited by Wilfrid Meynell. Illustrated. Cassell & Co. \$6.00.

book being of English origin, this preference is natural, though it gives the work a provincial character and robs it of a true and broad cosmopolitanism. But one can derive much profit and enjoyment in the study of art without once stepping off what Emerson called that "tight little island."

The names of the eighteen apostles of modern art are these: Leighton, Nicol, Millais, Thornycroft, Hook, Boughton, Halswelle, Legros, Herkomer, Fildes, Poynter, Hunt, Meissonier, Jopling, Orchardson, Yeames, Bonnat, and Eastman Johnson.

The plan of the work assigns an entire chapter for each artist. The important facts and dates of the life are given, accompanied by a sketch of the professional career, the whole supplemented by passing mention of important works and critical comments thereupon. Of the letter-press, itself uniformly interesting and instructive from the biographical point of view, the illustrations are a distinct and pleasing reinforcement. They are numerous and varied. They include in each case a portrait of the artist, and generally one or more views of the interior of his house, showing particularly the studio and the decorative style of the dwelling, and there are always several reproductions of important works on canvas or in marble. Many of these are full-page plates, and of these one is on steel and three are etchings, the latter respectively by Lalauze, Herkomer, and Rajon. The first and third of the etchings are easily superior to the second, and are admirable examples of their class. Herkomer's contribution is unsatisfactory.

With these exceptions all the illustrations are from wood, though some are printed outside the text on heavy plate paper and with good effect.

One of the interesting things to notice in looking through this book is the identification of each artist with a particular line of topics, for after all genius has its limitations. Thus Sir Frederick Leighton is occupied with classic themes; Mr. Erskine Nicol with rustic life—and what could be better than his delineations of Irish and Scottish nature? Millais with the refined and tender suggestions of elevated domestic life, Thornycroft with the anatomy of the human form in athletic posture and exercise, Hook with the animated scenes that belong to the border between sea and land, Boughton with sweet pastoral landscapes dotted with plaintive human figures, Herkomer and Fildes with the dramatic and pathetic in common life, Poynter with the historic and antique, Hunt with romance and mysticism, Meissonier with the warlike and grotesque, Orchardson with the quaint and old-fashioned.

The materials of this book we take to have been gathered out of that estimable periodical, the *Magazine of Art*, but they have been well worked over, and in their

present form show homogeneity, order, and freshness. The book is elegantly printed and bound, and is one both to please the cultivated taste and instruct the studious mind.

THE DRUM-BEAT OF THE NATION.*

WE admit that at this day it must be hard to discover a good and fresh title for a history of the Civil War in the United States, but it seems to us that the selection in this instance is particularly poor. "Nation"—what nation? "Drum-beat"—what drum-beat? And what *is* a drum-beat in this connection? What does it stand for? This book might as well be called "Trumpet-note of the People," or "Footsteps of the Citizens." If "Drum-beat of the Nation" be an apt title for any book, it would be for a book which should trace the whole military life and history of the nation to which it pertained.

Mr. Coffin has undertaken to write a new popular history of the late Civil War. Of this large work the volume in hand is the first installment. It is complete in itself, and should it never have the successors promised, could not be regarded exactly as a fragment.

In many respects Mr. Coffin is especially qualified to describe these scenes. He lived through them. He saw into them. In the sense in which a newspaper correspondent is an actor in the life he portrays, he was an actor in this. He has already written of it over and over again. Personally he knew most of the leading generals in both armies. Personally he was present at many of the battles fought. It is to be doubted if there are many persons now living to whom the whole broad field of the Rebellion is more familiar at first hand than to Charles Carleton Coffin.

Added to this equipment of knowledge of facts is the mastership of a strong, dramatic, and picturesque style. Mr. Coffin was a pioneer in the since distinguished army of war correspondents. He is a sort of captain of the host of Forbeses and McGahans. No letters written from the field from 1861 to 1865 exceeded his in vivid description, in candor, justice, and truth of intention, and generally speaking in exactness and trustworthiness of information.

Set this man then to work upon a history of the war, twenty-five years after, with ten or fifteen millions of people before him who have come on the stage since the war began, and place in his hands all the materials that have accumulated, the maps, charts, reports, personal narratives, and above all the typographical and artistic resources of the Harpers' great establishment, and the result can easily be defined.

* *Drum-Beat of the Nation. The First Period of the War of the Rebellion from its Outbreak to the Close of 1862.* By Charles Carleton Coffin. Illustrated. Harper & Brothers. \$3.00.

Mr. Coffin has undertaken not a critical or philosophical history, but a pictorial one, a panorama, a cyclorama, correct as to the great outlines and events and personages, circumstantial, anecdotal, intense. The incessant use of the present tense is a hobby and weakness of style. Short sentences are the strength of it. Scenes are brought before the reader almost with reality.

The story ends with 1862, and will be extended to the years that follow.

GUATEMALA.*

HERE now is a work of travel and exploration in Central America which not only enkindles interest, but inspires confidence, and conveys a mass of varied and really valuable information in at the same time a thoroughly entertaining form. Without the pretension of at least one recent narrative of research in somewhat the same quarter, and not directed by any profession of special scientific purpose, it is yet scientific in the best sense, is not only excellently written, but excellently made up in every particular; in all respects is what such a book ought to be, and reflects great credit alike upon the enterprise, energy, intelligence, judgment, and taste of its author. Its materials are the gatherings of three visits to the country; the author's journeys through it traversed it from the Atlantic to the Pacific; his eye, experienced by extensive travels in other parts of the world, was reinforced by the handy camera, the many hundred plates from which are the basis of the more than one hundred wood-cuts which embellish the handsomely printed volume; and five maps of good quality show his route and stopping-places, and the main features of the land, with a good degree of detail.

Mr. Brigham himself, though dating his preface from Boston, we do not know. He does not appear to be a man of science; he may be a lawyer. Certainly he is a trained and keen observer. His interests are those of the merchant, the student of politics, the man of affairs. He is not oblivious to the past of Guatemala, its antiquities and traditions, while not concerned with them; what he is intent upon is the Guatemala of the present, its scenery, its living towns, rather than its ruins; its people of today in their homes, the precious woods of the forests, the abundant growths of its soil, its inviting features to the immigrant, its possibilities and prospects as the great fruit garden of North America, its comforts as the home of the invalid, its salubrity and serenity as a resort for the excursionist. To borrow his exact words:

No country on the northern half of the American continent has a finer climate or more beautiful or varied scenery, or is a more attractive field for the genuine traveler. Valleys rivaling

* *Guatemala, the Land of the Quetzal.* By William T. Brigham. Charles Scribner's Sons. \$5.00.

the paradises of the islands of the Pacific; uplands not unlike the plateau of the Indian Neilgherries forests as dense and luxuriant as those of Brazil; lakes as picturesque as those of Switzerland; green slopes that might have been taken from the Emerald Isle; glens like the Trossachs; desert wastes that recall the Sahara; volcanoes like *Ætna*; and a population as various as in that land whence comes the Indian name,—all these features make but the incomplete outline of the Guatemalan picture.

Guatemala is the upper or northernmost of the three provinces of Central America and lies next to Mexico on the south. It comprises from forty to fifty thousand square miles, say the area of Virginia (42,000), and a population variously estimated at from 1,000,000 to 1,500,000. Its surface is greatly diversified, so that

a traveler crossing this territory from ocean to ocean would sometimes follow the river valleys, then climb ridges, again traverse a plain, cross a valley, ride along another mountain ridge, compassing a volcano, and finally descend abruptly to the Pacific.

Mr. Brigham entered Guatemala from the Bay of Honduras at Livingston, an important port, about nine hundred miles due south from New Orleans, and thence made his circuit, sometimes by boats, sometimes on foot, sometimes on horseback, with a son for companion and by aid of porters, the chief points visited being Coban, Quezaltenango, Solola, San Jose on the Pacific shore, the City of Guatemala, Azacualpa, and Esquipulas, so returning to the point of departure. To the narrative of the expedition proper but five chapters out of the twelve are devoted. The others handle incidental topics. One introductory expounds the general features, geographical and political, of Central America as a whole. Another describes the Atlantic coast of Guatemala, and points out its maritime and commercial connections. Another describes Guatemala City, which is the principal city of Central America, with fine churches and imposing public buildings, "a confused mass of white walls almost hidden in foliage," extending six miles north and south, and with a population of 60,000 made up of many nations and tribes, and mingling the sixteenth century with the nineteenth in picturesque effects. One historical chapter traces the lines of the development of Guatemala out of its aboriginal condition down through the Spanish possession, and a succeeding statistico-political chapter arrays the resources and powers of the country after the manner of a blue-book. Two concluding chapters complete the picture by sketching in the particulars of its vegetable and animal kingdoms, and the facts and figures pertaining to its earthquakes and volcanoes.

The mean height of Guatemala is about 5,000 feet above the level of the sea. Mountains and rivers are its important physical factors, though lakes are not wanting. The volcanoes number several hundreds, the hot-springs are numerous, earthquakes have been frequent and destructive. Climatic

changes are insensible; "the one season is summer." The death rate of Livingston is about one quarter that of Boston. Bananas and plantains are a most generous product of the fertile soil. The forests are dense and damp and dark. Mahogany is so plentiful as to be cut for railroad use; rosewood is used for building purposes; sarsaparilla, india-rubber, vanilla, and cocoa grow wild. Pine trees and oaks attain a prodigious size. The palm and the orchid are conspicuous by their variety and beauty. No land is better suited to raise the sugar-cane. Vast quantities of the best coffee are exported to Great Britain. The wild oranges excel the domesticated varieties raised elsewhere. Cocoa-nuts, pineapples, nutmegs, maize, wheat, sweet and white potatoes, yams, bread-fruit, tomatoes and mangoes are among the almost countless fruits and grains and vegetables.

But then Guatemala has experienced three hundred earthquakes sufficiently severe to be recorded, and it has snakes!

Politically Guatemala is a republic, has a constitution, a president, a legislative assembly, a cabinet, departments, and a carefully framed civil code. The national religion is the Roman Catholic, but liberty of worship is allowed to all denominations, though only one Protestant congregation improves the opportunity. Churches are falling into ruin. The army is well organized and vigorous. Public instruction is compulsory, and schools are numerous and well attended. Teachers' institutes are regularly held. There are respectable newspapers, but no libraries to speak of. The public debt approximates six millions of dollars. The currency is mostly debased silver, the standard being American gold. The government owns and runs the telegraph, as it should in the United States, and the foreign mail service is excellent. The largest mercantile houses are in the hands of Germans; "Americans" are scarce. Capital is greatly needed. Food is cheap and wages are low. There is no systematic sanitation.

No inconsiderable amount of valuable information is assembled by Mr. Brigham in his Appendix, as: a list of common woods, names of towns, mixture of races, cookery, money, heights, weights and measures, list of plants, and a list of works relating to Central America. An index closes the work, which is a handsome holiday book.

SHAKESPEARE'S HENRY IV.*

ALL lovers of Shakespeare and of art who have seen the superb edition of *Romeo and Juliet*, published by Cassell & Co., three years ago, will be rejoiced to know that the same house now propose to bring out a complete *édition de luxe* of the plays in similar style. It will be called "The International Shakespeare," and will

* King Henry IV. Parts I. and II. Illustrations by Grützner. Cassell & Co. \$25.00.

be issued in large folio form—the page measuring 17 by 13 inches—printed on Whatman paper and illustrated with photogravures from drawings by leading English and foreign artists.

The first volume—or the second, if we count the *Romeo and Juliet*—contains the two parts of *King Henry IV.*, with an introduction by Professor Dowden, and twelve illustrations by Edward Grützner reproduced in photogravure. It may be questioned whether pictorial illustrations of Shakespeare can ever be perfectly satisfactory. A master of the graphic art as preëminent in his way as the dramatist might give fitting shape to the personages in the mimic world of the latter, but no inferior hand could be expected to set them visibly before us as their creator has made them appear to the "mind's eye." Nevertheless these designs by Grützner, like those by Dicksee in the earlier volume, must be reckoned among the most successful of the many attempts to illustrate Shakespeare in this manner.

As might have been expected, Falstaff has especially enlisted the attention of the artist, no fewer than eight out of the dozen illustrations being devoted to scenes in which his portly presence figures. The first of these is in *1 Henry IV.* ii. 4, where the fat knight, with joint-stool for throne, dagger for sceptre, and cushion for crown, plays the part of the royal father, and gives Prince Hal a lecture on his graceless behavior. "Harry," he says, "I do not only marvel how thou spendest thy time, but also how thou art accompanied." The corpulent parody of the king, and his supposed son standing demurely before him with half-suppressed amusement in his face, while the rest of the company give way to uncontrolled mirth, Dame Quickly looking like Milton's "Laughter holding both his sides," are done to the life. The next picture shows us Sir John at the close of the same scene, fast asleep behind the arras, Peto picking his pocket of the tavern-bill which records the "intolerable deal of sack" to "one half-penny worth of bread," and Hal looking on. Here the artist seems to have taken certain liberties with the *mise en scène* for pictorial effect. The knight lies on the floor, at right angles to the wall, with his head on a bench. The prince has drawn aside the arras behind which the sleeper has been hidden; but it is evident that if the latter had been lying there when the tapestry was in place it must have fallen across his thighs, leaving the lower part of his legs and his feet in full view of persons in the room. Arras was usually hung only a little way from the walls, and in a room so small as that in the Eastcheap inn we may be sure that there would be barely space enough behind it for fat Jack to hide by squeezing himself close against the wall.

One of the best of the Falstaff pictures is that which shows him with Bardolph in

Henry IV. iii. 3, as he says "Thou art the Knight of the Burning Lamp," tapping the captain's nose with his finger by way of emphasis. Nowhere is the oleaginous face of Jack more radiant with exuberant fun. He is almost as good, however, in the scene (2 *Henry IV.* i. 2) where he asks his page "What money is in my purse?" and the mustering of his recruits (*Id.* iii. 2) may challenge comparison with any former rendering of that inimitable scene. Here, and in the subsequent scene at Justice Shallow's, where Pistol comes in to announce the death of the king, the delineations of both Shallow and Silence are very happy, and Pistol himself is a triumph of graphic art.

The serious designs are on the whole not inferior to the comic ones. The one chosen for the frontispiece is worthy of that honorable position. It represents the prince kneeling at the death-bed of the king, at the close of the long speech in which the latter has chided him for his seeming impatience to secure the crown. But we like quite as much the illustration of 1 *Henry IV.* i. 3, where, after the tilt with Hotspur concerning the Scottish prisoners, the king retires with the peremptory word, "Send us your prisoners, or you will hear of it." Admirable also is the group of Hotspur, Worcester, Mortimer, and Glendower, over the map (*Id.* iii. 1) when Hotspur is pointing out that his share of the divided territory is not a fair one.

Professor Dowden's introduction is in his happiest vein, the discussion of Falstaff being especially full of sympathetic humor. Altogether the volume is a brilliant beginning of the magnificent enterprise which the publishers have undertaken. If the plan is carried out in the same artistic and sumptuous style, the "International" will be the most elegant edition of Shakespeare the world has ever seen.

SKETCHES OF ARMY LIFE.*

THE author of this unique work is an artist both with pen and pencil, and it is difficult to say on which the book the more depends for its strongest appeal to the reader's interest—its verbal descriptions of scenes witnessed in military camp and field, or the pictures with which it depicts some of these scenes to the eye. We should guess that the author is of German descent and of West Point antecedents; if it is his portrait, mounted on horseback and bearing the Stars and Stripes, which serves as frontispiece, printed on a thin film of India paper, then is he every inch a soldier, though a young one.

Mr. Zogbaum has studied his subject in France, Germany, Great Britain, and the United States. In France he is with the army in Normandy at the time of the autumn

manœuvres, the effect of which is a series of spectacles wonderfully like the realities of war. The enemy, on this occasion represented by a large body of troops, were supposed to have landed on the coast, and to be threatening two important towns, and were repulsed in a make-believe battle. Thus the sweet times of peace were made to glitter with splendid pageantry, and to palpitate with the stress of conflict. In England the author stations himself at Aldershot, observes the daily discipline and drill, and watches the departure of a detachment for the seat of war. In Germany he is witnessing mock manœuvres again, shivering all night on the picket line, brewing punch in the snug officers' mess, or bivouacking under a sharp skirmish fire. In the United States he is out on the plains with a cavalry column, or with the blue-coated garrison at a frontier fort, with Indians to right of him and cowboys to left of him. Very graphic are his descriptions, but his drawings are even better.

There are upwards of seventy wood-cuts in the book. They have great merit as engravings, but the workmanship of the engraver, excellent as that is, is even excelled by that of the artist-author. The accuracy, grace, and beauty of these drawings could hardly be surpassed; their life, their spirit, their precision, are worthy of a Meissonier. Whether it be a soldier's cap or a horse's accoutrements, the corner of a Norman inn-yard in the early morning when the men are boiling their coffee, or the presentation of the "billet de logement" at the peasant's door, or the sham attack in the French orchard, or the German squad standing reverently uncovered at the time of evening prayer, or the cavalry column *en route*—on all these varying subjects Mr. Zogbaum's pencil is unfailingly clever.

As a delineation of the poetry and romance of a soldier's life this book shows uncommon power.

THE VISION OF SIR LAUNFAL.*

OF all poems Mr. Lowell's *Vision of Sir Launfal* is the last one to be employed for the purpose of illustration by careless or unsympathetic hands. Its atmosphere is idyllic. Its imagery is of a delicacy and beauty easily marred by any rude attempt at translation into visible forms. The two finest descriptive passages it contains, two passages in their way supreme in modern poetry, are utterly beyond the reach of any pictorial artist. What painter would dare to undertake the portrayal of the advent of June or the building of the ice-palace as the poet describes them? The clod climbing

to a soul in grass and flowers;
The flush of life
Thrilling back over hills and valleys—

these, as well as the "fairly masonry" of

"the elfin builders of the frost," belong to the sphere of imagination, and brush or pencil never can bring them before mortal eyes.

The artist, then, who would illustrate *The Vision of Sir Launfal* must choose lines that have an objective meaning and render them with all the subtle insight and sympathy of which he is capable. Such lines are not hard to find, and properly chosen they would present an outline of the poet's thought. Here are the lines of the poem that to us seem most obviously fitted for illustration:

Over his keys the musing organist.

the druid wood
Waits with its benedictite.

Like burnt-out craters healed with snow.

The crows flapped over by twos and threes,
In the pool drowns the cattle up to their knees.

The castle alone in the landscape lay
Like an outpost of winter, dull and gray.

As Sir Launfal made morn through the darksome gate,
He was 'ware of a leper crouched by the same.

Through the deep gulf of the chimney wide
Wallows the Yule-log's roaring tide.

And he sat in the gateway and saw all night
The great hall-fire so cheery and bold,
Through the window-slits of the castle old,
Build out its piers of ruddy light
Against the drift of cold.

"For Christ's sweet sake, I beg an alms."

He parted in twain his single crust,
He broke the ice on the streamlet's brink,
And gave the leper to eat and drink.

The leper no longer crouched at his side,
But stood before him glorified.

The castle gate stands open now,
And the wanderer is welcome to the hall.

Turning now to the illustrated edition before us, what do we find? It seems impossible of belief, but it is a fact that not one of the passages just quoted has been selected by the artists who have prepared the drawings for this volume. Instead we are shown pictures to which legends like these are appended: "An image of Him who died on the tree"—"And what is so rare as a day in June?"—"My golden spurs now bring to me"—"He sees the snake-like caravan crawl"—"The wounds in the hands and feet and side"—"There is no price set on the lavish summer"—"Bearing Sir Launfal the Maiden Knight"—"An old, bent man, worn out and frail." If the artists engaged upon the work had rendered their subjects, ill-chosen as they are, with some reasonable degree of felicity the book might still have been interesting as a manifestation of contemporary art. But they betray astonishing inaptitude. The frontispiece portrait of Mr. Lowell by J. W. Alexander might well, with its puffy cheeks, its bead-like eyes, and uncouth beard, stand for a picture of Gambrinus, the German beer-king. Certainly its resemblance to the author of the *Biglow Papers* is not close. Mr. Siddons Mowbray presents the Christ in the guise of a gaunt and meager lazzarone, and the head of the figure he has placed on the cross is about as unsatisfactory as it could be. The landscapes by Hopkinson Smith, Swain Gif-

* Horse, Foot, and Dragoons. *Sketches of Army Life at Home and Abroad.* By Rufus Fairchild Zogbaum. Illustrations by the author. Harper & Brothers. \$2.00.

* *The Vision of Sir Launfal.* By James Russell Lowell. With Illustrations. Houghton, Mifflin & Co. \$10.00.

ford, and Bruce Crane are vague and meaningless. It seems as if whenever there was an obvious meaning the artist has taken pains deliberately to avoid it. The wildest imagination could not construct a "snake-like caravan" out of Mr. Gifford's three camels, five Arabs, a vulture, and a palm-tree (p. 69). There is no hill-top in Mr. Crane's "open wold and hill-top bleak" (p. 59). Sir Launfal, as depicted by Mr. Bidwell on page 33, is an admirable counterfeit presentment of Don Quixote. There is a nun's head by J. W. Freer on page 43, which, aside from the fact that it has no meaning in connection with the text, is grotesque, with its eyelids like inverted saucers and its swollen nose like an inverted carrot. As for the productions of Alfred Kappes and Walter Shirlaw representing Sir Launfal in various attitudes and conditions, they are, through affectations of chiaro-scuro, well-nigh unintelligible.

After this prolonged chronicle of faults we are glad to be able to say a word in praise of Mr. Juengling's engraving, which is superb. Even the abominable portrait is almost made acceptable by the mastery displayed by the engraver, and the same might be said of all the other full-page pictures.

For the rest the book is got up in a style of noteworthy simplicity and beauty. The text is printed on sheets of thin card-board which are mounted on muslin. The illustrations, excepting a half-dozen head and tail pieces, are artists' proofs on India paper. The binding is conspicuous for its good taste. He who admires and understands the poem will sigh to think that through lack of artistic discrimination resources of such a noble sort have been lavished upon it in vain. The book may perhaps be cherished by collectors of *éditions de luxe*, in whose eyes a luxurious scale of manufacture atones for many shortcomings. But the lover of literature and art will regard it as a most disappointing production.

OLD FRIENDS IN A NEW DRESS.

Mrs. Hemans's familiar poem, *The Landing of the Pilgrim Fathers*, the original M.S. of which reposes in a glass case in Pilgrim Hall at Plymouth, Massachusetts, has been taken by Castell Brothers of London as the motive of a dainty little quarto, perhaps four inches square, the lines being traced in picturesque letters across pages embellished with colored landscapes and figures illustrative of the theme. The artist's name is not given except in one or two instances. The sprig of Mayflower which serves as the ornament on the reverse of the title is too deeply red to convey to our English friends a true notion of the flower itself. A good deal of taste is exhibited in the selection and treatment of subjects.

Tennyson's poem of *The Brook* appears in miniature oblong form, illustrated with vignettes in chromo-lithograph, which take good advantage of the woodland and meadow suggestions of the verse. This poem has no human interest whatever. A bridge, a mill, a church-spire, are

almost its only connections with life; it is a disentangled thread of nature. The artist, Woodruff, has caught its spirit, but lacks a little a spirit of his own, and if we should criticise the designs it would be by saying that they were a trifle insipid. They are delicately done, however, and the effect is tranquil. [Macmillan & Co. 75c.]

The interest in *Gray's Elegy*, on the other hand, is distinctly human, and it adds greatly, in our judgment, to the attractiveness of the quarto in which Castell Brothers of London have presented it this season. The illustrations range from borders and vignettes to full-page drawings, and are done in shades of gray only, as if from sepia originals. They are generally pleasing, some of them particularly so. The best of all is the old grave-digger on the last page; next to this is a group of three rustics, old and young, accompanying the line "far from the madding crowd." Almost as good is the trio of children running to "lisp their sire's return." This is altogether a book of refined and gentle beauty. [\$1.25.]

The Old Folks at Home.

The Old Folks at Home. By S. C. Foster. Illustrated. [Ticknor & Co. \$1.50.]

Thirty years ago Stephen C. Foster's plantation melody, *The Old Folks at Home*, was a song of songs in the United States. A few years ago Christine Nilsson revived the interest in it. It is one of the most touching of songs when feelingly sung. The singing of such a composition must always be more effective than the illustration of it. We doubt if the selection of it for an "illustrated quarto" is the happiest that could be made. We doubt if the pathos of the words can make its way to the heart so forcibly through the eye as through the ear. Still the artist, Mr. Copeland, and his publishers have done their best. A portrait of Miss Nilsson, "as she appeared when singing" the piece, prefaces the book, followed by words in full, and the music closes it. For the body of the book we have a repetition of the lines a few at a time, alternating with wood-cuts which delineate in succession the moss-festooned "Swanee ribber," "de old folks" sitting by the cabin door, the homeless darkey roaming "all up and down de whole creation," "longing for de old plantation," as the "heart grows weary," the "little farm," one of the "many happy days" he squandered, the little fellow playing "wid my brudder," the "one little hut among de bushes," the "bees a humming all round de comb," and "de banjo tumming." The roaming darkey in one of these cuts is walking at a somewhat impossible gait, and an urchin on a fence in another is a non-descript. The old folks at the cabin door, on the other hand, are natural and life-like; so is the group around the youthful banjoist.

The Deserted Village.

The Deserted Village. By Oliver Goldsmith, with Etchings by M. M. Taylor. [J. B. Lippincott Co. \$3.00.]

The form here given to Goldsmith's poem of *The Deserted Village* is that of a large but thin octavo of about fifty pages, allowing ample margins, and the printing of the text in large type. The paper is thick and heavy, the edges are gilt, and the cover is a dove-colored cloth stamped in silver and gilt and brown. The lines chosen by Mr. Taylor for the subjects of his six etchings are these:

"Thy sports are fled and all thy charms withdrawn."
"The swain responsive as the milkmaid sung."
"To seek her nightly shed, and weep till morn."
"There, in his noisy mansion, skilled to rule."
"He drives his flocks to pick the scanty blade."
"Downward they move, a melancholy band."

The first of these is placed as a frontispiece, and shows the roof outlines and dark gables of the once "sweet smiling village" against the kindling sky. It is technically good. In the second we have the figure of the milkmaid singing and the "swain responsive," but the latter is weak and awkward; better are the cattle, and the timbered gables of the barn behind the trees. In the third the widowed matron, "solitary thing," bearing home her fagot through the wintry scene, is feelingly and affectingly done; the work upon her face being particularly effective. Altogether pleasing is the fourth, the village street, with the quaint schoolhouse on the right, the inn on the left, and the dusky group of children loitering between. The flock of sheep, the central feature in the fifth plate, are timidly treated by the artist, who, in order to avoid the difficulties of foreshortening, has needlessly turned their heads this way and that. One of the shepherds, also, is too awkward and clumsy a bumpkin to appear in pages so fair as these, nor can we speak warmly of the "anchoring vessel" which lies conspicuously in the stream in the sixth plate, whose hull lacks grace and symmetry, and whose bowsprit is all awry. The perspective of the "melancholy band" upon the shore is better; so is the distance, the sense of which is well conveyed.

Enoch Arden.

Enoch Arden. By Alfred Tennyson. Illustrated by Edmund H. Garrett and Chas. Copeland. [E. P. Dutton & Co. \$6.00.]

Messrs. Garrett and Copeland have worked together with admirable sympathy and discrimination in the illustrating of this volume, and their efforts delicately engraved and skillfully printed under the supervision of Mr. Geo. T. Andrews have resulted in a unique and attractive book. *Enoch Arden* in its simplicity, its appeal to ordinary emotions, and its artlessly artful interpretation of every-day motives, is well adapted to illustrative treatment and does not demand any great flights of genius to make it pictorially intelligible. In the volume before us Mr. Garrett has done the figure pieces and landscapes, and Mr. Copeland has provided for each of the eighty-two pages of text and illustrations a border of delicate design. These borders, printed in a delicate neutral tint by lithographic process, give the pages an effect like a silvery damask or brocade, both novel and attractive. The designs themselves are of decided beauty in their exquisite traceries of scroll and foliage or their gossamer-like suggestion of woodland vistas and tropical scenes. Mr. Garrett has also done his work exceptionally well. His figures are fully individualized and life-like, and his landscapes might have been studied from nature, so aptly do they bring into graphic semblance the multiplied suggestions of the text. Taken for all in all we shall not hesitate to pronounce this edition of *Enoch Arden* to be one of the most successful holiday volumes of the year. It is not meant for those who seek for the grand style or melodramatic effects, but those who appreciate the rich, quiet beauty of the poem in question will find it here enshrined in a form harmonious with its merits.

Song of the River.

Song of the River. By Charles Kingsley. Illustrated. [Estes & Lauriat. \$1.50.]

Charles Kingsley's "Song of the River," both like and unlike Tennyson's "Brook," is distinctly a song, with as marked lyrical quality as "The Three Fishers." It is full of picturings, too, and a capital subject for the illustrator. It has but three stanzas, of eight lines each, yet of these twenty-four lines at least a half are suggestive to the pencil. Of the sixteen drawings engraved in the book before us to illustrate this poem, three are by W. L. Taylor, five by J. D. Woodward, two by H. Winthrop Pierce, and one each by Chas. Copeland, Geo. A. Tell, C. Hirschberg, W. St. John Harper, W. F. Halsall, and H. P. Barnes. The cuts occupy full pages generally, with a couple of lines of text at the bottom. The best work is Mr. Barnes's vignette following the table of contents, showing the old church in deep shadows by the river side, Mr. Copeland's "Clear and Cold," Mr. Woodward's "Foul and Dank," and Mr. Taylor's "The taintless tide that awaits me afar." The figures of mother and child in the latter, standing in the meadow, where the river finds the sea, are finely done; the faces are remarkable for spirituality. The book is neatly made, with careful attention to typographical detail.

ILLUSTRATED POETRY.

Heroic Ballads.

Heroic Ballads. Selected by the Editor of "Quiet Hours." Illustrated. [Roberts Brothers. \$2.00.]

It would be hard to find a better collection of English ballads for popular use than this so admirably selected by the editor of *Quiet Hours*—indeed, we know of none that approaches it in range and poetical value. The minstrelsy of the Scottish border, the great heroic poems of ancient and modern England, a few ballads of Revolutionary times, and the eight or ten really memorable poems inspired by our civil war, are all here—from "Sir Patrick Spens" to Lord Tennyson's "Revenge," from "Chevy Chase" to "Old Ironsides," from "The Bonnets of Bonny Dundee" to "Sheridan's Ride," from "Ye Mariners of England" to Lowell's "Commemoration Ode." Perhaps Julia Ward Howe's "Battle Hymn" might have been included. However, we started out to say that of this excellent and already standard work the publishers have made a "presentation edition"—a handsomely printed small quarto with broad margins and a modest cover, containing moreover, from various sources, sixteen illustrations which add little or nothing to the interest of the poems, but which may be tolerated on account of the other good qualities of the book. It is not too much to say that a family library which does not contain *Heroic Ballads* in some form is sensibly the poorer.

Old Homestead Poems.

Old Homestead Poems. By Wallace Bruce. Illustrated. [Harper & Bros. \$2.00.]

Why Mr. Bruce chose the title given to this volume we cannot say. The first poem is called "The Old Homestead," but it occupies small space compared with the remaining productions, which include memorial verses of one sort and another, poems read before Grand Army encampments, college gatherings, Chautauqua assem-

blies, genealogical anniversaries, and club celebrations, together with an ode to the land of Burns, and several short effusions denominated by courtesy sonnets, but which we prefer to call "fourteeners." Mr. Bruce belongs to the Will Carleton order of poets and he appeals "to the popular heart." He proclaims in resounding rhymes that Columbia is the land of the free; he eulogizes the industry of our grandmothers and reviews the memories of rural childhood; he turns off a frontier ballad in quasi-dialect to show the angelic qualities inherent in the whiskey-drinking clerk of a grocery bar; he displays his "humor" in lines like these:

How many flies in sweetness stick,
Youth only by experience learn;
When boys we "lasses" used to lick,
And we were all licked in return.

Mr. Bruce's poems are printed on heavy tinted paper; are abundantly illustrated in a coarse wood-cut style commensurate with their merits; and are bound in showy covers depicting the "old homestead" modernized into a "Queen Anne villa," surrounded by a cloud of silvery steam spouted from the nose of a very recent-looking tea-kettle.

Ringing Ballads.

Ringing Ballads. By Rose Hartwick Thorpe. [D. Lothrop Co. \$2.00.]

Why *Ringing Ballads*? Because Mrs. Thorpe is the author of "C—w M—t N—t R—g T—t." There is no sign of a ring of any sort in any of the other productions in this volume. Most of them deal with fatalities of some sort. Margaret watches by the sea and the body of her drowned lover is cast on the beach at her feet. John Leigh, having made a home in the West for his "English bride," is killed while walking on the railway track; his wife and child coming in search of him are killed on the same spot in a collision; his grandfather finally appears and drops dead on the platform of the station near by. A maiden, "young and fair," saves an approaching train from wreck and is maimed in the effort. A miner parts from his betrothed on the eve of marriage and is buried alive in the depths of the "yawning abyss." Thirty years or so later he is dug out "untouched by the finger of Time's decay," and a white-haired woman dies with her head pillowed upon his breast. Another poem, "In Answer," relates how a woman besought the engineer of the train on which she was traveling to pray "that God will hold the train at B—" in order that she might reach her dying child. The engineer prays,

Just hold the train eight minutes, Lord,
And I'll make up the other seven—

and "makes the connection." A spirited ballad commemorates the bravery of Travis and his heroic band at Alamo. The book makes a showy quarto; the illustrations are execrable.

Ballads of Romance and History.

Ballads of Romance and History. Illustrated. [D. Lothrop Co. \$2.50.]

This is a quarto of a hundred or so pages made up, if we are not mistaken, from the *Wide Awake* magazine. Susan Coolidge relates most gracefully the fate of "Little Alix," an incident of the Children's Crusade; Mrs. Whitney tells how "The Deacon's Little Maid" tried to be good; Sarah O. Jewett has for theme of a

charming poem the escape of Polly Masterson from the Indians at "York Garrison—1640;" Nora Perry chronicles the "Cherry Feast," to which the children of Naumburg were treated by the chief of the Hussites; Mrs. Spofford tells the story of how D'Assas saved the French at Auvergne; Mrs. Preston's historic ballad of Sir Walter Raleigh is here; Kate Putnam Osgood contributes a vigorous song of King Olaf's conquest; and the book closes with Mrs. Piatt's exquisite "Three Little Emigrants." We must not omit mention of Margaret Sidney's ballad of "The Minute Man," beginning:

For more than a hundred years
In history, legend, and rhyme,
Has the old story been told anew
Of the Century's deed sublime.

We could well have spared this attempt to "tell the story once more," for the "rhymes" are altogether too "simple." The illustrations throughout the volume, from designs by G. F. Barnes, H. Sandham, E. H. Garrett, F. C. Hassam, and W. L. Taylor, are mostly of the sort in which mannerisms and grotesque affectations are supposed to compensate for originality. There is, too, a uniform scratchiness about the drawing which is distressing.

Through the Year.

Through the Year. Verses and Illustrations. [E. P. Dutton & Co. \$2.50.]

Mechanically considered, this small quarto is the workmanship of Ernest Nister of Nuremberg, whose previous contributions to American holiday literature have commanded wide-spread admiration. Either because we are becoming accustomed to Nister's work, or because this example of it is not so fine as others that have gone before, *Through the Year* impresses us not as strikingly good but as only respectably so. In the first place the mixture in it of Nister's peculiar lithographic prints with ordinary woodcuts in the form of vignettes and ornaments produces a slight incongruity of effect, and detracts from the unity and even quality of the book. These woodcuts are delicately and deftly done and are pretty in themselves, but between them and the larger and more important lithographs, of a distinctly different type, the eye suffers a sense of confusion. The reading matter in the book consists of original verses by E. Nesbit, Caris Brooke, Theo. Gift, and C. Mainwaring, with selected additions from Wordsworth, Browning, N. P. Willis, Matthew Arnold, Keats, Byron, Buchanan, Burns, Herrick, Shakespeare, Macdonald, Wm. Morris, Tennyson, Swinburne, Shelley, and Dobson. This verse, all in fragments, is so arranged as to sing the procession of the seasons—Spring, Summer, Autumn, and Winter; and of the scenes thus suggested the pictures accompanying are the illustrations. They make a panorama of the changing conditions of out-door life, the windy morning in March, the budding leaves and opening flowers of early spring, seed-time, the luxuriance of fields in June, the twittering birds, hay-making and harvesting, autumnal stores and falling leaves, the snows of winter. Nister's lithography is done in soft neutral tints of gray, and much of it is really of exquisite refinement and beauty. The vignette before the frontispiece, the "restless baby" pursuing the flowers in the summer field, the mother rocking her child to sleep by the casement, the churchyard in winter, are among the best of the designs. The cover in sage green

would be prettier, in our judgment, if stamped in gilt without the silver.

Poems in Color.

Poems in Color. Sea Pictures, from Tennyson; I Remember, from Thomas Hood; Worship of Nature, from Whittier; To a Water Fowl, from Bryant; Sunrise on the Hills, from Longfellow; To a Mountain Daisy, from Burns. [T. Y. Crowell & Co. The set, \$3.00.]

These six booklets, each in its white envelope, nestle snugly in a white pasteboard box. The books are small, square, unbound, knotted at the back with white silk cord, and consist of the poem or extract named in the title set off with dainty thumb-nail vignettes in color, the whole printed on heavy rough paper or card-board with gilt edges. Mr. William J. Whittemore is the illustrating artist in each case. He uses his water colors and hair pencil with taste and skill, and the result is a collection of little color touches, suggestions or thoughts rather than finished sketches, well suited to their diminutive pages. The "Sea Pictures" from Tennyson catch the dashing spray on the shore, the can-buoy tossing on the blue waves, the somber cliff holding out against the tide, the ship under full sail in the moonlight, the distant sail "hull down" on the horizon. Burns's "Mountain Daisy" affords less scope, and the embellishments of it are less pleasing. Longfellow's "Sunrise on the Hills" is better, full of golden color, life, and action. Bryant's "Water Fowl" is made good use of with pictures of fen and reed. Whittier's "Worship of Nature" is so treated that it is one of the best of the series if not the best; though Hood's "I Remember" is not far behind it. Either of these books by itself is a pretty trifle; the set of six are six times that, which is saying a good deal.

Geraldine.

Geraldine. A Souvenir of the St. Lawrence. [Ticknor & Co. \$3.50.]

We are at a loss to understand just why the anonymous poem of *Geraldine*, published some years ago, should be supposed to merit the honor now accorded it of an expensive reprint with illustrations. It is a metrical story in the measure of Owen Meredith's *Lucile*, turning on the fortunes of a so-called "poet" named Percival Trent. The specimens given of Percival's poetry would not incline us to place him in the front rank of the guild, but he manifests a truly poetical aptitude for collecting "material" out of his own experiences, the chief occupation of his life being a sort of double-ended love affair of the see-saw variety, between two ladies, to one of whom he is, and to the other of whom he ought to be, engaged. When he is not exchanging deep soul utterances with his betrothed Geraldine Hope, who is a maiden of spiritual turns of mind and phrase, he is kissing the bewitching Mrs. Lee on desert islands, or sailing with her hand in hand up the St. Lawrence—a course of action which in plain prose might be called dishonorable, but which in the case of a poet may find extenuation. Only it seems to us that in that case the poet should write better poetry, and not mask his infidelities with such needless devoutness of utterance or quite so many appeals to Deity! The illustrations here accompanying the poem have been conscientiously made, and the book has a "dressy" look.

—One prize of \$700 and one of \$300 are offered by the Congregational Sunday-school

and Publishing Society, Boston, for the first and second best MSS., suitable for Sunday-school books, either of fiction, biography, or history. These prizes ought to set a good many pens to work. Competition is open until May 15, 1888. Of course full particulars may be obtained by addressing the Society.

BOOKS FOR BOYS.

Youngsters' Yarns. By Ascott R. Hope. With Illustrations by C. O. Murray. [Geo. Routledge & Sons. \$1.75.]

Stories of Persons and Places in Europe. By E. L. Benedict. Copiously Illustrated. [Same publishers. \$1.50.]

Dog Stories and Dog Lore. Experiences of two boys in rearing and training dogs, with many anecdotes of canine intelligence. By Thomas W. Knox. [Cassell & Co. \$1.75.]

The Boyhood of Living Authors. By William H. Rideing. [T. Y. Crowell & Co. \$1.25.]

Kaloolah. By W. S. Mayo, M.D. [G. P. Putnam's Sons. \$3.00.]

Burnham Breaker. By Homer Greene. [T. Y. Crowell & Co. \$1.50.]

In *Youngsters' Yarns* Mr. Hope has gathered six narratives of peril which actually happened, retold them, and told them well. They all but one concern boys; a young Fleming in "A Raw Recruit," a Bohemian in "An Ambassador's Page," a German, an English boy, and three Americans. There are battles, shipwrecks, prison life, escapes, captivity among the Indians, wanderings in the wilderness, hardships of all kinds, and thrilling situations enough to satisfy the most exacting boy. It is especially a book for boys, and they will find a great deal of enjoyment in these eight eventful stories, which introduce them to such a variety of people, make them acquainted with so many nations, and set forth so many actions of the heroic type. The last is that of Ned Myers, a shipmate of Fenimore Cooper, who afterwards used his nautical career in a novel.

The *Stories of Persons and Places* are in great variety—legends, bits from history, descriptive passages, geographical matter, extracts from books of travel, gathered from many sources ancient and modern; an accumulation in which one may find almost anything, from Vikings and Druids, Shakespeare and Robin Hood, glaciers and peat boys, bull fights and battlefields, O'Connell and Victor Emmanuel, the burning of Moscow and Saint George and the Dragon, to German toy-makers and the mosquitoes of Sweden. Nineteen countries of Europe have a place, one chapter being devoted to each, and into that is crowded all the information and incident possible to the space, adapted in style for the capacity of a child of twelve, but helpful to older persons who have not many resources; a storehouse of miscellaneous knowledge, without connection, in a few instances ungrammatical, but in the main an excellent book for its purpose, with abundance of illustrations.

All who are fond of the canine race and who appreciate "the faithful canine heart" will be delighted with the book of *Dog Stories and Dog Lore*; and those who are not will find in its pages much to create that fondness and appreciation. It would seem as if almost every known species of dog must be portrayed here, not only in legitimate picture but in a good pen-and-ink description of his personality and his ways. Certainly

dogs here have justice done them. Their best traits—and what noble traits they have!—are brought to the front. Their sagacity, their fidelity, their marvelous intelligence are here illustrated. The natural history is given of spaniel, pointer, terrier, colly, greyhound and all the rest of the numerous family, even to the German "Sachsund," the "Chinese Puzzle," the "Bas-set" hound, the "dingo" and the Eskimo. The book is written in the form of a story, wherein two boys in addition to all the rest learn how to rear and train dogs, what to do for them when diseased, how to make a kennel, how to teach a dog to hunt, and everything else that can come within the province of such a book; from which it may readily be inferred that this compendium of canine literature is one of the most desirable books of the season for a boy to possess.

Sketches of *The Boyhood of Authors* both dead and living are apt to possess the defect of not containing much that is worth telling about till the boy vanishes into the author, and his career as a boy ends. Later, the author rehabilitates the boy, so to speak, and invests him with a fictitious interest; but it is for older people; and not all of such have that investigating tendency which cares to go back of the wine to the grape blossom, or look behind the cider cask for its protoplasm, the apple seed. As for children, for whose particular entertainment such compilations as this of Mr. Rideing's are made, they do not as a general thing care enough for the lights of literature to care for them in embryo, and little boys not at all likely to become famous are more interesting because more real to them than these reminiscent boys, in whom they miss the flavor of today. They will like to read about little William Clark Russell, perhaps, because exciting things happened to him at sea, and possibly about little Frank Stockton, because he and his brother played such very jolly pranks together, but for the greater part of Mr. Rideing's living authors *in petto* they will care not at all.

Mayo's clever and entertaining story of *Kaloolah*, the delight of boys and girls a quarter of a century since, appears this year in a new edition, with many illustrations. It gives the story of Jack Romer, a Nantucket boy who goes to sea, and after shipwreck and captivity among the Arabs, discovers an unknown and highly civilized tribe of natives known as the "white nation" in Central Africa, marries the king's daughter, whom he has rescued from slavery, and remains among them as one of their rulers. The book teems with lions and tigers and boa-constrictors, and will be as delightful to the boys of 1887 as it was to the boys of 1860 and their predecessors.

Burnham Breaker can be recommended in the main as a good book for boys. It is the story of a nameless foundling, one of the employés of a great coal mine, who by a mixture of good fortune and good qualities wins his way, and is in the end restored to his true name and inheritance. By far the cleverest part of the book is the episode of Ralph's escape from the mine after the accident; its most serious flaw is a certain "goody" and sentimental tone, which is neither boy-like nor quite manly.

—Unlike some others, *Johnson's Universal Cyclopadia* is not a mere compilation from miscellaneous work, but is full of original matter,

carefully prepared by specialists justly celebrated in their chosen departments for their ability, learning, and profound research. It is brought down to September, 1887, and its cost is extremely low.

BOOKS FOR GIRLS.

Historic Girls, by E. S. Brooks [G. P. Putnam's Sons, \$2.00], belongs to a class of books which we are particularly glad to see steadily enlarging, books, namely, which draw the attention of young readers to the real lives and events which are so much more deeply interesting than fiction. The twelve chapters which make up this volume begin with the story of the little Bath Zabbæ of Palmyra, who afterward became the famous Zenobia, Queen of the East. Next comes the tale of Helena, the loyal little daughter of King Coel of Britain—the original "old King Cole" of the nursery rhyme, who was afterward Empress of Rome, mother of the great Constantine, and discoverer of the wood of the true cross at Jerusalem. Then follows Pulcheria of Constantinople, Clotilda of Burgundy, the wife of Clovis first King of France, Woo the great Empress of China, Edith of Scotland, afterward the "Good Queen Maud" of Henry I, Jacqueline of Holland, Catherine Cornard the Queen of Cyprus, Saint Theresa of Aquila, Elizabeth Tudor, Christina of Sweden, and Pocahontas the daughter of King Powhatan. This list covers, as may be seen, a vast extent of time and place, and older as well as younger girls will find it interesting reading.

A Flock of Girls and Their Friends. By Nora Perry. [Ticknor & Co. \$1.50.] Miss Perry has the art of conveying a moral in a sugar-coated manner that will entice the most wary. The moral, in fact, is a moral purpose, and it permeates each one of the fourteen stories in this volume. The *Flock of Girls* are real girls, they have their faults and their merits, and they are delineated with a faithful realism that never loses sight of higher motives. There is Tacy, who can be as pleasant as anybody, but is growing into a little tyrant; "Jim," who through clinging to a childish folly reaped good deal of unhappiness; Kate Oxford, who in an emergency found her talent of great service; Molly, who found that real courtesy might exist in conjunction with fine manners; Louise, whose time was "too valuable" to allow her to wait on herself or be useful to others; Marigold, who in spite of her deficiencies in mathematics showed herself competent for other things; Dorothy, who had the bravery to stick to her colors in the face of opposition and ridicule—and so on; good, wholesome, interesting stories, every one, sure to entertain and to influence the readers of them for the better. The girl who becomes familiar with *A Flock of Girls* and recognizes their efforts toward the performance of duty and the attainment of self-improvement, cannot fail to grow up a nobler and more useful woman because of the privilege of having made their acquaintance.

Prudence Winterburn. By Sarah Doudney, with illustrations. [T. Y. Crowell & Co. \$1.25.] In the story of *Prudence Winterburn* is told the experience of a young country girl who has a sentimental desire for "a kindred soul," not another sister, but a woman friend to influence her life. This influence she soon finds in a

widow from India, to whose fascinations Prue yields at once, becoming so infatuated that her own principles are nearly undermined and her life is made miserable by reason of the concealments and petty deceits she is guilty of, through her mistaken devotion to an artful woman. However, the wickedness of the widow is eventually exposed, and matters right themselves in time for the misled girl to learn a salutary lesson, as other girls will who read it, accepting the moral teaching for which it was written.

Great-Grandmother Girls in New France. By Lizzie W. Champney. [Estes & Lauriat.] \$2.50. Mrs. Champney has chosen for the heroine of her pretty old-time chronicle the little six-year-old daughter of Mr. Williams, the Deerfield minister, who, with almost his entire family, was carried into captivity by the Indians, after the surprise of that place by the French and Abenakis in the year 1704. Mrs. Williams, it may be remembered, fell exhausted on the terrible march to Canada, and was tomahawked by her captors; her husband and his sons were subsequently released, but all negotiations for the ransom or exchange of the little Eunice failed, owing in part to the intrigues of the Jesuit fathers, and she remained to the end among the Abenakis, ultimately becoming the wife of one of their chiefs. Out of this sadly true history Mrs. Champney has constructed a really charming story. Its relator is a girl named Submit Dare, who, after the execution of her mother for witchcraft at Salem, had been received into the Williams family and placed in charge of the little Eunice. How faithfully she fulfilled this charge, how she even left her young husband and crossed the sea to plead with the all-powerful Madame de Maintenon for the release of the little prisoner, is well and delightfully told, with just that touch of pathos and romance which older children like. If the story, as we suspect, was framed to suit the illustrations, it is so skillfully done that only an experienced eye will suspect the fact.

The American Girl's Handy Book. By Lina Beard and Adelia B. Beard. [Charles Scribner's Sons. \$3.00.] This book contains directions more or less precise and praiseworthy for the observance of holidays, the giving of parties and picnics, the playing of various games, for preserving and drying flowers, decorating seaside cottages (principally, it would seem, with the dead bodies of star-fish), for framing pictures, covering furniture, painting on china, and other useful and ornamental arts. The chapters on oil and water-color painting seem to us rather rudimentary in their character, and it would appear doubtfully wise if not needless to suggest a list of April Fool tricks for the imitation of children; but the volume generally is well meant and clearly written, and it will doubtless prove helpful in different ways to its youthful readers.

CHILDREN'S PICTURE BOOKS.

Ida Waugh's Alphabet Book. Verses by Amy E. Blanchard. [J. B. Lippincott Co. \$1.00.] No book better than this could illustrate the transfiguration which the traditional picture book has undergone under the improved tastes and processes of modern times. In it we have a succession of large, square creamy pages, each holding a six-line stanza of simple poetry adapted to

baby ears and intelligence, but never silly or mere jingle, overhung with a pretty picture and encompassed with a delicately shaded border, the feature of which is a procession of cherubs playing all sorts of antics with the letters of the alphabet. The printing of both text and pictures is done in chocolate-colored ink, the effect of which on the creamy paper is rich and luxurious. The drawings are truthful and accurate, and the atmosphere of the book, inside and out, refined and refining.

Queen of the Meadow. By Robert Ellice Mack. Illustrated by Harriett M. Bennett. [E. P. Dutton & Co. \$2.00.] This is one of Nister's wonderful Nuremberg books, and seldom has that artist-printer's handiwork been seen at better advantage. The nursery rhymes of elevated Mother Goose order are done in English, but the pictures have an indescribable German quality about them, and are full of interest and technical beauty. We do not prefer colored lithography to the quieter style in monochrome, but both sorts are represented in this book, and each sort is the best of its kind. There are seventeen of the large full-page colored plates, and gay indeed they are, always with a child or children for central point of interest, and generally a pet of some variety for companion—dog, cat, sheep, doll, bird, or baby; and these pictures are as carefully drawn and as fastidiously finished almost as a miniature. Their sentiment is invariably chaste and gentle, and they are wrought out with unflinching conscientiousness. More pleasing to us even are the accompanying pictures and vignettes of a plainer type, the little touches of babyhood and nursery life, the little glimpses of landscapes, tufts of flowers, and clusters of buds, all done with infinite grace and delicacy. Babyhood and the animal kingdom are the twin factors of this lovely picture book.

Jappie Chappie, and How he Loved a Dollie. Told and Illustrated by E. L. Shute. [Frederick Warne & Co. 50c.] The showy and grotesque order of picture books is represented in this thin quarto of limber covers. Jappie Chappie was a moon-faced little man of Japan, who fell in love with an English Dollie, rescued her from the jaws of a frightful monster, and was rewarded with her hand in marriage. This tender romance is related by Mr. Shute in a ballad of amusing tenor, and embellished with pictures, some of which are resplendent with color and idealized to the degree of caricature, while others in outline, interwoven with the text, echo the humor of the tale in a lower key.

Young England's Nursery Rhymes. Illustrated by Constance Hazlewood. [Frederick Warne & Co. 75c.] The nursery rhymes chosen for illustration in this brilliant twelvemo are mainly taken from the familiar pages of *Mother Goose*. Miss or Mrs. Hazlewood is an artist of Kate Greenaway's school, though not wielding pencil and brush with quite the nicety of that distinguished master. The pictures—one to every page—are well done, however, and lithographed in color, and a pretty little nonsense book is the result.

Robinson Crusoe: His Life and Adventures. Illustrated. [Frederick Warne & Co. 75c.] We place this book under the present head because it is as a picture book rather than as a story book that it makes its appeal. The original text of Defoe's masterpiece is not here at all, but only a greatly abridged and weakened paraphrase of it,

used simply as a medium on which to spread a dozen full-page plates in colors, which are more showy than artistic, and a great number of smaller wood-cuts scattered through the text. For infants whose introduction to Robinson Crusoe is required this book may do, but we should prefer to put into a child's hand the work in its integrity.

A Gay Day for 7. By Mrs. Rose M. Sprague. [L. Prang & Co. \$2.00.] Seven little girls of the Kate Greenaway pattern, all massed under one huge umbrella, protecting their skirts as well as they can from the driving rain, greet us in the frontispiece to this pretty oblong picture book. The reading matter is a story in prose, printed in brown ink, which tells how the Seven were turned loose in an empty garret to spend a rainy day, and what a gay and happy day they had there, until the sun came out, and they could go down and out and into the sunshine to play. The dainty colored pictures which follow the text show us what the chubby tots did; how first they swept the garret floor, and then marked it off with chalk into homesteads, and then went to housekeeping, and then put the dolls to bed, and then turned to hunting after a strange cat, and then cooked some butter-scotch, and then resolved themselves into a sewing circle, and then ransacked a trunk of old clothes, and rigged themselves out in the grandmothers' gowns they found therein, and finally slid down the garret stairs and out into the yard, where the swings and hammock were, and kept their racket up till bedtime. We are glad to see Prang & Co. entering on this line of work, for they have the resources to do it well.

Sunny Childhood. By Mrs. Sale Barker. Illustrated by S. McCloy. [George Routledge & Sons. \$1.25.] This book looks very like the work of Ernest Nister of Nuremberg, but it is the work of Meissner & Buch of London and Leipzig. Considered as a picture book it is the best sort of German color work, whether we look at the half-dozen large child faces which confront us on some of the pages, or the child groups which alternate with them, all in rich color, or the monotonous vignettes, generally glimpses of seashore or rural scenes, which decorate the pages on which the reading matter is printed. This reading matter consists of original verse which celebrates the traits and charms of childhood and its life. Its poetic quality is poor. Mrs. Barker appears to better advantage as an editor than a poet. This defect of the book makes it one to be looked at, not to be read; and that it will please the eye is as certain as that it will not please the ear.

Twelve Times One. By Mary A. Lathbury. With Descriptive Poems. [Worthington Co. \$1.75.] The illustrations in this octavo are by Miss Lathbury, after designs in water color; the descriptive poems are fragmentary selections from Mrs. Craik, Leigh Hunt, Mrs. Browning, Jean Ingelow, Swinburne, Allingham, and several others. The verse is printed in brown ink, with occasional vignettes of the same; the color-plates occupy entire pages, and are the feature of the book. They are of respectable but not superior quality. American artists have not yet learned to excel in such designs as these; any more than American printers have in the execution of them. There is a tendency to woodenness in these pictures—to the carved and painted image type of childhood, though the fault is sometimes avoided. The child asleep, the child

at prayer, and the little fisherman, are the best of the series. The tone of the book is refined; it is an effort of pure feeling after choice expression, but the effort is noticeable.

CHILDREN'S QUARTOS.

The "Children's Quarto" does not seem to be so abounding a feature of this holiday season as it has been of some others. However, several volumes of this description are already in hand, and it is not unlikely that there are others to come.

"The Knockabout Club," previously under the direction of Mr. C. A. Stephens, are this year taken by Mr. F. A. Ober on an excursion *In the Everglades* of Florida, going by schooner from Boston to Mosquito Inlet, and spending the good part of a winter in exploring swamps, lakes, rivers, and lagoons, and in encounters with alligators and traditions of the Seminole Indians. The book makes a liberal use of Florida's past history as well as of its picturesque present, and gives considerable place to description. Exciting incident, however, is not wanting, and this element is reinforced by the pictures, though some of them seem to have been borrowed from other uses. [Estes & Lauriat. \$1.50.]

Mrs. Champney's famous and far-traveled "Three Vassar Girls" are this season *At Home*, but "at home" does not mean Vassar College. "At home" is to the American a designation which takes in a continent, and in this book the Three Vassar Girls range from the Hudson to Florida, and westward as far as to Colorado, New Mexico, Arizona, the Yosemite Valley, and the Yellowstone Park. Over this extensive stretch of country our heroines are "personally conducted" by Mrs. Champney in lively style, and her pages give a moderate amount of information about St. Augustine, Manitou, the Pueblo and Zuni Indians, and the wonders of the Yellowstone. Some of the well-worn pictures which adorn Mr. Ober's book do duty over again in Mrs. Champney's, with changed names, but with unwearied and patient fidelity. [Estes & Lauriat. \$1.50.]

The members of Mrs. Bamford's *Look-About Club* are not travelers, but students of the insect and animal world, and under bright and quick-witted guidance are taught how to use their eyes upon the animate things of nature. Spiders, kittens, gnats, beetles, dragon-flies, and other creatures of God are made to yield up the secrets of their structures and their lives, and to inspire sentiments of kindness and humaneness for them and of admiration for the wisdom and skill of their Maker. The book is written in story form, and is printed and illustrated in a superior manner. It is an unworthy device of the publishers to print several pages of advertisements at the end of the book, in the same type with the rest of it, and without any break whatever to indicate that business has begun. Such a thing seems a trifle, but it is a significant one. [D. Lothrop Co. \$1.50.]

Though belonging to the order of instructive stories, its thoroughly French construction separates *Mattie's Secret* with its hundred wood-cuts quite apart by itself, and subjects it to some criticism. Its object is to give information on a number of practical topics—coal mining, diamond digging, lead pencil making, beer brewing, torpedoes, dynamite, and gunpowder. This is

all well, and it is possible to convey such information in story form, but to make that story a thorough-going, almost grown-up love story, when the readers are supposed to be young readers, seems out of place. Such is the French idea of the author, Emile Desbeaux. The wood-cuts are brilliant and strong, the typography excellent. [George Routledge & Sons. \$1.25.]

Having finished one series of "Zigzag Journeys," in eight volumes, the ingenious and indefatigable Mr. Hezekiah Butterworth has begun another series with a volume on *India*. It professes to be based on the author's personal travels throughout that country, but whether this profession is an historic fact or only a feature of the fiction in which all these books have been molded, we are unable to state. Whether Mr. Butterworth has been in India or not he has studied it—land and literature; and this book consists quite as much of extracts from its legends, romances, and traditions as of personal observation and description. Its conglomerate character is illustrated by the circumstance that on pp. 77-82 we have an account of the origin of the *Youth's Companion* and *Boston Recorder*. The book is plentifully illustrated with veteran wood-cuts, some of which, depicting scenes of horror, are repulsive. [Estes & Lauriat. \$1.50.]

The law of literary coincidences finds a new illustration in the story of *His Little Royal Highness*, by "Ruth Ogden" of Brooklyn, the title of which and indeed its subject and manner are something of a reminder of *Little Lord Fauntleroy*. But we are able to say that there is no real connection between the two, the manuscript of *His Little Royal Highness* having been accepted by the publishers while *Little Lord Fauntleroy* was still running in *St. Nicholas*, and before the latter story had fallen under the notice of the author of the former. *His Little Royal Highness* is well able to stand on its own merits. It is a sweet and sunny book about a little boy, Reginald, lamed by an accident, who was left by his adopted parents, while they went to Europe, in the care of "Sister" Julia, at one Captain Murray's on the Jersey shore. Here he is the winter hero and saint of a group of merry children, one of whom is a witch and another a bully. Sister Julia, Captain Murray, the five poor Croxson children and other people are the courtiers around Master Reginald, and his scepter of love rests upon all. Shipwrecks, the rescue of an imperiled crew, raising money for a hospital, and other natural incidents, enter the life of the little world, and are made to teach lessons of fortitude, patience, charity, and the bearing of one another's burdens in the love of Christ. The story is simply and prettily told, and the printing of it by Nister of Nuremberg, with its choice and artistic wood-cuts, add to its attractiveness, though there is nothing whatever showy or ambitious about the typography. [E. P. Dutton & Co. \$2.00.]

Every Boy's Annual, edited by Edmund Routledge, is not exactly a "children's quarto;" it is more of a "boys' octavo," and an inviting volume it is of 572 pages, of English manufacture, filled with instructive reading in which fiction holds a subordinate place, and liberally illustrated. History, biography, natural science, the phenomena of the universe, and adventure take a large share of its space, making it a book which a thoughtful boy, with a taste for mental improve-

ment, would thoroughly enjoy. It is a handsome book withal. [George Routledge & Sons. \$2.50.]

Col. Thomas W. Knox has added to his "Boy Travelers" series a volume *On the Congo*, which is really an abridgement or abstract, with selections, of Mr. Stanley's famous narrative, *Through the Dark Continent*. That narrative is as fascinating as it is famous, and undoubtedly a readable adaptation of it might be prepared, suited to the wants of boys. But we cannot say that Col. Knox's attempt is an entire success. We do not think the method chosen a happy one; it is clumsy, scrappy, and artificial. An independent and original narrative based upon Stanley's, or a wise condensation of the latter without piecing the fragments together by fiction, would have been better. The illustrations are plentiful. [Harper & Brothers. \$3.00.]

Blue Jackets of 1812. By Willis J. Abbot. Illustrated. [Dodd, Mead & Co. \$3.00.] We owe this book to the success which attended Mr. Abbot's similar volume of last year, *The Blue Jackets of '61*. The two, in their covers of blue and white canvas, nautically stamped, with their picturesque letter-press and spirited illustrations, are true shipmates, and deserve to sail together. The present volume is a sparkling and dramatic narrative of the naval part of the French War of 1788 and the war with Great Britain of 1812. Between the Revolution on the one hand and the Civil War on the other, this is a neglected or at least forgotten chapter of American history. And yet it is made forever memorable by some of the most illustrious heroes and splendid victories whose names appear in our annals. Bainbridge, Perry, and Decatur, Lake Erie, Lake Champlain, and Chesapeake Bay, the "Congress," "Constitution," and "Constellation," are enough to specify to call to mind some glorious days—so far, that is, as war can make days glorious. We believe that we are entering times which peace will make more glorious still, but none of us can deny the honest pride we feel as we look back upon this exciting passage of the past. Mr. Abbot's book is of course a compilation, but its materials are well fused and molded into new and coherent form, and he has the gift of graphic and telling recital. He is a good story-teller, and writes with a glow of patriotic feeling and youthful enthusiasm which is contagious. The pictures are numerous, comprising full-page plates engraved by a mechanical process, and smaller cuts inserted in the text. The former are ambitious but are often faulty, both in drawing and engraving, some of them here and there to the point of grotesqueness. Still they have a certain striking effect, and if not examined too closely serve their purpose with vigor if not with delicacy. The book is large and handsome, and a good one to put into boys' hands.

FAIRY TALES.

A new edition of the *Arabian Nights*, designed for popular circulation, comes to us under the sponsorship of the Rev. Geo. Fyler Townsend, an English clergyman, who has used Dr. Jonathan Scott's edition as a basis, and whose ruling purpose has been, while preserving the original tales in their utmost possible integrity, so to purify the text "that the most innocent maiden may read them aloud to her brothers and sisters with-

out compunction." We cannot see that the text has suffered any at Mr. Townsend's careful hands, and the notes with which he has supplemented it convey some useful information. The book is a large and showy octavo of 560 pages, illustrated, though the colored plates are not to our taste. [F. Warne & Co. \$3.00.]

Hans Andersen's *Fairy Tales and Stories* have an incomparable charm, and preserve the same in the new translation by Carl Siewers, made directly from the Danish original. Sixty-nine stories are presented, with pictures in the text, the whole making a heavy, but well-proportioned and well-printed book. For most readers such a one-volume collection is desirable. [Estes & Lauriat. \$2.25.]

The element of child and animal life, which plays so important a part in Andersen's writings, is wanting in *Madame D'Aulnoy's Fairy Tales*, or if not exactly wanting, is subordinate to the element of romance, as might be expected from a French author. Madame D'Aulnoy wrote two hundred years ago, and her tales are really novels, or novelettes, in a vein of pure but extravagant fancy. They have a certain historical value for their portrayal of court and aristocratic life of their time; are expressed in a graceful and flowing style; and have been translated for their present form by J. R. Planché with due regard for the refinement and morals of modern readers. The translator declares that they now appear in English for the first time in their integrity. There are wood-cuts and instructive notes, with preface and introduction. We can name no objection to any one's making the acquaintance of Madame D'Aulnoy, though the younger class of minds would probably find her method and manner a trifle above them, and prefer the simpler and homelier inventions of Hans Christian Andersen, for example. [George Routledge & Sons. \$1.50.]

Three years ago we had a volume of *Fairy Tales from Brentano*, told in English by Kate Freiligrath Kroeker, and now we have another, adding five tales to our knowledge of this quaint German author, whose inventive genius and literary style are his own. The longer tales are somewhat intricate, and none of them is the easiest to render out of their own language into another. They are "The Story of Gockel, Hinkel, and Gackeleia," a father, mother, and little daughter, who lived together in an old castle; "The Story of Frisky Wisky," who was favorite page to King Roundabout, and married his daughter the Princess Prompt, after he had killed the giant Stretch-Yourself; "The Story of the Myrtle Maiden," or what grew out of a myrtle tree; "The Story of Brokerina," who was daughter to a very rich merchant, "Mr. Late Liability Company Limited and Sons," and who bakes a cake-prince into a beautiful husband; and "The Story of Old Father Rhine and the Miller," which is full of the genius of the famous German river. The droll humor of these tales, their grotesque proper names, and their odd and unexpected turns of incident—something like Mr. Lear's and Mr. Stockton's nonsense stories—give them a rare and striking flavor. The book has colored plates designed by F. Carruthers Gould. [A. C. Armstrong & Son. \$2.00.]

Mr. Howard Pyle's *The Wonder Clock* contains twenty-four stories, one for each hour of the day and night, with a rhymed preface for

each by Miss Katherine Pyle, the author's sister. Both the stories and the rhymes are bright and graceful, but the great merit of the book is the illustrations, of which the large square volume is generously full, and which seem to us to be, as the English say, "far and away ahead" of most other illustrations for a child's book produced this year. The delightful wood-cuts are in the style of Mr. Walter Crane, and have all his careful accuracy of drawing and all his grace of design, with a certain distinctive charm of their own superadded. We commend them to the attention of those who are low-spirited with regard to the growing tendency of modern wood-cuts toward a smudgy impressivism, and to making bold lines and a certain breezy movement and pose do duty, in the stead of anatomical correctness, beauty of face and form, and the carrying out of the accompanying text with fidelity. Mr. Pyle's animals are as perfect in their way and as full of life and humor as his men. Notice the contrast when "The Great Red Fox calls upon the Sausage," and the preceding picture where the sausage and the gray goose hold a conversation, and that where the soldier goes about accompanied by Trouble, and the other where St. Nicholas and St. Christopher sit at the rich man's table. But it seems invidious to designate where all are so good. [Harper & Brothers. \$3.00.]

Hawthorne's adaptations of the old classical myths for children are still without parallel for grace, sweetness, delicacy of handling, and tenderness of tone, and are likely to remain so till another Hawthorne appears to resume the broken thread, which, to use a Scotch phrase, is a "far cry" indeed. Children cannot be too early or too often introduced to these delightful tales. We are always glad over their re-appearance in new and attractive forms, and the new edition of *The Tanglewood Tales* is sure to meet with a welcome. It is a large square volume, admirably printed and bound, with illustrations by George Wharton Edwards. The very look of it tempts to a re-reading of the stories, and to re-read is to be struck afresh by their wonderful charm. The touch of a master hand is apparent in each lightest stroke, and the side of Hawthorne's genius which they exhibit is peculiarly interesting from its contrast to the other sides—the contrast of the blossoming heath with the stern crag which it overlies; of the rainbow flag of foam with the deep and stormy ocean over which it floats. [Houghton, Mifflin & Co. \$2.50.]

Grimm's *Tales from the Eastern Land* are very good of their kind, something after the pattern of the Arabian Nights, but with a novelty and freshness of conception which make attractive even the old themes of magic and transformation. Young people who like to escape from more matter-of-fact reading into the enchanted realms of oriental romance will find pleasure in these adventures which happened in the days of "good Haroun Al Raschid," when a little white bird in a cage might prove to be an enchanted princess, or a parrot turn into the prince that had been lost; when, fortunately, virtue was sure of being rewarded and right was made to triumph over wrong, with no special harm done to one's principles or violation of taste and propriety. [George Routledge & Sons. 80c.]

Mr. Andrew Lang has given us another version of *Johnny Nut and the Golden Goose*, from

the French of Charles Denlin, the old myth of the silly boy whose very silliness wins him fortune, and whose appearance at the head of a long procession, joined in itself and to him by the magical virtues of the golden goose which he carries under his arm, makes a smileless princess laugh for the first time in her life and obtains for him a royal bride. The story has appeared in several forms in the fairy literature of different nations; this, the French version, is an entertaining one. [Longmans, Green & Co. \$3.50.]

When a very clever man pauses from graver pursuits to amuse himself with a lot of children, he is apt to be a good deal more amusing than ordinary people can be. Dr. Weir Mitchell's titles to fame lie, it is understood, in a different direction from the telling of fairy stories, but it is evident that had he cared to make that the business of his life, he could have given most of our writers of juvenile books "points" at their own game. The stories in *Prince Little Boy* are full of grace and fancy and distinctly original, while there is an undercurrent of veiled humor in them which makes them entertaining to older readers, and delightful to those bright children who like to look beneath the surface and detect a meaning within a meaning. [J. B. Lippincott Co. \$1.50.]

There is a youth of the imagination, as of the heart, when the freshly waked fancy revels, as it were, in its own suggestions, when the forming style has as yet acquired no mannerisms; and ambition, usage, and the certainty of success do not, as in later life, play their part in the action of a writer's mind. To this youthful period belong the little tales which, invented originally for the entertainment of certain beloved small neighbors, Miss Alcott now enlarges for a wider circle under the title of *Lulu's Library*. They are fairy tales, or of the fairy order; but they convey the same kindly and helpful lessons with her later books, and as simpler of construction and keeping more faithfully to the true childish standpoint, we prefer them to those. Some of these little stories are as fresh as charming. Nothing, for example, could be prettier in its way than "Little Bud." [Roberts Brothers. \$1.00.]

OTHER JUVENILES.

Stories of the Magicians. By the Rev. Alfred J. Church, M.A. [Dodd, Mead & Co. \$1.50.] What Professor Church has done in this volume is very simple. He has taken Southey's romances of "Thalaba" and "The Curse of Kehama" and told them in prose, and to these he has added a prose version of the "Story of Rustem" taken from Mohl's translation of the *Shah Nameh*. The result is a book adapted to both young and old readers, although intended primarily of course for the former. Professor Church's style, as those familiar with it are aware, is clear, forcible, and picturesque. In this book the famous oriental romances are rendered in a way to gratify the scholarly reader and to hold the attention of the unliterary. Some justifiable liberties have been taken with the "Story of Rustem" to make it more intelligible to Western minds. The illustrations from Persian and Indian MSS. are an excellent accompaniment to the text.

St. Paul's Problem, and its Solution. By Nye Huntington. [Thomas Y. Crowell & Co.

\$1.25.] "St. Paul's" is a church, and the "problem" is how to interest the young people. The "solution" is the establishment and success of a Young People's Society of Christian Endeavor. To this body in general the book is dedicated, with the fervent belief of the author that the "thought" is meant to meet a great need in the church. In the form of a story the purpose and workings of one of these societies are fully set forth, in its various departments of temperance, mission, social, "look-out," and other forms in which earnest, practical young Christians can use their best endeavors. As a book it is sanguine, strenuous, insistent; it urges the necessity of aggressive work; it presupposes consecration and singleness of purpose; it holds up a high ideal; it gives encouragement; it presents to each person pledged to the society a mission; the rewards and returns are sure. Those "banded together in Christian endeavor" will find it helpful, cheering, suggestive, and a reminder of their responsibilities.

Juan and Juanita. By Frances Courtenay Baylor. [Ticknor & Co. \$1.50.] Among the most distinctly interesting stories for children which have been published during the past five years is Miss Frances Courtenay Baylor's *Juan and Juanita*, which, having run its course in the pages of *St. Nicholas*, now makes its appearance as a volume with the original illustrations by Henry Sandham. It is the tale of a little Mexican brother and sister, captured during a raid by the Comanches and carried off prisoners, who, after four years of captivity, escape and accomplish the almost incredible feat of finding their way home across three hundred miles of pathless desert and mountain range. The story is full of excitement and hair-breadth escapes, but is most skillfully told; death and danger are looked at as it were through childish eyes, and it is never allowed to become more than delightfully terrible for the youthful reader. We can heartily recommend it as one of the best books and best Christmas presents of the season.

The Brownies: Their Book, by Palmer Cox, is so very happy in its illustrations that children will find it amusing in spite of the rather dull quality of the rhymes. It is a large, square volume, and every page is made comical with pictures of the droll little people employing and amusing themselves in all conceivable ways. [The Century Co. \$1.50.]

STORIES AND PICTURES FOR YOUNG READERS.

Babyland is one of the excellent and popular serials published by the D. Lothrop Co. As its title indicates, it is intended for the nursery and for little hands first reaching out after the treasures of literature. The monthly numbers of this magazine for 1887 bind up into an engaging volume of about one hundred pages, full of the very essence of child-life—the child-life of dolls and baby-houses, and chair-horses, and cribs and toys, and tea-sets, whose natural concomitants are kittens and chickens, lambs and puppies. The art-work in this book is ingenious and delicate, the drawing always accurate and good, and the reading matter well adapted to its use. There are few better books to put into the hands of the three and four year olds just learning to read. [75c.]

Of similar origin, like typographical excellence,

and kindred spirit, but addressed to an older class of children, is *Our Little Ones' Annual*. Here we have nearly 400 pages of pictures and stories, the pictures of a high grade of wood-cut work, the stories short but instructive and entertaining, the paper and print all that could be asked for. Considerable thought and ingenuity have gone into the editing of this annual, into the preparation of its reading matter, and especially into the designing of its illustrations. The whole air of the book is one of refinement and good breeding. [Estes & Lauriat.]

Coarse and cheap beside the foregoing is the look of *Chatterbox*, whose issue for the year holds a prominent place among the issues of each season. But *Chatterbox* is not to be despised because it is dressed in homespun. Mechanically English books of this class are inferior to the American, but these pictures in *Chatterbox* have a bigness and a boldness all their own, are uniformly in good taste in their subjects, and the reading matter is unexceptionable. There is much about animals, a liberal sprinkling of anecdotes of courage and heroism, not a little information in history and biography, and the influence of such a book is of the best. [Estes & Lauriat. \$1.25.]

Little Wide Awake, Mrs. Sale Barker's English imitation of our American *Wide Awake*, is not so successful a candidate for the suffrages of children as its famous American namesake. It is inferior to it typographically, and lacks the variety, the vivacity, the brilliancy of that; but it is a wholly respectable magazine, nevertheless, and its numbers for the year make an inviting quarto for young readers just at the threshold of their teens. Mrs. Barker is one of the most competent of purveyors. Some of the pictures are good, but as a rule they are of a second grade, though bearing the names of distinguished artists, however. There is a colored frontispiece after a sketch by Kate Greenaway. [George Routledge & Sons. \$1.50.]

Superior in appearance to the foregoing is *Sunday Reading for the Young*, another English book under an American imprint, with upwards of 240 original illustrations on wood, and a great mass of reading matter in prose and verse, some long, some short, all instinct with a healthy religious feeling. Without any cant this book is thoroughly Christian in a good sense, and its wood-cuts, both in spirit and execution, are above the ordinary English grade as found in books of this class, while many of them are striking and strong. [E. & J. B. Young & Co. \$2.00.]

S. P. O. K. BOOKS.

The Society for Promoting Christian Knowledge is one of the institutions of London, a sort of religious tract society. Through its New York agents, E. & J. B. Young & Co., we have received a package of its latest publications, all of which are unusually attractive by reason of good paper, clear type, frequent illustrations, and pretty bindings. Certain similarities in these bindings seem to group the books now in hand into sets or series, and in that order we shall proceed to characterize them.

THE CYCLAMEN BOOKS. 2 vols. *A Minor Chord*, by Niall Herne, is a love story of life in the North of Ireland. Its religious lessons are plain and sweet, but we do not see its adaptation to the young. Perhaps it is intended for the old,

— *Two of Them*, by an author not named, details the advent of twin boys into a home where they had been adopted but were not welcome, and the softening towards them of an aunt's heart as they grew up. It is brightly written, and the religious lessons are left to be inferred rather than directly taught.

THE BAT BOOKS, as we will designate them, because of the picture on the cover of a bat flying across the face of the moon. 4 vols. *The Downward Course*, a story of the Ten Commandments, deals with a girl who went from bad to worse and brought up in ruin to the sorrow of all who had to do with her. We prefer to have the upward course set before young people. — In *The Black Coppice*, a man named Harry Watkyns is found dead with two gun-shot wounds in his chest, and Thomas Lea is tried for the crime, convicted on circumstantial evidence, and transported. But justice is done at last, and sorrow yields its peaceable fruits. — *Three Stories for Working Girls* are all intended for the reading of homeless and friendless girls of the middle and lower classes, who are exposed to coarse forms of temptation, to walk the streets, drink, etc. — *Four Peas in a Pod* follows the London life of sisters left behind with friends while their parents were gone to India; an every-day story without any special quality.

THE PEACOCK FEATHER BOOKS. 5 vols., bound in peacock blue, with the feather stamped on the cover. In *The Christmas Present* a selfish bachelor's quarters and life are invaded by a niece sent unexpectedly to him, to be taken care of, whose simple and artless influence over her uncle illustrates anew how "a little child shall lead them." — The *Stories for Sunday Scholars* are twenty-two in number, short, spirited, and glowing with the teachings of Bible and Book of Common Prayer. — *With Hooks of Steel* belongs to the order of religious novels; it is a marine story of love and trial among the islands off the west coast of Scotland, bringing out the strong qualities of the highland character in contrast with the selfishness and superficiality that often underlie "good breeding." — In *Foxholt* a young lad through whose fault an almost serious accident happens runs away from home, and reaches success only through many vicissitudes. — *Mrs. Barth's Girl* is named Cappy; she lives with her granny, an old flower woman in London, at whose death she goes to be with Mrs. Barth in the country, with whom she grows up to be a Christian woman devoted to good works.

THE SEA GULL BOOKS. 6 vols., the cover of each stamped with a picture of a flock of gulls hovering over a wave-swept cliff. *The Best Book* has for its subject the part played by the Bible in some of the famous lives and memorable passages of English history. — *A Treasure Lost* is a musical story in which a young man, Christopher Stanton, succeeds at last in devoting his life to his beloved art, becomes an organist, loses his situation because he has lost the faith, and recovers the latter only through the bitter discipline of sorrow. — *The Goldmakers* is metaphorically entitled, there being in it a young man who goes away to Australia and makes the gold that "perisheth," and a young woman who stays at home and by faith and patience makes the gold that "perisheth not," of that kind that is tried in the fire. There is an English seaport in this book, and a wreck, and a foundling, and a decrepit old book-seller, and a weak Molly West,

who says yes to two lovers at the same time and gets things into a snarl. — The motive of *All is Lost Save Honour*, which is wrought out of French materials, is that equity is something more than justice. This truth is taught by means of a story of the restitution of a valuable chateau property which had fallen by will into other hands than those to whom it rightfully belonged. — The story of *Rex* is that of a boy sent home from India to his aunt's in England, and its chief interest lies in the contrast which his outlandish ways present to the more cultivated customs of his new home. — The hero of *Nell's Bondage* is a flower girl in London, whose experiences belong to the "seamy side" of life in the great metropolis, and teach her at last after long lessons of trial that the path of true liberty is the way of God's commandments.

Tre, Pol, and Pen is an unintelligible title, which we may explain by saying that these syllables are "short" for Treherne, Polwhele, and Penruddock, three of the leading characters in the book, which is about smugglers, wreckers, and revenue officers on the Cornish coast in the times of Admiral Nelson. How the "Christian Knowledge" comes in we do not see, as the tale is simply one of exploit and adventure.

Several short stories by Mrs. Newman are collected under the title of *Her Will and her Way*. The title story has to do with an eccentric woman's two wills, and what followed when the second will was discovered to supersede the first. In "Luck," a hapless man dreams that he had committed a theft, and is nearly arrested for doing it. A third is a ghost story. A fourth relates the repudiation of a fortune. A fifth is a story of "Christmas Night."

THE CASTELL CHRISTMAS CARDS.

The Christmas cards published by Castell Brothers, London, which reach this country through the New York agency of E. & J. B. Young & Co., are a new departure in this somewhat hackneyed line, and are capable of reviving interest in what is at its best a sweet and pleasant way of emphasizing the Christmas season. There are eight sets, six cards to a set, of uniform excellence of workmanship and beauty of design, and with certain novelties of effect. The combination is one of verses or texts with pictures in color. The sentiments are always Christian, and there is nothing to jar upon one's tastes and feelings. The series called *Dayspring from on High* is perhaps the least pleasing of all, the scenes being from the life of Christ, and the gilding and coloring too pronounced to suit us. *Winged Words* are beautifully colored views of English rural scenery with Bible passages accompanying. *The First Christmas Tide* consists again of scenes from the Saviour's life, done in a brown tint, delicate, but not so effective as the previous named. In *Starlight Chimes* we have Alpine landscapes with verses by Rev. Charles Bell. *Mispah Messages* are very choice, showing long stalks of lilies so as to form a sort of border to verses by Lucy A. Bennett. In *Glad Tidings* there is the uniform feature of the Star of Bethlehem, enveloped in clouds, shedding its radiance upon lines by Frances Ridley Havergal. We like these less than some of the others. The same judgment we would pass upon *Bands of Light*, selected lines from George MacDonald's poems, illustrated by wintry scenes in two tints of cool gray. The largest set of all is *Chimes*

from *Afar*, the subjects of which are the Cathedrals of Mayence, Milan, Dinan, Notre Dame, Tours, and Cologne, with sympathetic verses by Canon Bell. Mechanically all these cards are choice, highly glazed, with beveled and silvered or gilded edges, and the designs are often by eminent artists.

LES MISERABLES.

For many years there has been but a single English translation of Victor Hugo's *Les Misérables* accessible to American readers. That was C. E. Wilbour's, published by Carleton, and as we remember it there was little about it, either in form or spirit, to attract. The present year has witnessed a remarkable revival in respect of this masterpiece of Hugo's, and no fewer than four editions of the work, one the French original, the other three English reproductions, are now before the public.

The French text bears the imprint of W. R. Jenkins, New York, and is becomingly presented in five volumes of excellent typography and paper covers, the latter of course easily to be displaced by a more permanent binding at the taste of the owner. All who can we advise to read *Les Misérables* in the original. Victor Hugo is not the most translatable of authors, and a peculiar enjoyment is theirs who can follow him in the sparkling, dramatic, delicate idioms of his own mother tongue. [\$4.50.]

For those who are however dependent upon an English translation, the foremost one of the year in form is that of the late Charles Lascelles Wraxall, as presented by George Routledge & Sons, in five large and sumptuous octavo volumes, richly printed and showily illustrated. The name of the translator should have been placed upon the title-page. Wraxall in this work was an almost ideal translator, and he had the assistance of Henri Esquiros, "that great and noble mind," as Victor Hugo called him in a note which is credited in this edition as "From the Translator's Preface," although no hint of Wraxall's connection with it is given. Victor Hugo was singularly fortunate in the men who have turned his epoch-making romances into English. There have been one or two unworthy versions of his works, to be sure, but each of his leading prose writings is now represented by an excellent rendering. Among these Wraxall's translation of *Les Misérables* is easily the first, and ranks among the foremost of all translations. It is singularly faithful to the idiomatic complexities of the original text and at the same time is expressed in clear-cut, lucid, forceful English, that never jars upon a cultivated sense of style and that always conveys the author's meaning with conspicuous ease and grace. To some persons the highly calendered paper out of which this book is made will not altogether commend itself, but the largeness of the type, the breadth of the margin, the uncut edges, the chaste and simple linen binding with paper labels on the backs, the large, numerous, and creditable wood-cuts in French style, and withal the extremely low price at which the work is offered, have made for it many friends. It certainly is one of the noticeable products of the year, and it is no wonder that the edition was taken up so rapidly as to be now scarce and hard to find. The publication has been taken out of the trade and put into the hands of Messrs. McDonnell Bros. of Chicago. Any ordinary person, once having seen the

Routledge edition, will find it hard to be content with any other. [The set, \$15.00.]

The same translation—Wraxall's—has been brought out by Little, Brown & Co., in five much smaller volumes, in good type and of handy size, and with sundry improvements of the text by addition of omitted passages, corrections of errors, etc., but without illustrations. If one does not care for the latter, the Little, Brown & Co. edition may well answer his purpose. The look of the pages is inviting, and the binding, lavishly decorated in imitation of fine old tooling, fits the books to take an honorable place on the library shelf. It is not to be disputed that Wraxall's text as extended in this edition is made to come nearer the original French than Routledge's, and if we are going to approach Victor Hugo at all, we want to approach him as close as possible. But for our own selves we like an illustrated Hugo as we do an illustrated Shakespeare. [\$7.50.]

This feature of illustrations brings us naturally and finally to speak of the edition of *Les Misérables* published by T. Y. Crowell & Co., which like the foregoing is in five neat crown 8vo volumes, but which unlike the foregoing has wood-cut illustrations, and which differs from both the foregoing in being an entirely new translation by an American, Miss Isabel F. Hapgood, who has succeeded in making a very literal and at the same time a very readable version—one that is entitled to rank with the best. The type is large and clear, the presswork excellent, the paper of fine quality, the illustrations are worthy representations of French originals, the binding in keeping with the rest. Altogether this edition cannot fail to meet a large want; and in fact between the three it is not exactly easy to choose. Considering the difficulty of now getting hold of Routledge's, most people reading in English, we presume, will be shut up to Little, Brown & Co.'s and Crowell's, and for them the desire or otherwise for pictures will probably be the determining consideration. [\$7.50.]

THOSE BOOKS WITH THE EMBOSSED TITLES.

We can think of no better designation than the above for a quartette of curious looking books that come to us from L. Prang & Co., decidedly novel in their externals of shape and binding, and having as a distinguishing feature their titles embossed in a graceful letter upon the cover in what looks like heavy silk embroidery, but which is some new device whose secret it is beyond our power to guess. The books have some other general points of resemblance; three of them are square, knotted at the back with silken cord, and bound in an imitation of finely flowered damask. Within they show much the same artistic taste and beauty, though expending their workmanship on different topics. *The Home of Evangeline*, an oblong of about the size of an autograph album, consists of a series of eight full-page designs in color, based on originals in water, representing scenes in Longfellow's poem, and accompanied with selected lines therefrom, together with considerably more than that number of subordinate and minor sketches and ornaments in monotint of brown. *The Christmas Processional* assembles a few verses of simple poetry with corresponding sketches in color, depicting the winter landscape at Christmas time. The cattle which appear in some of these plates are poorly done; the inani-

mate landscape is always better with suggestions of radiant skies and cheerful interiors. *Echoes in Aquarelle from Along Shore* are half a dozen Mount Desert views, feelingly and effectively drawn, and reproduced like the others in chromolithography. This we think to be the most attractive number of the series. The way in which the word "Echoes" is treated on the title-page is ingenious and clever. In *The Voice of the Grass* we find the same unsatisfactory figure work that we have noted above, but the scenery in these half-dozen rural pictures is good. Mr. Louis K. Harlow is the illustrating artist in all of these four books; the letter-press is by various hands. For several reasons they will be sure to attract attention, and in many ways to please.

MINOR NOTICES.

Three Good Giants: Whose Famous Deeds are Recorded in the Ancient Chronicles of François Rabelais. Compiled from the French by John Dimitry, A.M. Illustrated. [Ticknor & Co. \$1.50.] Mr. Dimitry has undertaken a daring task and has in the main accomplished it well. Setting aside all theories as to Rabelais, whether he was a great social reformer, or the chief of agnostics, or a humorist pure and simple, we may recognize in his work an element of original romance which is independent of the speculations of commentators. To take this element of romance, as far as it deals with the incomparable trio, Grandgousier, Gargantua, and Pantagruel; to free it from the filth with which, to suit the taste of the Middle Ages, it was originally interlarded; and to present it in readable English—has been Mr. Dimitry's task. He has, as we have said, performed it well, and it may be that the result justifies the means. It is desirable that the world should have some conception of Rabelais's good qualities as well as his bad, and to accomplish this Mr. Dimitry's book is admirably designed. Because a rare and innocuous fruit grows from a dung-hill is no reason, perhaps, why it should not be enjoyed by those who like it and are able to forget in the process of deglutition the circumstances of its unsavory origin. For children we cannot help thinking that the volume before us would have been more suitable if Mr. Dimitry had had the wisdom to omit his prefatory "explanation." The illustrations are imitations by "process" of Doré and Robida.

The Bridal of Triermain. By Sir Walter Scott. With Illustrations by Percy Macquoid, R.I. [Lee & Shepard. \$3.50.] Scott's fantastic ballad of *The Bridal of Triermain* is not one of the most worthy productions of his poetical talent, but such as it is Mr. Macquoid has made good use of it in the fourteen illustrations given in this volume. The volume is an oblong quarto, 13 by 9 1-2 inches, and the photogravure impressions are 8 1-2 by 6 1-4 inches. Mr. Macquoid has treated his theme in an original way, his drawing is excellent, his style free yet careful in the management of detail, his landscapes and interiors full of suggestion, his figures lifelike and well individualized. The costumes—where there are any to speak of—are gracefully designed, and there are indications of archæological research in the representation of armor and details of architecture. In fact, the artist seems to have grasped very thoroughly the Greco-Gothic sentiment which marks the poem and to have re-

produced it effectually in these illustrations, which deserve the respectful study due to all earnest, original work. The publishers have done their part admirably as regards paper, typography, and presswork; the binding is a dull gilt, the front cover showing in outline King Arthur blowing the ivory bugle at the gate of the magic castle.

The Story of the American Indian.

The Story of the American Indian. His Origin, Development, Decline, and Destiny. By Elbridge S. Brooks. [D. Lothrop Co. \$2.50.]

Mr. Brooks's book is a popular digest of the latest and most comprehensive studies of the Red Man of North America. He gives at the end a list of the best hundred books on the subject, and it is evident at once that he has used these and other authorities with excellent judgment. The volume does not belong to the familiar type of boys' books of adventure among the redskins, but is a thorough compendium of the archæology, history, present standing, and outlook of our nation's wards. It is clearly and concisely written and embodies a vast deal of pertinent information. The future prosperity of the Indians, so far as they can have any, Mr. Brooks finds in education and possession of land in severalty. The author is an earnest friend of the race, and generally sides with them against the white man. There has been enough indeed of undeniable injury wrought by soldiers and agents to excuse some bias in favor of the weaker side. The volume is profusely illustrated, and in every way handsomely gotten up. We commend it as the best comprehensive book on the Indian for general reading known to us. Certainly Mr. Brooks's own list contains nothing better.

A Handy Volume Tennyson.

Tennyson's Complete Works. Handy Volume Edition, 8 vols. [T. Y. Crowell & Co. \$6.00.]

In a great many respects this is an attractive and desirable collection of Tennyson's poems. It is fresh. It includes the earlier as well as later writings, and follows the most recent text. The volumes are small, light, clearly printed, very neatly and tastefully bound, and as quiet and chaste in appearance as a Quaker maiden. The order and arrangement of the several volumes, and of their contents, do not seem to us the most natural, though the principle is apparent. It would have added to the reader's satisfaction if the later poems had been dated, and indeed all of them, so far as possible. "Miscellaneous Poems" fill the first two volumes, the "Idylls" a third, "Enoch Arden," "In Memoriam," and other longer poems the fourth and fifth, in a sixth come "Additional and Later Poems," including "Poems by Two Brothers," and the dramatic pieces, in volumes seven and eight, close the series. The set is inclosed in a pretty box, and its price, joined to its other pleasing features, is likely to win for it large popularity.

Knickerbocker Nuggets.

A "nugget," says the dictionary, is "a diminutive mass of precious metal." "Knickerbocker Nuggets" is the collective title given by G. P. Putnam's Sons, proprietors of the Knickerbocker Press, to a series of diminutive masses of precious literary metal, including the following numbers so far issued: *Select Tales from the Gesta Romanorum*, translated from the Latin by C. Swan; *Headlong Hall* and *Nightmare Abbey*,

by Thomas Love Peacock; *Gulliver's Travels*, in two volumes; selected Tales from Irving, two volumes; "The Book of British Ballads," as edited by S. C. Hall; "The Travels of Baron Munchausen," reprinted from the early complete edition; Lord Chesterfield's Letters, Sentences, and Maxims, introduced by Sainte-Beuve's critical essay; and Goldsmith's *Vicar of Wakefield*. The third, fourth, sixth, seventh, and ninth volumes are illustrated. The books are small and beautifully made, of a size to fit easily into the pocket, printed in that new font of type of which we have spoken once or twice lately, which is singularly sharp and clear, and bound in a novel and uncommonly tasteful style, so as to fit them to any one's library shelf. The illustrations, some of them ordinary wood-cuts, some outlines, some thumb-nail sketches inserted in the text, some results of mechanical processes, are as dainty as the books themselves.

HOLIDAY MISCELLANIES.

On the Wing. [London: Castell Brothers.] This is a lovely little vade mecum in poetry and color, one page for every day in the month, each page bearing an exquisite vignette and one or two bits of reading matter, the latter sometimes in prose and sometimes in verse. The reading matter is prepared by Lucy A. Bennett, being partly original and partly selected; the designs are by Alice Price and F. Corbyn Price. These are divided between low monotonies and particular colors, and the round corners, burnished edges, and leatherette cover help to make up beauty in its completeness.

Heavenward. [London: Castell Brothers. E. & J. B. Young & Co., N. Y. 50c.] This little "daily food," with its Scripture text and poetical extract for every day in the month, comes to us with the announcement of its having reached its 200th thousand. The extracts are from the poems of Miss Procter and Archbishop Trench; the designs are by Alice and F. Corbyn Price. Two pages are given to each day, the verse being traced within a border all in brown ink on one, and the accompanying vignette in color occupying the other.

The Longfellow Prose Birthday Book. Edited by Laura Winthrop Johnson. [Ticknor & Co. \$1.00.] This is a "birthday book" of the ordinary pattern. The selections, however, are from Longfellow's prose writings, not his verse, and show us a different side of the man from that to which we are accustomed. They seem to be taken chiefly if not wholly from his journals, and therefore fit in with peculiar aptness to the structure of a book like this. The thirteen wood-cuts are passable, but not as good as they might be. They depict the houses and landscapes connected with Longfellow's life. The book is prettily made.

The Cotillion Almanac for 1888. [George Routledge & Sons. 25c.] This is a novelty. Each page gives the calendar for a month, and for illustrations we have a snatch of music score at the top and vignettes gay in gilt and colors, the subjects of the latter being drawn from the ball-room. In drawing they are extremely clever, reminding one of Du Maurier's best society work; and a skillful colorist has finished them. For a philopena gift how pretty this would be!

Mr. W. Goodrich Beal's six etchings of *Picturesque Cambridge* are creditable as etchings,

though uneven in quality; but they are not literal and lifelike delineations of Cambridge. "Morning on the River" is not easily recognized; "Longfellow's Home" looks decrepit and shaky, as if the etcher held his tool in a trembling hand; "Cambridge on the Charles" has a single familiar feature, the marked tower of Memorial Hall. The "Corner of Massachusetts Hall" and "Old Churchyard" are excellent bits of work; so is "Evening on the River;" and the view of "Elmwood" is decidedly better than that of the Craigie House. The views are accompanied by a title-page, and neatly enveloped. [L. Prang & Co. \$1.50.]

An attractive devotional picture book, with a page of Scripture and of art mixed, for every day in the month, is *The Shall Nots of the Bible*. Sketches in color from originals in water, vignettes in monochrome after drawings in sepia, and letter-press delicately inscribed in type of different size and style, make up an inviting interior echoing with directing and strengthening voices. [George Routledge & Sons. \$1.00.]

Of kindred spirit with the foregoing, but simpler in manner, is *Loving Links*, a selection of Bible texts, with appropriate and familiar verses of hymns, the whole decorated with tinted borders, and singularly well executed sprays of white flowers and green foliage. This is an exceptionally pure and tasteful book of its kind. [George Routledge & Sons. \$1.00.]

Calendars are becoming an old story, but new devices have been hit upon to hold the public interest this year. The *Ewing Calendar* is the most distinguished looking thus far received, its decoration being a panel of copper bronze in relief, showing a portrait bust of Mrs. Ewing in profile, a view of one of her homes, and emblems of her life and work. The dated leaflets follow the order of the Christian year, and the back-board is so arranged as to hang on the wall or stand on the table, which latter posture its small size would enable it easily to take. [E. & J. B. Young & Co. 75c.]

The *Calendrier Français*, with its daily sentiments in French, will serve to instruct the students of that language while also admonishing them of the flight of time in English. [Roberts Brothers. \$1.00.]

The *Holmes and Whittier Calendars* are arranged on a new plan: the leaflets being affixed to the back-board in book form, to be turned over instead of torn off, so that at the end of the year you have a permanent collection of excerpts instead of "nothing but leaves." [Houghton, Mifflin & Co. Each \$1.00.]

Mary Lakeman's story of *Faith's Festivals*, in its bridal dress of satin paper and white cover stamped in gilt, is a simple record of our human life, with its ups and downs, its sunny childhood, its shadowy noon, its tranquil old age, its trust and hope and peace; sweetly related in tones of joyful Christian confidence, articulated to Christmas and Easter, and celebrating among other things the value and comfort of good books. [Lee & Shepard. \$1.00.]

A half-dozen illustrated presentations of popular poems or hymns, which have appeared in various forms the past few years, reappear this fall trimmed down to diminutive quarto size, and richly bound in cloth of old gold, with ornamentations in gilt and brown. The series are Sears's "That Glorious Song of Old," "Gray's Elegy," "The Breaking Waves Dashed High,"

Tennyson's "Ring out, Wild Bells," Domett's "It was the Calm and Silent Night," and Knox's "Oh, Why Should the Spirit of Mortal be Proud?" The illustrations are dainty and pleasing. [Lee & Shepard. Each 50c.]

THE COUNT OF MONTE-CRISTO.*

WHATEVER analytical criticism may say of the literary methods of the elder Dumas, his magnificent series of romances, from *Les Trois Mousquetaires* to *Le Vicomte de Bragelonne*, remains an established fact, and it is difficult to imagine any epoch in the history of civilization when they will not be the delight of multitudes of readers. Alexandre Dumas, with all his charlatanry, held the magician's wand, and evolved from the abodes of imagination and fancy shapes that, whether they inspire pleasure or terror, never fail to fascinate. The reader who surrenders to his spell is for the time being lost to the sensations of every-day life, and in a world of dreams finds nepenthe for all sorrows. Such books arouse and stimulate while they soothe the wearied mind, and what a relief it is to turn from the commonplaces of contemporary realism to revel for a few hours in the fantastic creations of Dumas's fertile brain! They do not grow stale with age. To the man or woman of thirty they are as fresh and enticing as they are to the boy or girl of sixteen. There is much in them that in moments of stern reflection we might wish away; but no healthy mind, we are sure, could be harmed by occasional contact with them. They carry their own antidotes, and one no more looks for a moral from them than from the marvelous tricks of a prestidigitateur. It is permitted sometimes in this valley of sorrows that the children of men shall be children and find amusement in childish things, and when the mood of pure enjoyment is uppermost none minister to it more effectually than the elder Dumas.

Among the mountainous mass of volumes, good, bad and indifferent, upon which Alexandre Dumas stamped his name, *The Count of Monte-Cristo* still stands in the world's estimation as the supreme efflux of his genius. Its unparalleled audacity of conception, its astonishing versimilitude, its wonderful array of incident, its dramatic force in dialogue, all combine to hold the attention captive. The death of Faria, the escape of Dantès, the night on the barren island, the discovery of the hidden grotto, and the innumerable train of events that follows in the chronicle of implacable hatred and studied revenge—who, having once read, can forget them, or, unforgetting, cares not to read again and again?

The publishers have therefore done well in selecting this book as the subject of an *édition de luxe*. In many forms has *The*

* The Count of Monte-Cristo. By Alexandre Dumas. With Illustrations. Five vols. George Routledge & Sons. \$15.00.

Count of Monte-Cristo come before readers of English, never in guise so rich and worthy as that now given to it at the Messrs. Routledge's hands. The illustrations, nearly five hundred in number, are fac-similes of those drawn and engraved by Staal, Beauce, Dumont, and other eminent French artists when the work was first published in France almost half a century ago. They are not only remarkable as illustrations and as specimens of a style of engraving deserving artistic perpetuity, but they also afford a generous view of the costumes and manners of the French people during the reign of Louis Philippe. One is brought nearer to the novelist's ideas by seeing his characters depicted as he himself imagined them to be in outer aspect. In mechanical execution this edition leaves nothing to be desired. It has been printed at the De Vinne Press on heavy, polished, plate paper, is bound in five thin quarto volumes of 330 pages each, the cover being of plain green cloth with a simple paper label. The translation is smooth, grammatical, and sufficiently faithful. Could the most exacting admirer of Dumas ask for more?

The Literary World.

BOSTON, NOVEMBER 26, 1887.

Entered at the Post Office at Boston, Mass., as second-class mail matter.

. The Longfellow memorial directors at the last meeting voted, in accordance with the wishes of the donors of the "garden," not to place a statue or monument there; although it is possible that they may ultimately erect a small fire-proof building in the rear part of the garden to receive manuscript and other memorials of him. The Longfellow heirs have recently given to the Memorial Association the strip of marsh land between the proposed garden and the river, across Mount Auburn Street, which secures the open view forever.

. We regret that in our notice of the late Mrs. Mulock-Craik, two weeks since, we were misled by what we supposed to be accurate and trustworthy information, into saying that her husband was not living. We are assured by one who knows that he is living, and is an active partner in the London house of Macmillan & Co. An excellent sketch of Mrs. Craik, by Mr. Bunker, accompanied by a most pleasing portrait, appeared in a late number of *Harper's Bazar*.

MINISTER WASHBURNE'S RECOLLECTIONS.*

IN these *Recollections* of the late Minister Washburne, we readily find the best general history of that momentous period covering the Franco-German war and the Commune thus far put into print. The author had unequalled facilities for observation.

**Recollections of a Minister to France, 1869-1877.* By E. B. Washburne, LL. D. Two vols. Charles Scribner's Sons. \$3.00.

He was thrown constantly into relations with the leading officials of the various governments that administered the affairs of France; he had the respect of the populace; he enjoyed the confidence of the German government, and to him was intrusted the protection of German citizens remaining in Paris through the siege. Of all that he saw and heard he writes with the utmost impartiality. Frenchmen will read his chronicle with admiration, and Germans will recognize its just and friendly spirit to the combatants on both sides. Writing as a contemporary, Mr. Washburne by the peculiar traits of a judicial temperament attained without effort the dispassionate attitude of the historian. His condemnation of unworthy political methods, his praise of noble statesmanship, his appreciation of bravery in the field, his sympathy for suffering, his efforts to mitigate the barbarism of war and insurrection, were all inspired by motives that took no account of race or caste. His style is simple and straightforward; not altogether classical in point of syntax, but never obscure, verbose, or pretentious. The natural dignity and impressiveness of a sincere, energetic character are behind the words of the writer. It is almost as if another Franklin were recording memories of later days in the brilliant, stormy, turbulent, fascinating, terrible Paris of Napoleon III and the Commune.

The narrative is notably dramatic. When Mr. Washburne arrived at the French capital on the 12th of May, 1869, he found the glittering splendor of courtly rule dazzling all eyes with its unsubstantial glory. The war-cloud that had just before appeared above the horizon had momentarily vanished and all classes gave themselves over to the enjoyment of luxurious ease. Mr. Washburne's official duties were devoted largely to court presentations and presence at imperial fêtes. An interval of leisure took him to Carlsbad, and there on the 15th of July, 1870, came the news, "like a clap of thunder in a cloudless sky," that France had declared war against Germany. Mr. Washburne hurried back to Paris and found responsibilities of great moment awaiting him. Upon him devolved the care not only of the large American colony, but also, by request of the German government, of all subjects of the North German Confederation then residing in France. It is enough to say here that he discharged the duties in question with a zeal and fidelity that won the friendship of the French, and obtained from Berlin tokens of cordial appreciation.

But it is not the record of personal deeds, modest and commendable as that record is, which will attract the majority of readers to these two volumes. What an era, what events, does it not portray! First a visit to the imperial palace at Compiègne, and a New Year's ball at the Tuileries; then the effects of the sudden declaration of war, the condition of Paris as long-suppressed news of the

first French defeats became known; the proclamation of the republic, the flight of the Empress, the closing of the city gates, the progress of the siege, the bombardment, the armistice, the triumphant entry of the Prussian army; then, in swift succession, the election of Thiers as chief of the executive power, the evacuation, the outburst of the Commune, the reign of anarchy and terrorism, the struggles at the barricades and the final suppression of the insurrection, the confirmation of the republic, the overthrow of Thiers, the election of MacMahon, the downfall of the Simon Ministry, and Thiers's death.

All of these events Mr. Washburne describes with circumstantial touches that render his narrative invaluable, and with the veracity of an unprejudiced eye-witness. His comments on men and affairs are always sagacious, and he throws many side-lights upon the progress of the times and affords significant means of insight to the ruling motives of those who successively controlled the administration of France during the period under his observation. It is, therefore, only fair to say that Mr. Washburne's *Recollections*, adorned with many fine portraits, fac-similes of important documents, and illustrations of historical scenes, cannot fail to be regarded as an important contribution not only to history, but to general literature.

A STUDY OF RURAL LIFE IN ENGLAND.*

REV. DR. JESSOPP prefixes to these delightful papers, for the most part reprinted from the *Nineteenth Century*, a brief preface addressed to his American readers, in which he assures us that though baffled in this life in his strong desire to visit our country, he intends after death "to hover over and haunt America, and bid my spirit dwell for a season there and see how my brethren fare." Such a compliment as this ought to procure for the genial author many a reader among us, but his volume needs no recommendation beyond its own merits.

Settled over a country parish in Norfolk, as a young man, and spending seven years there, Rev. Dr. Jessopp returned to the same district after twenty-five years' activity in the city. His first essay treats of this return to Arcady, and how he found things there. The face of the country had greatly changed through the inclosure of common lands, and the disappearance of many small farms, whose owners had emigrated, driven out before the incoming tide of capitalists. The wages of the laborer had risen, "and his luxuries have multiplied surprisingly." With one great and notable exception his condition we find to be greatly improved,

*Arcady for Better, for Worse. *A Study of Rural Life in England.* By Augustus Jessopp, D.D. G. P. Putnam's Sons. \$1.75.

not only when we go back to the Arcady of our Grandfathers (the subject of the second paper), but even as compared with his lot a quarter of a century back. The shameful exception is the houses in which the majority of the agricultural laborers are compelled to live. These are ten times worse than they were.

Let a man of fifty ride five miles in any direction from his own door in some of the most carefully tilled counties of England, and he must be fortunate in his surroundings if he can find ten laborers' cottages *with three sleeping-rooms* that have been built since he arrived at manhood.

Old tumble-down shanties, with one sleeping-room for the parents, and but one other for all the children, of whatever age or sex, where they sleep in shameless promiscuity, are the rule. Most of these are the property of small proprietors, and this fact makes a reform all the more difficult.

Of the people of Arcady, ignorant, superstitious, parochial to the last degree, Dr. Jessopp draws a picture from his own experience which is minute, sympathetic, and extremely fascinating to any student of men as they are. A rippling humor plays over the description of the saddest scenes, and lightens the burden which must have weighed upon this warm-hearted shepherd of Arcady, as he went about doing good among these little ones. Happy was the fortune of the East Anglian parishioner who in his earlier and his later life enjoyed the ministrations of such a generous nature. The Arcadian swain in Norfolk has no amusements to speak of; he has no politics, and the limit of his sympathies is fixed by the parish line, though the next parish church be but a mile away! The clouds over Arcady are many, and one of them is the elementary education given in many schools, where grammar is a favorite, because a financially profitable study. "Little girl," said Dr. Jessopp at an examination in one of these schools where history was neglected, "what do you know of Admiral Nelson?" "Please sir, we only do nouns and adjectives. We have not got into verbs." Matching well with this story is another of an old man who said he had never been drunk enough to be "converted," his notion of conversion being that it was a synonym for *delirium tremens*!

But "the coppers ain't all tails" in Arcady. Dr. Jessopp has great faith in the small farmers, whom he holds to be the very salt of English earth. In the paper on "The Little Ones and the Land" he pleads their cause, and rejects ambitious theories which have the faintest possible connection with the facts of land-holding as he knows them. The whole book is most interesting and profitable for the student of social forces, while its kindly humor will fasten the attention of those who know English country life only through novels. Few modern English novels, indeed, can rival the wealth of apt description and amusing

anecdote which Dr. Jessopp sets before us in *Arcady*.

MAX MÜLLER'S SCIENCE OF THOUGHT.*

PROFESSOR MAX MÜLLER'S metaphysical treatise affords a new proof that his strength lies in the exposition of established truths, rather than in the discovery of new ones. These two volumes are full of valuable matter drawn from the field of comparative philology, in which he is an acknowledged master, all of which is marshaled forth to prove that there is no reason without language, that we think and *must* think, in words, and that therefore the history of language is the history of human thought. Nominism is the name for this theory, which Prof. Müller considers most appropriate.

"There is no such thing," he says, stating the outcome of the theory, "as intellect, understanding, mind, and reason, but all these are only different aspects of language." This is a sufficiently surprising position for any thinker to assume; but Professor Müller at once takes most of the offense away by adding that, at the same time, he is aware he is only substituting a new and more correct list of names for the actual powers, the existence of which he does not at all question. "No language without reason" is the other member of his argument. How this is reconcilable with the first member, "No reason without language," he quite fails to show. Under any theory of the evolution of language, of reason, or of man (and Professor Müller claims always to have been an evolutionist, though never a Darwinian), language must have preceded reason, or reason language. That language is a development conditioned by, and afterwards conditioning, the growth of reason is an undoubted fact; that after many generations of speech-uttering men have come and gone, we now think almost entirely in words, from the beginning of our conscious mental life, is another fact admitting question as little. But Professor Müller simply causes a hopeless muddle in our notions by claiming everything for language as the originating cause of reason. Sometimes he means by language articulated words; sometimes words only thought to be uttered, or imagined; at other times it is the faculty, or power, of uttering articulated sounds. This confusion is as troublesome as his defiance of all distinctions of time in his cardinal couplet of propositions. The fundamental contention of the book, that we cannot think without words, oversteps the limits respected by nearly all psychologists. It appears to us much such an exaggeration as Professor Müller's well-known fancy that all mythology is a "disease of language;" the theory explains some facts of mythology,

but as a complete explanation nothing could well be more inadequate.

It is not surprising that, in carrying his theory of the dependence of reason upon language to such an extreme, Professor Müller ridicules, under the name of "Menagerie Psychology," all researches into the mental phenomena manifested by animals, asserting that it is all guess-work. None the less does he calmly attribute to smell in the dog the actions which seem to people in general most indicative of intelligence, and deny to the whole brute creation the possession of any kind of language. This would show that Professor Müller knows all about it!

A considerable number of pages are devoted to the refutation of Darwinism, as to which the author makes the vulgar mistake that Darwin traced the descent of mankind from existing species of monkeys. Indeed, any reasoned-out theory of evolution would be inconsistent with Professor Müller's own hypothesis of the utter dependence of thought on language. No studies are more indispensable toward the understanding of the evolution of mind in the race than the "Menagerie Psychology" and the "Nursery Psychology," for which the author has so much disdain. Professor Müller's "Monon," again, which he would substitute for "Mind," is at least as mythological as he declares the latter to be.

For Professor Müller's thesis and for much of his confused argument we cannot confess any high admiration. But no one who has read his previous works on language will miss here the charm of style and the abundance of illustration which make his writings so justly popular. More severe in its argument than most of his former books, this work cannot attract so large an audience; but the author is certainly in error when he thinks that there can be but few to whom this book is likely to be of much interest. It is of great interest to students of language and of psychology, and it must be of great profit to all who can avoid conversion to the extreme one-sidedness of the theory here set forth, which makes language the creator of reason, instead of being, as it is, the most shining example of the creative force of reason, and, consequently, the most efficient and now indispensable servant of the human intellect.

HOMER AND CICERO.

Homer's Iliad, Books I-III. Edited from the German edition of Ameis and Hentze, by Prof. T. D. Seymour. With map of Homeric Greece, after Kiepert. [Ginn & Co.] It would be difficult to suggest any improvement in this admirable edition. The book includes the part of the Iliad usually required for college, is of convenient size, neatly bound, printed on pleasantly tinted paper, with the Greek text in large, clear type and the notes conveniently placed below upon the same pages. The text is that of

* The Science of Thought. By F. Max Müller. Two vols. Charles Scribner's Sons. \$4.00.

Dindorf (Leipzig, 1884). The notes, of the usual explanatory character, are stated to be designed "not to usurp the teacher's functions, but to aid him in doing scholarly work;" and are interspersed with illustrations of suggested passages from the Old Testament, Virgil, and Milton, with the view of associating in the learner's mind the great epic poems of Greece and Rome and stimulating him to recall comparisons in his own language. The book is further enriched by an appendix containing a list of extant manuscripts and of editions of Homer, a bibliography of works auxiliary to the study of his poems, and sundry critical matters thought not in place in the exegetical notes, and finally by a Greek and an English index.

M. Tulli Ciceronis Cato Maior et Laelius. Edited by Austin Stickney, A.M. [Harper & Brothers.] The editor discusses in an introduction the probable time of the composition of these interesting treatises, best known in English as that on old age, and that on friendship, as compared with some other works by Cicero, the known Latin manuscripts, and some further matters, and gives an abstract of the line of thought in each essay. The Latin text is stated to be substantially that of C. F. W. Müller, Leipzig, in which that editor endeavored to give the orthography most usual in the time of Cicero. In composition of the notes, occupying a little more than half the bulk of the volume, Prof. Stickney acknowledges obligations to editors who have preceded him. We find the notes judicious, and observe that they aim rather to explain allusions and peculiar grammatical constructions than to assist frequently in translation. A few references are made to Allen and Greenough's and Harkness's grammars. The index refers to both text and notes. The type and paper are pleasing to the eye.

THE BIRDS OF NORTH AMERICA.

A Manual of North American Birds. By Robert Ridgway. Illustrated. [J. B. Lippincott Co. \$7.50.]

This large octavo of many hundred pages furnishes a carefully descriptive list of all known North American birds, based upon the unrivaled collection in the National Museum at Washington. In classification, nomenclature, and numeration the plan of the work corresponds to the "Check List of American Birds," published last year by the American Ornithologists' Union. Nothing is intentionally omitted which is requisite to determine the character of a given specimen, and particulars of the environment of each are included. For example (p. 453):

FAMILY TANAGRIDÆ. THE TANAGERS.

GENUS EUPHONIA DESMAREST.

Species.

Adult male: Top of head and hind neck uniform bright blue; forehead dark rusty or chestnut, margined behind by black; rest of head and neck, with upper parts generally, uniform glossy blue-black, inclining to purplish steel-blue; lower parts (except chin and throat) plain orange-rapous. *Adult female:* Top of head colored as in the male; upper parts olive green, lower parts, including chin and throat, paler and more yellowish olive green. Length about 4.70, wing 2.75, tail 1.80. Eggs "creamy white, with a few scattered spots and blotches, principally at the larger end, of two shades of brown." (SCLATER) *Hab.* Eastern Mexico and Central America, south to Veragua; north to southern Texas.

606. E. ELEGANTISSIMA (Bonap.) BLUE-HEADED EUPHONIA.

The 594 pages of text which thus daguerreotype the birds of our continent are supplemented by 37 pp. of index, and these by no fewer than 124 beautifully engraved plates containing 464 outline drawings of feet, wings, beaks, claws, feathers, and other members, for better identification.

Key to North American Birds. By Elliott Coues. Third Edition. Profusely illustrated. [Estes & Lauriat. \$7.50.]

Dr. Coues's work, now presented in a third and variously improved edition, has a wider scope than Mr. Ridgway's, and is, perhaps, less technical in the same field, while at the same time introducing considerable additional matter fitted to enliven the interest of it and adapt it to that popular use which it seeks to promote. Dr. Coues would train the ornithologist, Mr. Ridgway would simply serve him after he is trained. Mr. Ridgway's book is a splendid and beautifully finished tool; Dr. Coues's is the tool with instructions how to handle it, and encouragement thereto. Mr. Ridgway plunges abruptly into his learned catalogue; Dr. Coues uses his first fifty pages or so with full directions on the collection of birds and birdskins, beginning even with the choice of a gun; and then spends nearly 200 pages more on an exposition of the general features of ornithological science, such as the structure of birds, their classification and distribution. Not till p. 238 does he enter on the descriptive catalogue proper, of which there are nearly 600 pages in all, with an appended synopsis of fossil birds and an index. The illustrations here are scattered through the text. The proficient ornithologist cannot do without Mr. Ridgway's manual; the amateur will find Dr. Coues's more useful.

MINOR NOTICES.

A Manual of the Prayer-Book.

A Manual of the Book of Common Prayer. By the Rev. Charles Hale. [Thomas Whittaker. 75c.]

This is an English Church clergyman's commentary on the English Book of Common Prayer, but with trifling changes and additions it would answer equally well for the American Book of Common Prayer, and for popular use it is by far the best manual of its kind we know of. Of course it does not compare with such ponderous and learned treatises as Blunt's, for example, but it is difficult to see how, within the compass of 275 16mo pages, more could have been said or better said for the instruction of those people who want to have the history of the Prayer-Book as a whole and in its parts, an analysis of its structure, an exposition of its meaning and purposes, and a clear and satisfying setting forth of all the historical secrets and spiritual beauties which are hidden away in its venerable and valued pages. Less scholastic than Proctor and more specific than Bainbridge, it is in almost every respect a model of what such a manual should be. Five chapters trace the growth of liturgical forms of worship from primitive times, two more narrate the story of prayer-book reform in England, and then the book itself is taken up, taken to pieces and examined critically, piece by piece, first the morning and evening prayers, then the Te Deum, then the litany, then the

creed, and then in turn the chief days of the Christian year, the collects, epistles, and gospels therefrom, the forms of the administration of the sacraments, the occasional offices, and the three ordination services. An edition of this book ought to be published under the editorship of the Rev. Wm. R. Huntington, D.D., or some other competent person, adapted precisely to American use.

How I was Educated.

The "How I was Educated" Papers, from the Forum Magazine. [D. Appleton & Co. 30c.]

A delightful "experience meeting" is reported in these eleven papers by men who have been all their lives prominent in educational work. They are full of suggestive hints, and one reads them with undivided interest. Perhaps the most noteworthy thing about them is the agreement of all with regard to the futility of mere scholasticism. "My experience with schools and with the college teaches me to distrust all the mechanisms of education," says Dr. Hale. "When I finally parted company with the University, I had made the discovery that my education was just beginning," is Mr. Higginson's conclusion. President Barnard remembers with gratitude his voluntary apprenticeship in a printer's office, and asserts that "a man's education must be mainly his own work." Chancellor Vincent did not have a college training. "I am at school now as a student every day," is his closing remark. "All higher education is essentially self-education," Prof. W. T. Harris decides. "Teachers do not make the scholars. The impulse comes chiefly from within." President Kendrick maintains that his real education began only when he entered the ministry. President Dwight dwells upon "the importance of the family life in giving the impulse to intellectual growth." President Robinson says: "To the teachers into whose hands I fell during the first sixteen years of my life I find it impossible to be grateful." President Angell got the best part of his early education in a college library and a newspaper office. President White began "the most real part" of his education when he entered upon the duties of a college professorship. The whole series ought to be read by every educator and by parents who would have a proper understanding of what true education is. Teachers and text-books are not decried; the leading idea of all the men who have spoken in these papers is the importance of developing the inner impulse toward the acquirement of knowledge, and the inestimable value of association with strong, vigorous, stimulating minds.

An English Masterpiece Course.

English Masterpiece Course. By Alfred H. Welsh. [John C. Buckbee & Co. 90c.]

Mr. Welsh's book, in spite of its ambitious title, is nothing more than a simple reference guide to contemporary criticism of leading English and American authors from Chaucer to Tennyson. Most of the references are to periodicals. The material is classified by periods, and each period has references to a score or so of articles dealing with the general course of literature at that time. Mr. Welsh has the schoolmaster's devotion to cut-and-dried methods, and he lays down exact rules for the students who use this handbook. They are to give the "masterpiece" under consideration a careful

persual, they are to consult the authorities enumerated, they are then to make "an essay-statement of results," and "a written critique and an oral discussion" is to follow in the classroom. There seems to be nothing novel about this plan (Mr. Welsh calls it the "seminary plan"); and about all one can say for the book is that it supplies the indolent or hurried student with useful data and thus obviates the necessity for independent research. As for Mr. Welsh's hysterical introduction, the least said the better. It begins with the assertion that "through all the kingdoms of organic and inorganic being is the unity of the persistent, illimitable Essence." It goes on to say that "the mighty voices of earth thunder through the dome of fame the truth that there is no excellence without determined, sober continuity of meditation and toil." It closes with the suggestion that "the true mission of criticism is to shake the branches of the tree of genius." With the aid of Mr. Welsh's book there is no perceptible reason why any one should not become an accomplished genius-shaker. After he has crammed himself with all the conflicting authorities cited he ought to be prepared to formulate second-hand opinions with the utmost facility. Meanwhile let us say for his benefit that if he wishes to know anything of English literature he would better begin with reading English literature—and not with a *Masterpiece Course* of opinions about what English literature is, is not, or ought to be.

From the Publication Department of the National School of Elocution and Oratory in Philadelphia come a handful of books, large and small, collecting a varied assortment of selections in prose and verse for readings and recitations. A fifth volume of *Best Things* comprises Nos. 13, 14, and 15 of the *Elocutionist's Annual*, consisting of upwards of 200 extracts from English and American writers, grave and gay. Such insertions as that of "The Widow Cumiskey" compel us to say that the contents are not always most refined and in the best taste. The crediting of "God's Anvil" on p. 111 to Bishop Doane forces us to add that the editing is not always accurate, since Bishop Doane is not the author but only the translator of this impressive hymn, the original of which is German. [\$1.50.]—The component thirds of the foregoing volume can be had separately in paper, at 30c. each.—*Choice Dialect for Reading and Recitation* is a similar collection in paper covers, made up wholly out of the materials which its title suggests. [30c.]—*Holiday Entertainments* furnishes dialogues related to Christmas. [Paper. 30c.]—*The Child's Own Speaker* consists of short and simple pieces adapted to the youngest readers. Paper. 15c.]

NEWS AND NOTES.

—James Russell Lowell will contribute a paper on Walter Savage Landor to the *Century*. It will be accompanied with a number of unpublished letters by Landor.

—Cassell & Co. announce that they will hereafter publish *The Woman's World*, a magazine edited by Oscar Wilde, in this country as well as in England.

—Lucy C. Lillie gives some personal reminiscences of Jenny Lind-Goldschmidt in the December *Lippincott's*,

—The Christmas *Scribner's* will contain a

posthumous essay by the late E. P. Whipple, entitled "In Dickens Land."

—Mr. Ivan Panin, a recent graduate of Harvard, is delivering at the Hawthorne Rooms on Wednesday afternoons a course of six lectures on Russian literature, embracing separate discourses on "Pushkin," "Gogol," "Turgenev," "Tolstoy the Writer," and "Tolstoy the Preacher." Mr. Panin's introductory lecture on "The Literary Period, 1800 to 1880," displayed breadth of view and vigor of thought.

—The publishers of Mrs. Burnett's *Little Lord Fauntleroy* are now printing the 40th thousand of that charming story.

—A new collection of stories by Joel Chandler Harris is announced by the Scribners. Its title is *Free Joe, and Other Georgian Sketches*.

—The *Atlantic Monthly* is to publish during 1888 "The Aspen Papers," a story in three parts, by Henry James, and a serial story, "Reaping the Whirlwind," by Charles Egbert Craddock. The January number of the *Atlantic* will have a portrait of Miss Murfree, engraved on steel.

—T. Y. Crowell & Co. announce for early publication translations of *The Vagrant, and Other Tales*, by Vladimir Karolénko, and *A Russian Proprietor, and Other Stories*, by Count L. N. Tolstoi. Karolénko belongs to the younger generation of Russian writers and is an uncompromising realist. He is thirty-four years old, was for three years an exile in Siberia, and has only within two or three years risen to fame as a novelist.

—*Patriotic Addresses*, a collection of public speeches by Henry Ward Beecher, from 1850 to 1885, and a new edition of Wagner's *Epics and Romances of the Middle Ages*, are announced by Fords, Howard & Hulbert, New York.

—Ginn & Co. will have ready, December 1, *Washington and his Country*, being Irving's Life of Washington, abridged, supplemented, and continued by John Fiske.

—The writers represented in the Christmas number of *Harper's Magazine* are T. B. Aldrich, W. D. Howells, Amelia Rives, Elizabeth Stuart Phelps, Charles Egbert Craddock, Frances Courtenay Baylor, Captain Charles King, George F. Kunz, F. W. Burbidge, Will Carleton, Harriet Lewis Bradley, Andrew Lang, William Black, George William Curtis, Charles Dudley Warner, Mark Twain, and Edward Everett Hale. The chief artists are E. A. Abbey, Alfred Parsons, Frederick Dielman, C. S. Reinhart, A. B. Frost, Gilbert Gaul, R. F. Zogbaum, and Frederick Barnard.

—Mr. F. Blake Crofton, one of the librarians of the Provincial library of Halifax, N. S., recently read a paper on "Sam Slick" before the Historical Society of that city. This paper he is preparing to supplement with another on Judge Haliburton's merits, faults, and peculiarities as a writer, his opinions, humor, the effect of the latter on American humor, and the various qualities of his style. It is understood that Mr. Crofton will take the ground that, if not one of the very greatest writers of the century (certain slovenly faults being produced by his unstimulating and uncritical environment), Judge Haliburton was one of the very greatest thinkers and observers.

—The following is reprinted from our issue of November 12, as in the hurry of going to press it was sadly mixed up:

America has no more devoted adherent to

the cause of international copyright than Mr. Thomas Niles, of Roberts Brothers (*stat nominis umbra*), whose relations with leading English authors are of the most friendly character. Mr. Niles has for a long time had printed at the head of the note paper used in correspondence of the firm the following passage from a speech by Charles Dickens:

There must be an international copyright arrangement. England has done her part, and I am confident the time is not far distant when America will do hers. It becomes the character of a great country, *firstly*, because it is justice; *secondly*, because without it you never can have and keep a literature of your own.

Few probably would be able to trace this forcible passage to its source. It was uttered on the occasion of Dickens's first visit to Boston in 1842, and the place was "Papanti's," where were gathered all the representatives of Boston wealth and culture to do him honor. This speech was the "first shot" fired in the copyright controversy, and through Mr. Niles's persistent propulsion it may be said literally to have been "heard round the world." Let us hope the time is "not far distant" when it will have accomplished its mission.

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WINTER: From the Journal of Henry D. Thoreau. Edited by H. G. O. Blake. Houghton, Mifflin & Co. \$1.50
DE OMNIBUS REBUS. By the author of "Flemish Interiors." Illustrated by R. Caulfield Orpen. London: John C. Nimmo.

Fiction.

- THE STORY OF AN ENTHUSIAST TOLD BY HIMSELF. By Mrs. C. V. Jamison. Ticknor & Co. \$1.50
DAMEN'S GHOST. By Edwin Lasseter Bynner. Ticknor & Co.'s Paper Series. 50c.
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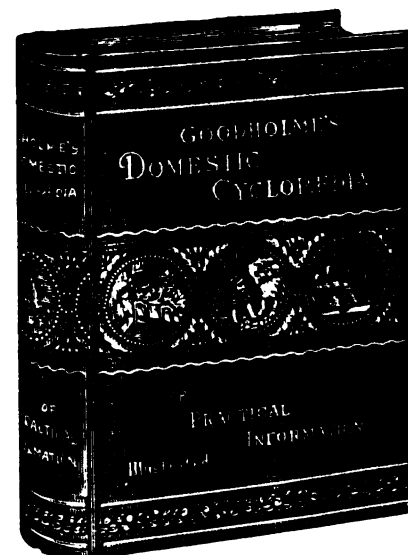
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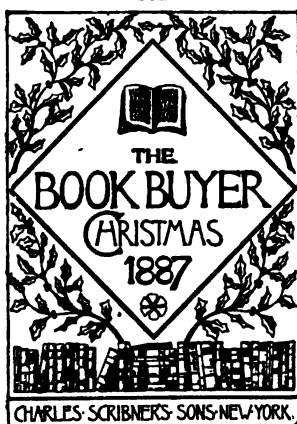
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MY GARDEN.*

THE basis of this oblong folio — of late a fashionable shape in books — is a simple little poem of fourteen four-line stanzas by Mr. Clark, dated Lockport, N. Y., and modestly printed in full at the end, as if in this instance the poet were minded to stand behind his illustrators. This spirit is commendable, and presents a strong contrast to that of some other poets, who set their own portraits before their work. The

* My Garden. By Simeon Tucker Clark. Illustrated by Lena J. Ringueberg and F. Schuyler Mathews. Samuel E. Cassino. \$4.50.

illustrations, which give the book its shape and form and character, are nineteen in number, exclusive of the mere ornaments, and divide the fourteen stanzas of the poem between them for subjects. A fragment of verse and its accompanying illustration occupy every right hand page, the left hand pages being blank. The illustrations are all engraved on wood, and consist partly of landscapes, but chiefly of flower studies, the latter showing in succession the arbutus, dandelion, violet, trillium, anemone, lilac, apple-blossom, clover, rose, eglantine, cockle, poppy, tiger-lily, water-lily, wild azalea, kal-mia, coreopsis, cardinal, golden-rod, aster, cichorium, and Christmas rose — the floral procession of the spring, summer, and autumn.

The defect of the book grows out of an inherent difficulty, the failure of the wood-cut to depict color. In landscape work this is not felt, for the beauty of the landscape is not wholly dependent on color. We write these words looking out upon a December scene, from which all color has faded out to an almost uniform brown; and yet who shall say that nature in December has no beauty? But with a handful of faded colorless flowers the case is different; we throw them away.

Landscape, then, may be always a proper subject for the wood-cut, while the flower is beyond its scope. The landscape without color we can enjoy, but not the flower. The chief merit that floral engravings can have is that of accuracy; and this is a cold quality for such associations.

Of the drawings in this book, therefore, we must be content with saying that they are conscientiously drawn and are faithful representations in form and outline. The lilacs, the roses, and the pussy willows are perhaps the most pleasing. The "cylostyle" text in which the verse is sketched in with the plates is a happy thought, and typographically the book is handsomely made.

RIP VAN WINKLE ILLUSTRATED.*

JOSEPH JEFFERSON, of course, is the illustrator of Irving's Rip Van Winkle, and nobody can be said to have seen that masterpiece of tender comedy presented to the full who has not seen it on the stage under Mr. Jefferson's powerful illumination. But Mr. Frank T. Merrill has done for it in the present volume about all that pen and ink and brush and sepia can do, and his large sketches with the latter materials especially reach a high grade of excellence, a very high grade indeed. We recall nothing better of the kind since F. O. C. Darley's famous drawings, in whose manner they are studies. There are decided advantages, we think, in committing the illustra-

tion of such a text to a single artist. A certain unity of sentiment and effect is thereby secured which is almost sure to be lost when the task is divided between several hands. Put a story like this of Irving's, full of feeling, humor, and life, into the charge of a sympathetic, acute, and capable draughtsman, and we can hardly fail to have a satisfying result.

Mr. Merrill furnishes in all forty-one illustrations, ten of which are full-page photogravures or prints of that class, while several of the wood-cuts also occupy full pages outside the text. The remaining engravings are inserted as vignettes in the text. There is also an ornamental title-page, and a frontispiece portrait of Irving on India paper.

Is it imagination, or reality — the resemblance between Mr. Merrill's delineation of Rip and Jefferson's? The actor's make-up is certainly suggested by the artist's drawings. The sudden change (to the eye) of the young man to the old, the astonishment of the villagers, their later recognition of the seeming stranger, their final abandonment to wonder as his story is told, are all depicted in a series of charming scenes, whose conception and execution are alike admirable. The wood-cuts suffer, of course, in comparison with the soft rich tones of the larger plates, but the drawing is good throughout them all, and a correct interpretation of the story gives them spirit, truth, and strength.

The letter-press, though filling a good-sized page in large, clear type, shows an ample margin on each side, the edges of the book are gilt all around, and the cover of russet cloth shows a tasteful emblematic design. In every respect this is one of the choice publications of the season.

ENGRAVINGS ON WOOD.*

THIS mammoth folio is a difficult one to examine. It is more than a book to be laid on the drawing-room table; it is one to stand up to and lean over, with hands outstretched to hold its spreading sides. Its pages measure nearly 15 inches by more than 18, and its 25 plates and 18 or 20 pages of letter-press are printed on paper so heavy that the book approaches a solid inch in thickness.

The motive of publication is to exhibit and celebrate the achievements of American wood engraving, by means of (1) twenty-five fine examples prepared by fifteen representative engravers expressly for the purpose, and (2) an accompanying essay by Mr. W. M. Laffan. The engravings strike us as rather more effective than the essay. The latter is boastful and over-triumphant in

* Rip Van Winkle. By Washington Irving. Illustrated by Frank T. Merrill. S. E. Cassino. \$7.00.

* Engravings on Wood. By Members of the Society of American Wood Engravers. With an Introduction and Descriptive Text by Wm. M. Laffan. Harper & Brothers. \$12.00.

tone; the former speak eloquently for themselves. We cannot think, as Mr. Laffan seems to think, that American graving art is to be cried up by crying English graving art down. Since Mr. W. J. Linton became a resident of America, says Mr. Laffan, "England has had no wood engravers, only workmen on wood." Of what avail is such extravagant language as this? It is perfectly true that American wood engraving, under the lead of Harper's and the Century magazines, has distanced English, but it has not by any means left it out of sight, as the pages of more than one English periodical and more than one English book of the present year abundantly show. And the honored name of Thomas Bewick can well afford to bear the contemptuous sneer which Mr. Laffan passes upon it—a name which will be remembered when some of his critics are forgotten.

When Mr. Laffan leaves the stage of general remarks for that of explicit comment upon the plates of which he is the showman, we listen to him with greater patience, and are obliged to him for useful judgments and not a little information, personal and technical. He is guide certainly to a rich and interesting collection of large wood-cuts, the contributors of which are Victor Bernstrom, W. B. Closson, Timothy Cole, John P. Davis, Frank French, T. Johnson, F. S. King, Elbridge Kingsley, G. Kruell, R. A. Muller, G. A. Powell, S. G. Putnam, John Tinkey, F. H. Wellington, and Henry Wolf. These engravers have selected as their respective subjects a variety of paintings, mostly of the modern school, including some that are familiar. Among these latter we note Marr's "Mystery of Life," George Fuller's "Quadroon Girl," Giotto's "The Entombment," Shirlaw's "Among the Old Poets," Inness's "A Morning," W. M. Hunt's "Portrait of Himself," and Vedder's "Identity." Eastman Johnson's "New England Peddler" presents an entirely uncommon type of that species, and Swain Gifford's "Roadside" is not a roadside at all in the proper sense, but a piece of pasture next the road beyond the fence. A "roadside" is the side of the road within the inclosing fences, not beyond them.

But these are trifles, and are not part of the engravers' work, with which alone the book is concerned. The differences in that work even a layman will notice; while the expert would use strong language about some of it. But much of it—most of it—is fair and strong, here and there marvelously so, though we think there is little of it whose equal could not be found in the pages of either of our leading magazines, taking the year through. Of course the size of these plates gives the engraver a great advantage; he has breadth to work upon, and can produce large and striking effects with yet the most delicate handling of the burin. The head of Hunt, the artist, is a remark-

able engraving; so is "One Day in June," "The Lady and Horse," "A Difference," "The Cobblers," and "The Listeners." Any one of these plates is worthy of framing and exposition upon the wall. We should like to see the Harpers provide them in form suitable for that purpose.

This imposing work is provided with a rubricated title-page and a binding beautiful in its simplicity, while its workmanship in all externals is of the highest excellence. We learn that the 110 copies of the *édition de luxe*, at \$100 each, were all taken up in advance of publication.

KEATS ILLUSTRATED.*

THIS heavy and sumptuous quarto is not quite the largest book of the season, for one whose dimensions exceed it has just been mentioned; but it has few rivals either in avoirdupois, mechanical elegance, or artistic beauty. This being said, it must be added that its leading *motif* is the idealization of the nude, the female nude, though there are exceptions enough to this dominant purpose to avert the fault of sameness and to appeal to different tastes from that which is gratified by looking at the human form divine in a state of nature. Of Mr. Low's studies under this latter head it is only just to affirm that they are characterized by an unchallengeable purity of feeling, which admits not the slightest coarseness in the handling, and can provoke no lawless thought in a cleanly mind.

The verse of Keats selected for illustration includes the odes "To a Grecian Urn," "To Autumn," "To Fancy," "To a Nightingale," "On Indolence," "To Psyche," "On Melancholy," and on Beaumont and Fletcher's "Fair Maid of the Inn," "The Eve of Saint Mark," and fourteen sonnets, among which are those "On First Looking into Chapman's Homer," on "Homer," on "Sleep," on "The Nile," on "The Elgin Marbles," and Keats's "Last Sonnet," written on a blank page in Shakespeare's poems.

For each page of printed text Mr. Low has supplied an ornamental border above and below—a broad floral band stretching across from left to right; but the more notable designs are nineteen photolithographic reproductions, by the Forbes process, of original drawings, in preparation of which the artist is understood to have spent some months in study abroad, and in which he obviously had the advantage of living models before him. Both ornaments and plates are printed in neutral tints of a warm brown or soft gray, and each heavy leaf of the book is separately mounted on its own stub at the back, so that the book may be opened to the widest with perfect ease. In the first plate we have the "Grecian Urn," and three figures before it, one a cherubic boy, the

others mortals; one of the latter draped and sitting, the other reclining lover-like at her feet. "Autumn" is personified by a lovely harvester gathering the fruits afield; "Fancy" by a sweet girlish figure, winged and wearing the chaplet on her brow, holding pencil and tablet in her hand, and looking up with ecstatic thrill at the angelic visitors who are just emerging from the clouded air above her head. In the picture accompanying the "Ode on Indolence" we have the "three figures" depicted by the poet, gracefully draped, encircling the pillar of flowers, "like figures on a marble urn." The "Ode to Psyche" shows

—"two fair creatures, couched side by side
In deepest grass, beneath the whispering roof
Of leaves and trembled blossoms—"

Their arms embraced, and their pinions too,
Their lips touch'd not"—

"Melancholy" is represented by a woman crouching, whose face is a masterpiece of intense sadness; the likes of her in varying attitudes, with or without vesture, appear in the next two series. The illustration of "Keats's Last Sonnet" is in some respects the most impressive of all. The head of the dying singer, with laureled brow, is seen lying on its pillow; while Poesy, lyre in hand, stands near with finger on her lips, as if to signify that the soul is passing and that silence must settle on the air.

An ornate binding incloses these designs and their accessories, and a flannel-lined case of heavy pasteboard completes the outfit.

A VOYAGE TO THE CARIBBEES.*

WE confess to being so far possessed by the spirit of utilitarianism as to take the greatest possible amount of enjoyment in a work like this. Pleasing the eye by many of those typographical charms which pertain to the holiday season, it also ministers abundantly to the intelligence and taste, to the geographical sense, and to the love of travel; while to open its tempting pages just at this particular time, as we are passing into the clutch of winter, is to escape by the avenue of the imagination into lovely tropical surroundings and scenes of perpetual summer.

Mr. Paton is a young New Yorker, who, not many seasons since, at an hour's notice joined his friend, the Doctor, for a six weeks' cruise among the Caribbean Islands, or Little Antilles, that crescent-shaped group which forms the southernmost and easternmost link in the chain that binds Florida to the Venezuelan coast of South America, and with the help of Yucatan marks off the Caribbean Sea and the Gulf of Mexico from the broad Atlantic. Leeward Islands or North Caribbees, and Windward Islands or South Caribbees, the group is also called, accordingly as we speak of one or the other

*Odes and Sonnets, by John Keats, with Illustrative Designs by Will H. Low. J. B. Lippincott Co. \$15.00.

*Down the Islands. A Voyage to the Caribbees. By William Agnew Paton. With illustrations from drawings by M. J. Burns. Charles Scribner's Sons. \$4.00.

of its main divisions. Anguilla, St. Christopher, Antigua, Montserrat, Guadeloupe, Dominica, Martinique, Barbadoes, Grenada, and Trinidad are its leading individual members, and St. John, Basseterre, Roseau, S. Pierre, Bridgetown, St. George, and Port of Spain, its most familiar ports of call.

To this charmed circle of tropical islands the good steamer "Barracouta" bore our voyagers in six days from the starting pier in the East River. One day out, and the nipping northeaster of a New York March gave way to the genial atmosphere of the Gulf Stream; two days, and overcoats and reefers were laid aside; three days, and out came summer apparel and the awnings; four days, and the ship was ploughing the weed-strewn waters of the Sargasso Sea; five days, and the Southern Cross loomed up in the early evening; six days, and the barren chalk cliffs of Sombbrero, the northernmost of the islands, faintly rose above the blue horizon of the sea.

It would be difficult to devise pleasanter conditions for a trip than those enjoyed in the present case. The "Barracouta" was a stanch, clean, well-appointed ship. Her captain was a gentleman. Her crew, notably Aleck and Anthony, who manned the captain's gig, were a study and an entertainment. Her regular course took in the complete circuit of the islands, with calls at all the principal ports, and leisurely opportunities of going ashore at all interesting points; and in addition a detour as far south as Georgetown in British Guiana, at the mouth of the Demerara. Thus our travelers always had a home with them when one was not to be found on the land. And the six weeks—for one fond of maritime experience—were full of pleasurable excitement, novelty, welcome relief from the rigors of winter, and easy introductions to a world of strange sights and sounds.

Some of the Caribbean Islands are mountainous, grandly and picturesquely so; others are flat and prairie-like, fertile and richly cultivated. One, like Barbadoes (pronounced *Bar-bade-os*), will be a vast sugar plantation; another, like Trinidad, almost solely a colony of Hindu coolies; another, like Grenada, a mass of cocoa trees. Everywhere the Africans and Creoles abound. The French language prevails. The variety and abundance of fruits must be seen to be understood. The gardens are affluent. The landscapes are magnificent combinations of sea and land, of shore and mountain, of forest and meadow. At evening the sun drops behind the horizon and darkness instantly supersedes the day. The stars stand out with wonderful intensity. A soft and balmy air undulates through the night, inviting to out-of-door slumber beneath the canopy of heaven; by day cool breezes from the sea refresh the life upon the land. The costumes and customs of the people afford an unceasing subject of interest. Their jewels

and ornaments are often almost barbaric. Their uproar over a new arrival exceeds even that raised by New York hackmen. The towns are often neat and inviting, and the hotel accommodations, when good at all, as at Georgetown and Port of Spain, are very good indeed. And the mysteries of a "pepper-pot" and a "swizzle-stick"—who that has once mastered them will forget their potent spell?

The Caribbean Islands are not wanting in historical associations, and to these Mr. Paton pays passing reference without ever delaying his readers unreasonably from the keener delights of sight-seeing. In 1493 Columbus, on his second voyage, discovered Dominica, and in 1498 he cast anchor in the harbors of Grenada. Sir John Moore recovered St. Lucia from the French and restored it to English possession. Nevis was the birth-place of Alexander Hamilton, and on the same island Lord Nelson was married to Mrs. Nisbet, in 1787. The Empress Josephine was born on Martinique, and a drawing of the humble cottage in which that event took place is one of the illustrations of Mr. Paton's volume.

To these illustrations collectively we must give more than a word of praise. Beside the fifteen full-page engravings, all of them based, we should say, on original photographs, there are upwards of fifty smaller cuts of the vignette order inserted in the text. All of these are excellent as drawings, displaying self-evident fidelity and cultivated artistic power; while not a few of them exhibit an intelligence, delicacy, and humor which we are accustomed to find only in the best French work. The large and handsome printed page, the yellowed edges, and the cool brown linen cover with its tropical suggestions, invest this most delightful interior with appropriate external attractions, and complete the strong appeal of the book to a very wide class of readers.

A SUMMER VOYAGE ON THE SAONE.*

WE may all take a special pride in this beautiful book, because, though of French subject and English authorship, it is of American manufacture, and proves that our University Press of Cambridge, given the occasion and materials, can produce results comparable with the finest products of London and Paris establishments. Mr. Hamerton's volume, with its notable illustrative element, is of a peculiar kind and quality that we do not commonly look for as a growth of our own soil; so that to see this exotic, springing up so naturally and healthfully at our very side, establishes the largest sort of confidence in the capacity of native resources.

Mr. Hamerton's subject is a summer's cruise, for adventure and for sketching pur-

poses, on the French river Saône. The cruise was as recent as last year, and the letters to a London friend, in which form his narrative of incident and experience is cast, have therefore the utmost freshness. The Saône is a considerable stream, rising in the Vosges, near the German frontier, not far away from Strasbourg, and flowing south-westerly and southerly past Auxonne, Verdun—where it is joined by the Doubs, Chalon, and Macon, to Lyons, where it unites with the Rhone. Between Lyons and Chalon it is easily navigable, abounding in lake-like expanses which afford a fair field for sailing craft. Above Chalon as far as Corre it can be penetrated under conditions, the conditions including a narrow vessel, a shallow one, and towage by steam or donkey power. The elbows of the river are often cut short by canals, some of which are carried through tunnels, while bridges, locks, quays, tow-paths, and other accessories add to the complications, sometimes inconvenient, of the inland voyage. Mr. Hamerton took it in two sections: the first, between Corre and Chalon, by canal-boat or barge, rigged up and fitted out as a house-boat for towage; the second, between Chalon and Lyons, by a sail-boat of the catamaran pattern. Autun being the base of supplies, and Chalon the point of departure, the house-boat—named the "Boussemroum"—was first towed rapidly up to Corre, a distance as the river runs of perhaps two hundred miles, and from Corre began its backward, downward voyage to Chalon again, under the gentle motive power of an active-heeled donkey. So much of the excursion occupied the month of June, and requires a little more than the first half of the book for its narration. Upon the second section of it, in the catamaran "Arar," from Chalon to Lyons, Mr. Hamerton set out the last of August, reaching his destination in about twenty days.

Of the two voyages, that of the "Boussemroum" between Corre and Chalon is much the more eventful, picturesque, and entertaining as a theme for its accomplished diarist, and the sketches which it inspires from his pencil, and that of his *compagnon du voyage*, Mr. Joseph Pennell, are the more numerous and pleasing. The oddity of the old barge as a means of locomotion and at the same time a movable habitation, the ingenuity and skill with which it was fitted up for its novel uses, the simple romance of living in it, sleeping in it, eating in it, and gliding in it through the lovely landscape, the contrasted individualities of its "Pilot" and "Patron," the marked character of the donkey, "Zoulou," and harmonious traits of his driver, Franki, the lazy, drifting progress down the stream, the constant succession of quaint villages on either bank, and the daily going ashore to forage and explore and sketch, made up a round of amusement and instruction of which one could not soon grow weary. Once in a while a terrible thunder

*The Saône. A Summer Voyage. By Philip Gilbert Hamerton. Illustrated. Roberts Brothers. \$5.00.

tempest disarranged the conveniences and comforts on board; sometimes a violent wind gave the boatman difficulty in steering; unpleasant accidents now and then marred the pleasure of an hour; but good nature met every exigency with success and conjured enjoyment out of even adverse circumstances.

The most serious drawbacks encountered by Mr. Hamerton and Mr. Pennell grew out of the suspicions awakened by their pencils and sketch-books in the minds of the *gendarmes* and local authorities. In France the law is now very strict against out-door sketching as a precaution against the enterprise of German spies, and of this law our voyagers felt the force. At Pontailier they were arrested and detained; their drawings, innocent though they looked to be, were sent off for official inspection; and although they were presently politely released, it was evident that sketching was an unpopular and dangerous diversion.

Our artists, however, got their portfolios sufficiently full to yield an ample and most delightful pictorial element to Mr. Hamerton's volume. Beautiful as is the book in all its typographical features—paper, print, presswork, and binding, these wood-cuts are so fascinating for their technical skill, their pastoral repose or urban picturesqueness accordingly as they delineate the country or the town, and their miniature-like fineness and delicacy, that they at once engage the reader's eye and absorb his attention, making it hard for him to bestow a thought upon the text until he has looked the whole book through. Besides the four maps, which cover the whole route traversed by means of sections conveniently arranged, there are no fewer than 148 wood-cuts inserted in the text, of which 102 are original pen-and-ink drawings by Mr. Pennell, 19 of the same class by Mr. Hamerton, 24 drawings in ink by Mr. Pennell from lead originals by Mr. Hamerton, and 3 in ink by Mr. Hamerton from originals in water-color, etching, and lead, by M. Chevrier and Mr. J. P. Pettit. Practically this book puts one in possession of fac-simile reproductions of a hundred and fifty sketches by two consummate English artists of the time; one of whom adds to a distinct cleverness a most genial temper, and the other unites great manual dexterity with the highest artistic cultivation. The effects accomplished in some of these little sketches, especially the effects in perspective and distance, in light and shade, are truly wonderful. The foliage also is often indescribably beautiful. The shadows of the arched bridge on the placid water, the architectural traits of a village street, an old church, or a towered chateau, the masses of roofs, the winding river, the low-lying shore in the distance, the slender spire miles away, the copse upon the point, the sentinel lines of poplars, even the radiant sunset, are set before the eye with singular fidelity, simplicity, and strength. There is almost magic

in the few slight touches—a line here and a dot there—with which all this is done. We should say that a student of drawing would find many a lesson in these sketches, which look so natural and easy, and yet which are evidently the carefully finished work of true genius.

But after the beauty of the pictures has been all taken in, there remain the quaintness of the experience, the charming manner of its recital, the delicate humor with which it is flavored, the acquaintance which it affords with a section of sunny France, and the luxurious beauty with which the whole has been made up into a book—whose grace and refinement could hardly be surpassed.

WILD ANIMALS IN CAPTIVITY.*

THIS large, heavy, and sumptuous quarto, belonging easily in the foremost group of holiday publications, has every appearance of being an honest, fresh, and original work, founded on careful studies and close personal observations in the animal kingdom, and will be readily distinguished by any expert from those made-up illustrated works of the season which assemble a "job-lot" of old wood-cuts to set off the artificial talk of a mere compiler. Mr. Nott's work is full of conscience and feeling, and as scientific as it is artistic. It consists of twenty-four chapters, with forty-one accompanying engravings on wood, the subjects being the elephant, the kangaroo, the hippopotamus, the camel, the bison, the yak, the zebu, the zebra, the rhinoceros, the giraffe, the wild sheep, the wild ass, the tapir, the lion, the tiger, the leopard, the jaguar, the polar bear, the seal, the sea lion, the antelope, the cape buffalo, the deer, and the crocodile. Of each of these representative animals Mr. Nott gives in simple language the natural history, inspecting the example in its native conditions, tracing its changes of trail and character under domestication, introducing to special notice some celebrated or interesting individuals, and relating many passing anecdotes of the forest, the hunt, and the field, all warmed with an affectionate and admiring sympathy, and tending to exalt the intelligence of animals and to urge kindness and considerateness in dealing with them.

We share Mr. Nott's regrets that some of the most interesting races of wild animals are becoming extinct; the zebra for example, which has almost ceased to be found at all, and the elephant, who is fast disappearing before the greed of ivory hunters. Mr. Nott's pages are full of unexpected and curious pieces of information; for instance, that lions born wild rather than those born in captivity are selected to be tamed and trained; the latter being wholly destitute of the fear of man, while the presence of this

emotion in the former affords the keeper and tamer one of his strongest weapons of conquest and discipline.

Mr. Nott's illustrations are well worth looking at with scrutiny and deliberation. They are full-page engravings on wood, well executed, and well printed on heavy paper, outside the text, and all based on photographs taken in every instance but one by the author himself from living subjects. It is like walking through a menagerie to turn these forty plates, only instead of howls and cries all is startlingly silent! How marvelously come out the wrinkles in the elephant's back and legs under Mr. Nott's camera, the lion's "gory mane," the leopard's unchangeable spots, the camel's hairy hump, the crocodile's scales, the tough leathery hide of the rhinoceros! There are three examples of the elephant, one the monster Indian fighter, Jung Pershaud. There are two camels, a splendid lion and lioness, two sea lions, six antelopes, and several stags or deer.

We commend Mr. Nott's fascinating and elegant volume in hearty terms to all who would like to make a close acquaintance with these notabilities at a safe distance and under agreeable conditions. For a child there is immense educating value in such a volume, but then it is a pretty costly book for a child's book. However, there are plenty of children who are worth it.

THE LAND OF SLEEPY HOLLOW.*

WE wish always to be sparing in the use of superlatives and guarded in the use of strong language, and to preserve carefully what reputation we have for a conservative and temperate judgment; but restraint is hard to bear in speaking out our minds about the work which, at the present writing, lies open on the editorial table. Irving is on the whole the foremost of all American authors in the field of pure literature. Irving's "Legend of Sleepy Hollow" and "Wolfert's Roost;" Irving's "Legend of Sleepy Hollow" and "Wolfert's Roost" illustrated by plates in outline and in photogravure, the latter from sun-pictures of the actual scenes; this reinforced by a sketch of Irving and his home on the Hudson, by Dr. J. L. Williams; and the whole presented in a large drawing-room quarto, manufactured in costly and luxurious style, and with the most skillful workmanship—such is the rare and imposing combination of values in this volume. Whether as a memorial of Irving, or as an introduction to some of the loveliest river and mountain scenery of our continent, or as a fragment of our choicest literature, or as an example of our best taste and skill in book-making, and especially in

* Wild Animals in Captivity. Illustrated by Pen and Camera. By J. Fortuné Nott. Dodd, Mead & Co. \$7.50.

* The Land of Sleepy Hollow and the Home of Washington Irving. A series of Photogravure Representations, with Descriptive Letter-press by J. L. Williams, etc., etc., etc. Limited Letter-press Edition. Geo. P. Putnam's Sons. \$15.00.

artistic illustration, this product of the Putnams' "Knickerbocker Press" is second to no issue we have yet seen the present season, and can hardly be excelled in interest and attractiveness by anything yet to come. The large pages (11 inches by 13), the broad margin (3 1-2 inches), the heavy, unglazed paper, the untrimmed edges, the gilt tops, the simple, sober, but elegant binding in cloth of bluish green, with the inlaid photograph panel, showing both Irving's portrait and his "Sunnyside" home, with "Sleepy Hollow" between, and, chiefest of all, the illustrative plates within—thirty-one in number—make up an assemblage of details whose effect in their harmonious whole is exceptionally pleasing.

Of the letter-press—two thirds of it extracted from Irving's once familiar writings, one third added by the editor's hand in excellent resemblance to Irving's delightful manner—we shall not take space to speak at length. Dr. Williams presents and describes Irving in person and in literature, and takes his readers to visit his now famous home at Tarrytown, so named of old, as Irving himself tells us, by the women of the vicinage, "from the inveterate propensity of their husbands to linger about the village tavern on market days."

From the text we must pass at once to the pictures. These are in two series, the engraved outline drawings, after a well-known style, and the photogravures, reproduced from photographs taken by Dr. Williams himself. Between these two series we are particular to distinguish. We like the former much less than the latter. In such a case as this the ideal must prove less pleasing than the actual. And deftly and delicately as these outlines are drawn and engraved, they do not give us the same pleasure as the photogravures.

These photogravures are the work of a New York company, and we find it hard to believe that artist and printer can ever have worked more sympathetically together or turned out a better result. The photographer—if an amateur, as we suppose him to be—is a master of his instrument; his selection of subjects, his focusing of the lens, the finishing of his plates, all afford a consummate preparation of materials for the printer. And the printer has done his part with great feeling and care. The ink is a soft, deep brown, admirably suited to the subjects, imparting a warm, rich tone to the plate, avoiding both a cold severity and a crude overcoloring. The tone and perspective of these plates are almost perfect. Is there a forest? You can see into its depths. Is there a path? You can follow it step by step. Is there a distance? You can measure it. Is there a house, or a fence, or a stone, or a trunk of a tree? It is solid and you can touch it. The foliage in particular is remarkable for its clearness, sharpness, and precision. The dainty etched effects

introduced here and there by way of border decoration are exquisite, and the occasional vignettes dropped upon the corner of a larger plate introduce a charming irregularity and variety.

That we are giving this book high praise, we are well aware; but we have said nothing that will not be borne out by a close examination; and he who can conduct such an examination without joining in the verdict must have either ignorance or prejudice to contend with.

ON THE TRACK OF ULYSSES.

On the Track of Ulysses: Together with an Excursion in Quest of the So-called Venus of Melos. By W. J. Stillman. [Houghton, Mifflin & Co. \$4.00.]

This elegant volume repeats in folio form the Odyssean researches of Mr. W. J. Stillman which appeared originally in the *Century Magazine*, with additions and revision. The beautiful illustrations also reappear in enlarged form, let into great white pages, whereon the printing of the Riverside Press is even lovelier to look on. A more refined piece of Christmas work we have not seen in many a day. As to the value of the archæological or rather geographical discussions therein contained, opinions will differ. Mr. Stillman is nothing if not positive and dogmatic, and his ungloved handling of his brother archæologists is not calculated to strew his own path with roses. Setting out on the rather fantastic errand of tracing the wanderings of Ulysses geographically, he takes us hither and thither in the Levant, hither and thither in the Adriatic, without adding materially to our knowledge or making the *terra incognita* of the Odyssey any firmer under our feet. The vital conclusion he comes to, however, is that Homer really knew the ports of the Mediterranean; he has "feather-stitched" into his poem—really knew Ithaca and Corfu, Cape Malea, and perhaps bits of the Tyrrhenian Sea; but all this is so entangled with myth and legend, so trimmed with imaginative figment, so colored with inventive dyes, so fused with migration stories and race conflicts, that hunting the real Ulysses is "hunting the hare": indeed: little substantiality can be found in the cloudland, few things that are solid emerge from the mist. Full of wonderfully realistic touches as the Odyssey is, they harden into tangible shape only here and there, and we are left for the most part floundering in a poetic fogland, where all things change as we look at them; where even Ulysses, that greatest incarnation of Greek cunning, daring, and duplicity, floats beyond our ken into an unimaginable sea in which land and sky become one, and fiction and history interpenetrate. Yet, on the other hand, the Odyssey is a Bayeux tapestry inwrought with real event, colored by the manners of its time, twisted out of filaments that will not break and that connect in unbroken continuity with the Greek life of today. It is the earliest text on Greek geography to which we have access, the Almanach de Gotha of Greek nobility, the creed of the antique Greek world, which believed as faithfully in its poetic confession as ever an Aryan did in his Gothic *credo*. Therefore its study, the tracking out of its suggested world, the grasping of its faintly limned outlines, the

exploitation of its mythic and geographic wealth, become objects of the first importance to the Philhellene. This, in a measure, Mr. Stillman endeavors to do, commissioned by the *Century*: he hires a yacht for three months, explores the Odyssean corners of Corfu, Zante, Cephalonia, and Ithaca, rediscovers several lost localities, finds an unedited inscription of the seventh century B.C., finds occasion to scourge Dr. Schliemann out of the archæological temple, and as a "passionate pilgrim," scents Homer wherever he can be found. His fault is that, like Macaulay, he is too "cock-sure" of his conclusions, even when these are couched in very contingent and conditional forms, and he is too fond of lashing other archæologists with his scorn and contempt. *Bonhomie* is not a lost virtue, we hope, and one must deplore the introduction of "High Dutch" scoldings and scariings into the service of our yet infant American branch of science.

Apropos of the Venus of Melos, Mr. Stillman's very plausible theory is that it is no less than the celebrated Niké Apteros, or Wingless Victory, that once adorned the temple of that name on the Acropolis. As a work of art he places it between Pheidias and Praxiteles, and argues that the statue was probably carried off to Melos (an Athenian colony) for safety, and never returned. He has many sensible remarks on the wholesale attribution of every handsome female statue to "Venus," and shows that many of the so-called "Venuses" are Venuses only in the catalogues. He gives interesting sketches of his two visits to Melos in 1865 and 1880, and rates soundly, as he should, the narrow-minded policy of the Greek government in its treatment of works of art found in Greek fields. His experiences of Greek craft and guile coincide with our own, and he comes to the conclusion that insular character at least is an unlovely mixture of greed and mendacity.

STORY BOOKS.

A Midshipman at Large. By Charles Remington Talbot. [D. Lothrop Co. \$1.50.] Mr. Talbot's story, which is a reprint from the pages of *St. Nicholas*, has for its setting Newport Harbor, Narragansett Bay, and the water beyond. It is full of fresh air and hearty fun. We defy any boy or girl, but especially any boy, not to laugh when, at the beginning of the yacht race, Aunt Maria, Teddy, and the two girls emerge from their different places of concealment through the companion way. We are glad that Flagler resists the temptation of Aunt Maria's money and sticks to his profession, and of the hint that in the end he marries Constance; but though there are girls as well as boys concerned in the plot, there is not a hint at flirtation or a tinge of sentimentality to mar the healthy and youthful tone of the tale.

Royal Girls and Royal Courts. By Mrs. M. E. W. Sherwood. [D. Lothrop Co.] There is a gossiping and familiar tone, as of one intimate with the insides of palaces, about these papers of Mrs. Sherwood, on the princesses and queens of our own day in Europe. We cannot be sure how far her entertaining little narratives are justified by fact. In their main features they doubtless are so, and a certain latitude is allowable in the attempt to make court life real and understandable to young republicans. American girls will find some

valuable lessons in deportment and etiquette in the opening chapters.

Storied Holidays. A Cycle of Historic Red Letter Days. By Elbridge S. Brooks. [D. Lothrop Co. \$1.50.] The idea of Mr. Brooks's "Storied Holidays," if not absolutely new, is an extremely good one, namely, to search the past for tales of holidays on which things of consequence happened or hung, and so invest those which we now celebrate with the romance of historical interest. The story of the little Spartan maid who personated her father as a runner at one of the Olympic festivals in the year 480 B.C., comes first in chronological sequence. Next follows that May Day, A.D. 185, when the young Emperor Commodus was surprised and nearly assassinated while entering the amphitheater. Then comes a tale of St. Patrick's Day, 1540, then that of little Mistress Margery More and her pin-money in 1518, and so on, down to what may, in comparison, be called our own times, when Joe Nixon smuggles himself into the hall to hear the resolutions of independence read in Philadelphia, 1776. Children will learn a good deal from these stories, but will enjoy them none the less.

Grilli's Children. A Story for Children and for Those who Love Children. Translated from the German of Johanna Spyri, by Louise Brooks. Two volumes in one. [Cupples & Hurd. \$1.50.] This is a spun-out story, telling of a little English girl, and of her death at a village among the mountains of Switzerland; of the two Swiss children whom her mother adopted; and of the irrepressible brood of Doctor Stein. It is in the narration of the doings of these young Steins, each of whom has a hobby, that the humor of the author shows at its best, as her sweetness and piety do in the gentle invalid, Nora. Fred Stein has a passion for natural history, Oscar for celebrations and speech-making, and Emma devotes herself to helping her comrade, Fani, to opportunities for sketching from nature. When they go on a visit to their old play-fellows, whom the rich Mrs. Stanhope has adopted, they are solemnly charged by their mother to abstain from their favorite pursuits and pastimes, but each disobeys; Fred nearly ruins some of the beautiful furniture of his room by the creatures he has collected as specimens, Oscar is arrested for trespassing and uttering disloyal sentiments, and Emma and her friend come near being drowned. The letters of the culprits to their delightful aunt, begging to be sent for to go home, are very racy. All are forgiven, all comes out right, a good lesson is taught, and the story of this special house full of the children of the good doctor is very interesting.

A Promise Kept. By Mary E. Palgrave. With four full-page illustrations. [London: National Society's Depository. New York: Thomas Whitaker.] If this story was shorter its good qualities would have more weight; as it is, one has to go over too much ground. The teaching is self-sacrifice; Stephen Searle, oldest son of the rector, gives up his own chance at school for the sake of a younger brother; becomes acquainted with a new family, the Nethercotes, who move into the manor house; is influenced towards a religious life by the beautiful daughter, Margaret, who is a kind of impressionist, and while she urges him on is only half sincere herself. Lady Nethercote, who is a most lovely

and lovable woman, becomes his devoted friend, encouraging him in the purpose which Margaret has pressed on him, of becoming a missionary to Africa. The two young people are betrothed, but at the last hour Margaret's courage fails, the engagement is broken, and Stephen goes forth to his work alone. The spirit is devotional, the moral tone high, the example and motherliness of Lady Nethercote are beautiful, and the struggles and final mastery of Stephen are such as might be possible to any high and honest nature, while the result shows that a life is not necessarily spoiled even if what seemed its greatest good and happiness did not come to pass.

Boys and Masters. By A. H. Gilkes, M.A. [Longmans, Green & Co. \$1.25.] This is rather a book about masters than boys, and as such may be considered a novelty in the literature of the public and boarding school. The masters in this case are jolly, youngish fellows with real sympathy and a discriminating kindness in their hearts for the boys under their charge, and the story, though disfigured by the constant employment of that *argot* which seems inseparable from school life in England, is a pleasant and helpful one.

Still another story of school life, but in a different key, is *Some of Our Fellows*, by T. S. Mellington. [Roberts Brothers. \$2.00.] Its scene, like that of *Boys and Masters*, is a large private school in England, but the story is made interesting by the carefully studied characters of three or four boys, all different but all unmistakably real. There is a manly tone about this book which will commend it to manly boys.

YOUNG FOLKS' HISTORIES.

Young Folks' History. The Queens of Scotland. Abridged and adapted from Strickland's "Queens of Scotland." By Rosalie Kaufman. 1st and 2d series. Illustrated. [Estes & Lauriat.] Among the historical tales of the late Agnes Strickland were a "Life of Mary, Queen of Scots," "Lives of the Queens of England," and "Lives of Queens of Scotland and English Princesses connected with the royal succession of Great Britain," the latter in eight volumes. From somewhere out of these books Rosalie Kaufman has "abridged and adapted" two volumes of "Young Folks' History" under the common title of *The Queens of Scotland*. The first is divided between Margaret Tudor, Magdalene of France, Mary of Lorraine, and Lady Margaret Douglas, Countess of Lennox; the second is devoted wholly to Mary Queen of Scots. Miss Strickland's writings had popularity in their day, though strictly speaking they are tales rather than history, and they are not improved by abridgement and adaptation. Few writings are. The books are plain and neat. The wood-cuts are numerous and mediocre, the better being the copies of curious old prints.

Life of Washington. By Virginia F. Townsend. Illustrated. [Worthington Co. \$1.25.] In the opening chapters of this book the author falls into a sentimental way, and has too much imagining about "the shy, grave, slender-limbed boy," the "busy, swift-footed, keen-eyed boy," the "blue-eyed, grave-faced, rather overgrown boy," and matters of this sort, with a redundancy of adjectives weakening in their effect. Later she shows a more incisive style, and an ability

to present the situation in condensed paragraphs. Considering the wide field she had before her and the weighty import of her subject, she has done remarkably well in presenting George Washington as the man, military chief, head of the nation, and private citizen. The labor is evidently one of love, and she has realized the modest hope expressed in the preface that her hero "may live and breathe in these pages." It is a handy volume for a young person, who will be stimulated by the perusal to become thoroughly acquainted with that period in our history and with the full biography of its great leader. It is in attractive shape, with open type, and an abundance of well selected illustrations of a meritorious quality.

MISCELLANY.

The Song of the Bell. By Frederick Schiller. Translated by U. W. Cutler. [D. Lothrop Co. \$2.00.] Mr. Cutler's translation of the much translated "Song of the Bell" does not anywhere rise above mediocrity; on the other hand, it is nowhere very bad. The thirteen full-page illustrations, gathered from various sources, are of various degrees of merit, but they suffice to make a very attractive minor gift-book. One is a reproduction of Millet's "Angelus," another of one of Raphael's cartoons: the remainder are pleasant pictures of German home-life by Müller and Jäger. The portrait of Schiller has lost the strength which is so plain in the original photograph, from which this is evidently a copy; the face is in fact very weak.

In His Name. By E. E. Hale. [Roberts Brothers. \$2.00.] The Rev. E. E. Hale's Waldensian story, *In His Name*, is the best thing he ever wrote, and one of the best things ever written by anybody—a sweet and noble embodiment in romance of the truest Christian life of the Middle Ages, and truer Christian life was never known. A really well illustrated edition of the book is a desideratum, but we shall have to wait for something else than that which is now offered to the public under the name of Jacomb-Hood. And who is Jacomb-Hood? Was it necessary to employ an artist whom few persons ever heard of before, and who does not know how to draw? Or has Mr. Jacomb-Hood suffered at the hands of his engravers? The illustrations are numerous, their intention is excellent, they are admirably planned and poorly done. They are all the more a disappointment, because their designer has the feeling of a true artist but not his technique. Their prevailing character and position in the text as vignettes are greatly in their favor; it is a pity their execution is not equal to their motif.

Footsteps of Jesus. By Ernest C. Price. Designs by Alice Price and F. Corby Price. [London: Castell Brothers. New York: E. & J. B. Young & Co. \$2.50.] This is a sort of religious nursery book; an attempt to turn the resources of the modern picture book to the account of gospel instruction. We cannot say that it is wholly successful. With great diversity of materials there is great unevenness of quality. The Scripture texts are good, of course; but while some of the verses—those, for example, about children to whom bread is broken being disciples—are good, others are poor, mere doggerel. The illustrations in neutral tint of children

and child-life, of landscapes and blossoms, are pleasing; but the colored pictures of incidents in the life of the Saviour are to us disagreeable, and sometimes artistically painful. Except for these last, the workmanship of the book is good.

The collection of half a dozen *Etchings* which comes to us from Mr. Cassino, interleaved with printed extracts from Longfellow, Lowell, Mrs. Thaxter, and others, whose illustrations they are, has no title-page or other handle by which to take hold of them; but are signed "Harlow," and are probably Mr. Louis K. Harlow's work. They are small, about 2 1-2 inches by 3 1-2, though printed with large margins. A pretty little group of sylvan or seashore scenes they make, not remarkable, however, as etchings. [\$1.50.]

Bits of Dutchland. By Louis K. Harlow. [S. E. Cassino. \$1.50.] In plan and form this collection of etchings resembles the one last named, there being six examples laid loosely in a cover, interleaved with brief printed descriptions; but the whole air of the folio is fuller and richer than, and the plates are not only somewhat larger but considerably superior to, Mr. Harlow's other set. The canals and windmills of Holland, its reedy levels, its solemn distances, its quaint gables, its bulky fishing smacks, are shown in turn with delicacy and discernment, making with the letter-press a pleasing introduction to bits of the Low Country.

Mr. Thomas Whittaker, New York, sends us *Treasures by the Wayside*, a little Bible text-book in color for every day in the year, six days to every opening, the texts on the left hand page in red ink with simple floral embellishments, and blank spaces on the right hand in which to enter names or other data *ad lib.* [50c.] Also five neat small quartos, containing verse, printed in brown ink without illustrations. One of these, "Should Auld Acquaintance be Forgotten?" is of a social and friendly spirit; the others are all devotional, as follows: "Lights from Golden Skies," "Gems Strewing the Path to Heaven," "Stray Jewels," "Gems of Gold." All are bound in rough white paper of heavy texture, with decorations in color and gilt. Two of them bear hand-painted sketches in water. [Each 40c.]

A dainty edition of *Romeo and Juliet* is published for the holiday season by S. E. Cassino & Co. of Boston. It is illustrated with wood engravings by J. Hugot after original designs by the French artist Andrioli, and delicately bound in white satine, with Juliet in the balcony on the front cover. The page is a small quarto, on which the text is well printed with ample breadth of margin. [\$2.50.]

Shakespeare calendars are no novelty, but Messrs. F. A. Stokes & Co. of New York have hit upon a "new departure" in that line in the *Photogravure Shakesperian Calendar*, made up of twelve rough-edged leaves tied together with silk ribbon; each leaf bearing an original design for the month by Mr. Frank M. Gregory, president of the Salmagundi Club, well known as an etcher. A quotation from Shakespeare appropriate to the month is added, and the photogravures are printed in a variety of colors. It is a very pretty thing for the price. [\$1.50.]

The price of the *Les Misérables* formerly published by Routledge & Sons and now sold only by subscription through McDonnell Brothers of Chicago, has been raised from \$15 to \$20, and is cheap at the latter figure — \$4 a volume.

The Literary World.

BOSTON, DECEMBER 10, 1887.

Entered at the Post Office at Boston, Mass., as second-class mail matter.

*** Saturday of next week, the 17th inst., is Whittier's 80th birthday. It does not seem possible that it can be ten years since the *Literary World* so famously celebrated the poet's 70th birthday, and led off in that long series of "birthday numbers" which have become a feature in American journalism. The memorial for this 80th birthday approaching is to be a congratulatory letter, with many signatures, suitably bound. If all were to sign it who would like to, more than one volume would be needed.

*** We must again ask the forbearance of our readers. The pressure of the season forces us out of our usual path, and costs us much of our customary variety of matter. Our next issue will contain our regular Annual Review, now an established and unique feature of this journal. After that we shall resume our ordinary lines with renewed vigor.

CORRESPONDENCE.

To the Editor of the Literary World:

SIR: In your Holiday Number, just received, you say, page 427, that the title *Tre, Pol, and Pen*, of one of the S. P. C. K. publications, "is an unintelligible title." The mouse upon occasion may deliver the lion out of the toils. On this principle I venture to suggest to you an explanation of the above title. Your notice of the book shows that it is a story of Cornish life and character. There are a number of Cornishmen, mostly miners, in this city, and I have heard them use the following proverb, referring to their peculiar surnames:

By Tre, Pol, or Pen,
You may know the Cornishmen.

A tale of Cornwall is not inappropriately entitled *Tre, Pol, and Pen*, if its purpose be to portray that ancient and interesting people.

Very respectfully,

JOS. BLOUNT CHESHIRE, JR.

Charlotte, N. C., Dec. 3, 1887.

COMMODORE PERRY.*

THE life of Commodore Perry is valuable no less as a type than as a record. Born in Newport in 1794, the son of a brave American sailor and a no less brave Irish mother, Matthew Perry inherited by blood, courage and firm will; and by education and discipline, temperance, reverence, self-denial, self-reliance, the mastery of the passions, and that power of indomitable persistence in the course he deemed right, which of itself may be said to determine success. His mother's training was of the sort which makes heroes. It was Mrs. Perry "who licked the British," an old farmer declared when the news of the victory on Lake Erie reached Kingston, and in this opinion he persisted.

* Matthew Galbraith Perry. A Typical American Officer. By Wm. Elliot Griffis. Cupples & Hurd. \$3.00.

Entering the navy at fifteen, Perry's life was nearly all passed at sea. The years immediately preceding and following 1812 were stirring and eventful ones, and adventure and promotion were easy to come by. There is much to interest all American boys in the narrative of that time, the fights with English cruisers off the coast of New England, the voyages to intercept British merchantmen, the chases and narrow escapes. At eighteen Perry was made acting lieutenant, at twenty-six first lieutenant; two years later find him a post captain in command of the man-of-war "Shark." Truly, in those days "heroes were made early."

As an organizer and disciplinarian Matthew Perry deserves high mention. To his faithful and persistent endeavors we owe much of the great improvement in our naval service between 1815 and 1850. He was an early advocate of the introduction of steam into vessels of war, and of rifled ordnance and cannon, and he worked hard at the reformation and perfecting of the light-house system. He was the first man in this country to discover the new element of power in the naval "ram." Later, he proved himself as able in diplomacy as in scientific gunnery, by his conduct of the first treaty with Japan. It was soon after the publication of the second volume of his report on this deeply interesting expedition that he died in New York, at the age of sixty-four, from disease contracted in the service of his country thirty-five years previously.

Commodore Perry has been fortunate in his biographer. Dr. Griffis's treatment of his subject is in excellent taste, and he imbues his readers with his own enthusiasm — an excellent thing in those who treat of illustrious persons.

THE GNOSTICS AND THEIR REMAINS.*

THIS stately volume is the second edition of a learned and valuable work, published twenty-three years ago, on a curious and important chapter of human thought. Gnosticism is sufficiently well known on the side of its theory to every reader of ecclesiastical history, but its archæology has received very little attention from English writers. This work by Mr. King, an M.A. of Cambridge, England, is, in fact, the only one of importance on this neglected side of the Gnostic movement since Chifflet's *Apistopistus* of 1617. Since the appearance of the first edition, in 1864, Mr. King has mastered those two very important works of recent discovery, the *Refutation of all Heresies*, by Hippolytus, and the *Pistis-Sophia* (Faith-Wisdom), "sole survivor of the once numerous family of Gnostic Gospels." The latter is of great value for the archæology of Gnosticism, as

* The Gnostics and Their Remains. Ancient and Medieval. By C. W. King, M.A. G. P. Putnam's Sons. \$6.00.

it sets forth the Egyptian mysteries identical with those of the rabbinical Kabbala.

The five parts of Mr. King's volume treat of Gnosticism and its source, which he finds in Buddhism; of the worship of Mitteras, the Persian deity, whose religion was so prominent in the Roman Empire at the advent of Christianity, and of Serapis, whom Mr. King identifies as Yama, the Indian "Lord of Hell," attended by his dog Carbara, the three-headed; of Abraxas, the god of Basilides, Abraxaster and Abraxoid gems; of the figured monuments of Gnosticism; and of Templars, Rosicrucians, and Freemasons (for whom the author will allow no high antiquity). Nineteen wood-cuts in the text and fourteen plates at the end illustrate the seals, gems, talismans, and other archaeological remains of this daring faith.

Any one at all conversant with the recondite matters here brought to light knows how much literature of the most superficial order, but claiming to be "esoteric" or "theosophic," is rampant today among the semi-educated. Mr. King's treatise does not belong to any such class. In his obscure and sometimes unsavory field of research he is, probably, occasionally more confident of connections of thought between East and West than a cautious temper would be; but his work is a sober, scholarly treatise, deserving the attention of all students of the antiquarianism of religion. An excellent book to read with it is M. Jean Réville's work on "Religion at Rome under the Severi."

THE WORKS OF WASHINGTON IRVING. TAPPAN ZEE EDITION.*

WE are glad to see small books coming in fashion again. There is no reason why they should not meet the requirements of the oculist, and in many ways they can be made satisfactory to the reader. The new "Tappan Zee Edition" of Irving's Works is a case in point. Here are twelve volumes, with an aggregate of something like 3,600 pages; but the whole pack loosely into a cabinet-like box only ten inches long, six high, and four deep. It is indeed a case of jewels, suited to a boudoir.

The distribution of the set is as follows: *The Sketch Book*, 2 vols.; *Tales of a Traveller*, 2 vols.; *Wolfert's Roost*, 1 vol.; *Knickerbocker's New York*, 2 vols.; *Bracebridge Hall*, 2 vols.; *Tales of the Alhambra*, 2 vols.; *Crayon Miscellanies*, 1 vol.

Except tail-pieces and other simple typographical ornaments, we discover but a single illustration, an etching giving a glimpse of the Alhambra, a cool, shaded interior perspective.

Exteriorly the books bear the same stamp with the Knickerbocker Nuggets noticed in our last issue; not large but excellent and wholly legible type, a clear white paper not

too highly calendered, front and bottom edges uncut, tops gilded, and for binding a back of dark green cloth richly tooled in gilt, with sides of a flowery damask pattern.

Though small, these books are not dwarfed in appearance; they do not look like toys or trifles; they have dignity despite their size, and for lightness, grace, and beauty, as well as for convenience, make a strong appeal to a cultivated taste as a presentation of pure literature in a fine form.

MR. SCUDDER'S ESSAYS.*

HABITUAL readers of the *Atlantic Monthly* for the last two or three years have taken note of a series of critical essays marked by a catholicity of tone, a breadth of treatment, a readiness of insight, and a clear simplicity of style which set them out at once as far superior to the average anonymous magazine reviewing of the day. Among literary people their authorship has long been an open secret, and it is pleasant now to find the author throwing off the mask and appearing *in propria persona* before the general public. The eleven papers brought together by Mr. Scudder in this volume are of the sort that wears well. They have something more than a momentary interest. They are original, sound, and full of suggestion. They advance in a quiet, unobtrusive manner many a significant idea. They bear the stamp of sincerity and their suggestions are results of thorough knowledge and mature thought.

The subjects chosen by Mr. Scudder are in keeping with the current of the times, while they exhibit a freedom of choice that is characteristic of the writer. The opening essay on Elisha Mulford is a delightful portrayal of a unique man, bringing us into immediate relation with his strong, vigorous personality and yet never saying a word too much. Of "Longfellow and his Art" Mr. Scudder writes with earnest appreciation. He is the first, we believe, to point out the critical epochs in the career of Longfellow, and to determine "the bent of his genius . . . toward the artistic use of the reflected forms of nature and of the product of human forces." "He was first of all a composer, and he saw his subjects in their relations rather than in their essence." Another essay on "The Shaping of Excelsior" is familiar to the readers of the *Literary World* as it originally appeared in these columns.

Mr. Scudder writes of Maurice as "A Modern Prophet," one chiefly noteworthy for a vivid perception of a few large truths and their vehement application to conduct. Landor is lauded as a classic. "Apart from a course of study in the Greek and Latin classics," says Mr. Scudder, "I doubt if any single study would serve an author so well

as the study of Landor." Dr. Muhlenberg is the theme of a brief but forcible characterization. From the growing familiarity of Americans with the facts of their history a quickening influence upon the stage is predicted. "Emerson's Self" is dwelt upon as the most enduring charm of Emerson's work, while Emerson's lack of passionate nationality is lamented. In an essay on "Aspects of Historical Work" the scientific method of writing history is urged as a necessary prelude to philosophical conclusions regarding national tendencies. Annie Gilchrist is depicted from the side of personal friendship as a large, devoted, genuine, serene nature. In discussing "The Future of Shakespeare" Mr. Scudder makes the interesting prediction that "the time will some day come for a new and interesting study of Shakespeare—namely, the study of Shakespeare as reflected in successive generations of men." Our summary is brief, but it will show that Mr. Scudder does not follow the beaten track and that his opinions have the merit of sincerity and discernment. Thoughtful readers who would take note of the trend of current literature and biography will find in these essays a pleasure of no transient or uncertain kind.

THE COLEORTON MEMORIALS.*

THESE are genuine literary treasures—these letters unearthed by Professor William Knight while rummaging the archives of the Beaumonts at Coleorton Hall in Leicestershire. The Sir George Beaumont, to whom and to whose wife the letters were addressed, was the seventh baronet of that name, born in 1753, a traveler, an artist, and the founder of the British National Gallery. His relation to the poets and artists of his day was of a singularly free and generous nature. He knew intimately Coleridge and Wordsworth as early as 1803 when he lodged for a time at Greta Hall; and, Professor Knight tells us, he was among the first to appreciate the genius of these two men. He presented Wordsworth with a small property at Applethwaite (which, however, Wordsworth never occupied), and in 1806 offered the Wordsworth family the use of the farm-house adjoining Coleorton Hall, and they lived there about a year, planning meanwhile the winter garden, which, according to Professor Knight, "retains at this day more memorials of Wordsworth than the grounds of Rydal Mount or Fox Howe." Sir George died in 1827; "by far the most sensible and pleasing man I ever knew" is Sir Walter Scott's comment in noting the event. Lady Beaumont, who survived her husband two years, Henry Crabb Robinson described in his

* Tappan Zee Edition of Irving's Works. 12 vols. G. P. Putnam's Sons & Co. \$12.00.

* Men and Letters: Essays in Characterization and Criticism. By Horace E. Scudder. Houghton, Mifflin & Co. \$1.25.

* Memorials of Coleorton: Being Letters from Coleridge, Wordsworth and his Sister, Southey, and Sir Walter Scott, to Sir George and Lady Beaumont of Coleorton, Leicestershire, 1803 to 1834. Edited by William Knight. Two vols. Houghton, Mifflin & Co. \$4.50.

journal of 1823 as "a gentlewoman of great sweetness and dignity." To her nearly one half of the letters are addressed.

The correspondence, arranged chronologically and edited with scrupulous care by Professor Knight, opens with a letter from Coleridge, dated August 12, 1803, and covers a period of thirty years, several letters being included at the close of the second volume written by Wordsworth and his sister to occupants of Coleorton Hall as late as 1834. Nineteen of the letters are from the pen of Coleridge, 35 by Wordsworth, 23 by Dorothy Wordsworth, 20 by Southey, 2 by Mrs. Wordsworth, and 3 by Sir Walter Scott. All are of decided interest: their chief value is in the light they throw upon Wordsworth's life and upon the mental condition of Coleridge during the later portion of his intellectual career, from the time when he first became subject to the opium habit almost up to the period of his death. It ought to be said, however, that the letters of Coleridge here printed are not in any sense "confessions"—but they show a mental condition which all students of his life will readily appreciate. They are often incoherent and rambling, but they abound in striking passages and in startling flashes of self-revelation. In 1803 he speaks of a foot-tour through Scotland which he has just completed, and relates how he entered a public house and "fell down in an hysterical fit, with long and loud weeping." Later in the same year he writes that he is afraid to fall asleep because of the terrifying visions with which he is afflicted. Emmet's death at 24 leads him to speak of his own experiences at that age, when, although an extravagant supporter of the doctrine of non-resistance, he spoke "vehemently from mere verbal associations" and "aided the Jacobins by witty sarcasms and subtle reasoning, and declarations full of genuine feeling against all rulers and against all established forms!" Speculating on the possibility of imprisonment he adds: "The very clank of the chains that were to be put about my limbs would not at that time have deterred me from a strong phrase or striking metaphor, although I had had no other inducement to the use of the same, except the wantonness of luxuriant imagination, and my aversion to abstain from anything simply because it was dangerous." He sends to Sir George the first draft of his ode to "Mont Blanc," showing that it was much modified by later revision; he speaks, in a veiled way, of his unhappy relations with his wife; of the hard experiences of his early years; explains his method for the comparative study of Shakespeare's plays; comments on his journey to Malta; describes his relations to Wordsworth; propounds, now and then, his religious and philosophical views; and gives fully his journalistic experiences with *The Friend*.

Wordsworth's letters have the dignity

and repose natural to the author, but are frequently warmed into fervent gratitude for the unremitting kindness and friendship of Sir George. They show us Wordsworth in his home, performing the rude domestic offices entailed by his frugal manner of living; walking the fields and composing his poems; laying out grounds; expressing with calm confidence his faith in the ultimate recognition of his work as worthy of a place in the world's literature; and they contain many pages of reflections on nature and human life which will not be forgotten.

Not the least valuable of the letters in Professor Knight's collection are those of Dorothy Wordsworth, whose quick sensibility, vivacity, generous ardor, and unflinching good sense find felicitous utterance. Her opinions of Coleridge at different periods are extremely suggestive, and her observations on the life of her famous brother cannot fail to gratify the reader. As for Southey's letters, they are also, in their way, important revelations of character; several of them are urgent requests for preferment for himself or his brother, and the remainder are mostly occupied with accounts of those laborious literary tasks whose fruits the world has been so willing to let die. Mrs. Wordsworth's letters are concerned with family matters. Sir Walter Scott writes in a cordial vein to decline and proffer invitations, to commend a young painter to Sir George's good offices, to record his friendly feeling for Wilkie, and to express his pleasure at the "manly sense and candour" of Wordsworth.

A word must be said regarding the manner in which these letters have been given to the public. They were printed by the Constables of Edinburgh, are bound with edges uncut in covers of bluish gray paper, with vellum backs and corners and simple gilt lettering, forming two of the most attractive volumes that ever delighted the book-fancier's eye.

TWO BOOKS ON EVOLUTION.

THE first book named below¹ consists of twenty lectures delivered to a society in Utica, N. Y., which, if we are not mistaken, is an organization of an entirely independent character, not connected with any denomination, but gathered by natural affinity around a somewhat eccentric leader. The lectures are as remarkable a mixture as we have ever seen, in a wide reading in evolutionary literature, of bright and forcible exposition of Darwinism and of clear and sound morality, with all manner of "crankiness" in theology. Mr. Powell perceives one increasing purpose running through all the changes of the universe, ethics being the crown of the whole endeavor of evolving nature and struggling man. Life he defines

¹ Our Heredity from God. Consisting of Lectures on Evolution. By E. P. Powell. D. Appleton & Co. \$1.75.

as an essential and permanent quality of the universe, and eternal life is God. He stoutly affirms the ethical argument for immortality, and he is substantially a Christian theist with a strong "ethical passion." But he is sadly unbalanced when he sets down all that we have received from primitive ages as puerility and myth, and prophesies a future which "repeats with tenderness the name of its greatest expounder, Darwin; and with reverential love that of its supremest prophet, Jesus!" In fact, Mr. Powell is often thus dangerously near the level of much spiritistic literature, if it can so be named, with its exuberant rhetoric and extravagant taste. Yet, for a discerning reader, the book is one of the best popular manuals of Darwinism, its naïve confidence in Darwin, which is quite uncritical, being balanced by a spiritual view of nature and man very uncommon in ultra-Darwinians. Mr. Powell has studied evolution carefully; he has a talent for exposition; his originality is not slight, and he is never dull.

Perhaps there could be no better book named as a corrective of the indiscriminate admiration for Darwinism exhibited by Mr. Powell and very many others, today, than Professor Schurman's keen and vigorous little book on its Ethical Import.² His opening chapters state with admirable discrimination the essential contribution which Darwin made to the familiar doctrine of evolution in scientifically establishing the law of natural selection. But between Darwin the observer of nature, and Darwin the speculator on the origin and trend of the moral life of man, Professor Schurman carefully distinguishes. The first he admires, as he ought; the second he criticises, as he must.

Darwinism in morals, as taught by Darwin himself, is pervaded with English utilitarianism. But "all that natural selection requires is that something shall be useful; *what else it may be*, what other predicates it may have, wherein its essence consists, natural selection knows not and reck not. . . . It is accordingly a gratuitous assumption which our exponents of evolutionary ethics make when they decline to allow more than a merely relative value to morality." "Because natural selection presupposes a utility—a fittest that survives—the evolutionists have fallen into the fallacy of supposing that morality was *nothing but* a utility."

On the contrary the Sage professor at Cornell holds that "the consciousness of right and wrong is underived, and, like intelligence in general, witnesses to a suprasensible principle in man—a principle which the wheels of mechanism, grinding through eternity, could never of themselves produce. This view of the subject may be affiliated to Darwinism as readily as the other. For an abiding ideal of action is, to say the least, quite as beneficial as a chance action; and wherever there is an advantage, there natural selection may operate. But natural selection does not determine the material upon which it works. Given the forms of primitive morality, whatever they be, natural selection only settles which shall perish and which survive." "Evolutionary science in general," then, "natural selection in particular, does not

² The Ethical Import of Darwinism. By J. G. Schurman. Charles Scribner's Sons. \$1.50.

necessitate or even indicate a new system of ethics."

Evolutionary ethics as hitherto expounded have no support from evolutionary science.

We have preferred to let Professor Schurman speak for himself. We consider his position substantially sound. He has defended it with a fairness and a subtlety of discrimination deserving the highest praise. His book is a notable contribution to the much-needed criticism of Darwinism from the ranks of the believers in natural selection. They are Darwin's best friends and truest followers who continue his work by defining the actual limits of natural selection as an evolutionary power in the natural world, and can correct his errors in speculation in the moral field, where he was not an expert.

A UNIVERSAL HISTORY.*

THREE of these books, arranged in logical order, suffice to furnish a history of the world from the beginning to the present day, arranged upon a somewhat common plan. The fourth, Professor Hull's *Geological History*, is a supplement to the set, or perhaps we ought to say a prefix thereto, the latter certainly, if a knowledge of the earth itself is a prerequisite to a study of what has been done upon it. All the four authors are British scholars of distinction. Professor Hull belongs to the Royal College of Science in Dublin; Professor Stokes to the University of Dublin; Professor Patton to the same and also to Alexandra College; and Dr. Rawlinson, as is well known, to Oxford and Canterbury. Some general editor seems to be behind these authors, but he conceals himself, whereas it would have been better had he magnified his office, and given greater distinctness to the orderly relation and disposal of the several works. Except for the desirability of presenting the books to the public in their individuality, each complete in itself, they might well have been marshaled in their proper chronological order and suitably numbered.

The period of *Ancient History* as treated by Dr. Rawlinson extends from the Creation to the destruction of the Roman Empire, A. D. 476, thus passing by the advent of our Lord as the end of the old and the beginning of the new. The composition makes liberal use of the latest investigations among the monuments of the East, dismisses the earliest sections of the subject with a few words, and expends its strength on the thousand years which lie equally divided before and after the advent. The millennial period next immediately before this is not however by any means slighted. Here the Egyptian dynasties are sketched in detail. The method is not chronological in the first instance, but topical, the story of each

country and its people being related by itself within the period under consideration. Where Dr. Rawlinson leaves off Dr. Stokes begins in his *Mediæval History*, covering in his 250 pages (nearly 100 fewer than Dr. Rawlinson's) the whole stretch of the Middle Ages, and ending with the fall of Constantinople, A. D. 1453. Again the method is topical by periods, the growth of Europe being the dominant action in the ever-shifting scene. Then succeeds Professor Patton's *Modern History*, the portliest volume of the three (624 pp.), completing the narrative to date. Over this broad expanse—crowded with events and figures—the author moves with rapid tread, and it would be difficult to excel the lightness, dexterity, and precision of his touch as the long and complicated lines slip through his separating fingers. Modern history is of all history the most difficult to write; but in such crucial passages as the progress of affairs in the United States and Great Britain during the past twenty-five years, Professor Patton achieves a degree of success which is at least creditable.

A marked excellence of the books is the copious synopses, abundant tables, and full indexes with which they are provided. In this respect they leave nothing to be desired. We recall no recent publications whose outfit is more generous or serviceable in this respect. The *Geological History* further displays a colored chart of the formations. The books are substantially, simply, and suitably printed and bound.

MARZIO'S CRUCIFIX.*

MR. CRAWFORD'S latest romance, *Marzio's Crucifix*, is a work of admirable strength, purpose, and form. The principal actor in this little drama of Roman middle-class life is a striking embodiment of the mischievous socialist, with his spirit of denial of all that exists, and his inflammatory declamation which he mistakes for logic. It is certain that one has to be very credulous to disbelieve in God and man!

While, in general characteristics, Marzio is akin to the enemies of law and order everywhere, his especial type is thoroughly Roman; and Roman are also the other personages of the story, Don Paolo the priest, Gianbattista the apprentice of the silversmith, Maria Luisa with her lazy, genial presence, and Lucia, practical and impassioned. Each one is a study clearly drawn and well colored.

Admirable as is Mr. Crawford's art in individual portraits, he is much less reliable and efficient when it becomes a question of generalization. Indeed, it is curious to note how he—with intimate knowledge of Roman society, high, low, and of the *mezzo ceto*, with an idiom that approaches in tone and

in wording often so close to the Italian that it may be almost verbally translated—fails when he undertakes to speak of Italy and Italians as a whole. Except politically and geographically, it is not indeed possible so to speak. The Italian of Lombardy or Venice is rather more distinctly different from the Italian of Calabria or Naples than a Maine man is from a Creole of Louisiana. The Calabrian comes of Oriental and Greek descent, the people of upper Italy inherit from the Goths that poured down like Alpine torrents upon the plains of Lombardy; and Teuton and Provençal may be traced in the manners and speech of upper Italy, while those of Sicily and Calabria are colored with classic and Eastern phrases and traditions. The central part of Italy derives more unmixedly from the old Romans. And even these groupings appear too general when it is remembered how jealous were the mediæval divisions between state and state, how each city won its epithet from the character of its people.

No country has had more history to the square mile than has Italy; and no turn of the wheel of fortune has failed to leave its mark upon the land. Italy has now secured its political unity; and with the advance of liberal thought and material prosperity, many distinctions will gradually disappear, while others must remain indelible.

Meanwhile, the superficial way in which many intelligent persons regard Italy is matter for correction. Even the kindest of Anglo-Saxons are apt to imagine the Italian—from Cape Spartivento to the Alps—as forever basking in the sun and entangling himself, a gastronomic Laocoön, in endless coils of macaroni; an irresponsible being who causelessly vibrates between a serenade and a stiletto. The original of this operatic type—so numerous as he may still exist—is the Neapolitan *lazzarone*, child of a meridian where earth and sea teem with fruits and offer a premium to laziness. Yet even Naples is full of people working hard for incredibly small pay. The Sicilians and Calabrians, men and women, work like slaves in the fields; the girls of Capri carry loads of stone on their heads, shaped like those of Greek statues; the people of Lombardy utilize every resource of their country, toil among the vines, the corn, the rice-fields, and live with frugality and industry to give points to a New England household. If it be necessary to fall into generalization—at least industry, patriotism and patience may be truthfully predicted of all Italy.

Mr. Crawford is, moreover, in error when he says that Italy is no longer imaginative or creative. To credit this, one can have looked at the question only superficially, mistaking an outward phase for an essential condition. It is true that the practical needs of the reconstructed nation have turned men's minds strongly toward civil

* Universal History. 4 vols. Modern, Ancient, Mediæval, Geological. By Patton, Rawlinson, Stokes, Hull. J. B. Lippincott Co. The set, \$6.00.

* Marzio's Crucifix. By F. Marion Crawford. Macmillan & Co., London and New York. \$1.50.

engineering, mechanics, and military discipline; and at present Italy shares the quietness—perhaps of a preparatory period—existent throughout the literary and artistic world. Meanwhile, Italy can boast the one living great opera composer, Giuseppe Verdi; a writer second to none in nobility and in brilliance, Edmondo de Amicis; and a host of sculptors, painters, and writers who lose by comparison rather with the past of Italy than with the present of other countries.

A very minor error, yet enough to point the lack of entire appreciation of the Italian spirit, is Mr. Crawford's idea of what he calls an almost untranslatable phrase, *un uomo serio*. His equivalent, Philistine, conveys an unlovely impression not at all inherent to the Italian words. The *uomo serio* is simply a settled, right-minded man, not delighting in folly; while according to his natural bias he may or may not be prosaic. Probably not, since it requires a good dose of imagination to avoid absurdities.

These objections have been made at once, so that after criticism of certain misapprehensions included in Mr. Crawford's story, the wider and pleasanter field of praise may be left for the end of this review.

Marzio's Crucifix has a sufficient plot, logical, not too insistent, but steadily carried onward. It comes to a fine climax of storm and subsequent calm; and it pictures with strength and subtilty the bitterness, old as the story of Cain, which animates Marzio against his brother. The reflections upon socialism, in the speeches of the prelate, are extremely brilliant and sound. The feeble fury of Marzio, his fervor of negation that supplies to his art of the silversmith the force that should have been given to it by faith; the strange spasms of belief that flit across his mind in contemplating the crucifix which he has designed; the extraordinary manner in which events combine to mercifully teach him beforehand the lesson of remorse—form a strong and thoughtful romance which it is great praise to have written.

SOME THINGS ABROAD.*

DR. MCKENZIE'S journey was a long one, occupying several months. It extended over a great deal of territory, and the effort to compress the impressions of so much sight-seeing into a small octavo of less than 500 pages has obliged the author to neglect many things, and to bring his opinions to a small focus. In many respects this is an advantage to the reader. Dr. McKenzie has a terse style, conveying a goodly amount of information in a little space; he has a quiet vein of humor with which he enlivens his pages; and he never grumbles, nor does he dwell as much as he might on the discomforts of travel in the far East.

* Some Things Abroad. By Alexander McKenzie. D Lothrop Co. \$1.50.

The route followed led from Queenstown to the lakes of Killarney, then, with a pause in Scotland, to Newcastle, and thence by steamer to Norway. What he saw in Ireland led the author to conclude that the Irish race deteriorates by transfer to American soil, at least physically speaking; and he complains of the inroads of foreign customs in hotel life. He found a Parisian table at Killarney, and at the Giant's Causeway the head waiter might have been chief justice of the district. The chapter giving details of a carriage drive through the interior of Norway is of interest. Dr. McKenzie found the attractions of Norway to be fresh and great, the country easy of access, traveling inexpensive and agreeable, the people hospitable and eager to please, though singularly undemonstrative in their manners. He thinks that the tide of English travel is setting that way, and that in view of the German occupation of Switzerland in the summer months, Americans would do well to follow the English. From Norway the author passed through Sweden and Denmark into Italy, by way of the Rigi—meaning by that term not the Kulm alone, but the whole region of twenty-five miles' circuit. Dr. McKenzie preferred the Rigi First as a stopping place, and commends it to travelers. The Italian tour extended to Venice, and then turned to Trieste, where the author became one of a "personally conducted" company bound for the East. Athens, Constantinople, Damascus, Jerusalem, and Jaffa were in the itinerary, and the book closes with a hurried sketch of the homeward journey from Jaffa to Vevey. Dr. McKenzie might have told us more of the work of the American Classical School at Athens. He devotes several pages to Robert College at Constantinople, and to the less known school for girls at Scutari, conducted by young American women. The work of education is carried on under serious disadvantages, but it seems to be steadily growing in influence in spite of the jealous fears of the government. The journey from Beirut to Jerusalem was made under the supervision of Alexander Howard, the grand dragoman of Syria; and while often subjected to serious discomforts, arising mostly from inadequate preparation for meeting the frequent and heavy rain storms, the author maintains throughout his uniform composure, and peoples the barren hills and dreary ruins of Palestine with memories of the gospel narratives.

SCIENCE AND PHILOSOPHY.

Half-Hours with the Stars. A Plain and Easy Guide to a Knowledge of the Constellations, showing in Twelve Maps the Position of the Principal Star Groups Night after Night Throughout the Year; with an Introduction, and a separate explanation of each map, two for every year. Maps and text prepared especially for American students. By Richard

A. Proctor, F.R.A.S. [G. P. Putnam's Sons. \$2.00.] The stars, says Emerson, always awaken reverence in man, because while constantly visible they are forever inaccessible. The seven planets of the ancients gave sacredness to the number seven; so that even among the Hebrews the very word seven acquired a sacred meaning, and signified a solemn oath. To become acquainted with the names of the constellations leads to their contemplation; one greets them with new interest in their returning seasons, if he associates with them the names which they have borne from times of unmeasured antiquity. And we have never seen a book from which a person, ignorant of all astronomy, could so readily learn to recognize the principal constellations, as these *Half-Hours* of Professor Proctor. There are a few minor blemishes of style in the text, and a few typographical errors; but the only serious defect seems to us to be, that the last paragraph of the first page of the Introduction was not signalized by italics, or some typographical device, as containing the most valuable direction for making the maps useful.

Linguistic and Oriental Studies. Second Series. By R. N. Cust, LL.D. [London: Trübner & Co.] Dr. Cust, who has had many years' experience in India, and has traveled widely through the British Empire, has published a number of volumes and essays on the languages of the East Indies and Africa, and on his travels. He is a diffuse writer, and the present volume has been swollen to great size by the inclusion of needless matter. A few of the twenty-one essays are of general interest; such are the "Tour in Egypt and Palestine," and the "Geography of the Greeks and Romans." Others have special interest for English people, treating of the government of India and the best Egyptian policy. In respect to these matters, as well as to his judgments on Russia and Turkey, Dr. Cust displays a warm sympathy for the subject races and a striking freedom from English prejudices. The larger part of the volume contains essays on the Royal Asiatic Society, the races, religions, languages, and literature of India, the languages of Africa, and related subjects. Here the interest of the volume is for students of comparative religion and philology. While Dr. Cust does not rank as an authority of the first order, his papers have a value for specialists which will make them thank the author for collecting them in permanent form.

The Missing Sense. By C. W. Wooldridge, B.S., M.D. [Funk & Wagnalls. 60c.] The missing sense of this sober and thoughtful little volume is a sense we might possibly have had in our human nature to perceive spiritual intelligences which are ever about us. Dr. Wooldridge argues that the phenomena of dreams, for instance, are to be explained only on the supposition that we have the rudiments of such a sense. The book has no scientific value, however, as one may see from the praise it bestows upon that enormous mass of unsifted instances called "Phantasms of the Living."

Science and Immortality. [Geo. H. Ellis. 75c.] The enterprising editor of the *Christian Register*, of Boston, sent out last winter over twenty letters to prominent scientific men of this country and England, asking their views on the subject of personal continuance after death

The replies received were printed in the *Register* last April, and they are now reprinted in a neat booklet, with additional communications from Professors Graham Bell, Le Conte, Remsen, and Pickering, and General Greely. The answers show a great variety of opinion, ranging as they do from flat denial of immortality, in the name of science, through agnosticism, to confident affirmation. The collection is a valuable one to have at hand, for we doubt if so many men of note in scientific circles were ever before called to give an account of their belief about a future existence for man. Rev. Mr. Barrows adds biographical notes on the contributors, and sums up the testimony in an excellent paper, in which, for ourselves, we find just as sound science as in any of the foregoing contributions and a much more satisfactory theology than most of them can boast of.

FICTION.

Zorah: A Love Tale of Modern Egypt. By Elisabeth Balch. [Cupples & Hurd. \$1.25.] Zorah appears upon the scene in the first chapter as a beautiful slave girl employed by a Cairene snake-charmer to exhibit the effects of his art. She is rescued from her wretched condition by Mustaphà Bey, master of ceremonies at the Egyptian court, renowned as the handsomest man in the land of the Pharaohs. The rescue is made at the request of Edith Vance, a blue-eyed English girl with whom Mustaphà is madly in love. Zorah is placed in the service of the Princess Saydeh and is able to frustrate the plots of the jealous princess against the happiness and life of Mustaphà. When, on the occasion of the visit of the Empress Eugénie, Mustaphà is forced by the Khedive into a harem marriage, Zorah poisons the bride before the ceremonies are completed and Mustaphà is left free to wed the English girl, while Zorah makes her confession before the court and is put to death by order of the Princess Saydeh. The author has caught certain phases of Egyptian life and depicted them forcibly; the story is vivified by an intensity that does not overleap the limits of discretion, and while the characters are not very strongly individualized they are made to play their parts sufficiently well to beguile the not-too-exacting reader. The story of Zorah's devotion and tragic fate is finely told and is full of true pathos.

Country Luck. By John Habberton. [J. B. Lippincott Co. \$1.00.] Mr. Habberton is forced and artificial in this story. Everything is planned out before hand, and the wires by which the puppets in the little show are moved are always in sight. It is Philip Hayn who has country luck. He is a farmer's son, a manly young fellow with a great mind. He goes to New York, calls at once upon the Tramlays, who had boarded at his father's house during the summer, is at once welcomed by the circle of wealth and fashion in which the Tramlays move, is taken into partnership by Tramlay, organizes a joint stock company and cuts up the paternal farm into lots for seashore villas, and when he is fairly on his way to fortune marries Tramlay's daughter, with whom he has been modestly in love all along. Mr. Habberton tries to be realistic in his descriptions of country life, but the disposition to caricature often gets the better of him. With regard to city matters he is vague. The

story was evidently got up as the basis for a play, but it is dramatic only in intention, not in action. The characters, although deceptively attired and skillfully managed, are only lay-figures after all.

Bledisloe; or, Aunt Pen's American Nieces. By Ada M. Trotter. [Cupples & Hurd. \$1.50.] *Bledisloe* is an attractive story of the invasion of a sleepy English village by two bright American girls who win friends and lovers, find a great deal to criticise, institute some piquant comparisons, and on the whole have a thoroughly good time. Aunt Pen, a charming old maid; Bet, a quaint serving-woman; the very Rev. Russel Somers, the handsome, selfish, sport-loving rector of Bledisloe, who wishes to clear himself of debts by marrying his beautiful daughter Effie to Sir Ralph Farnsworth, a wealthy old baronet; Irwine Keith, a proud, austere, athletic artist in love with Effie; Kent Beresford, a gruff, good-hearted, many-sided lawyer; a brood of robust, red-headed young people, all Beresfords—these are among the leading characters. The author has an easy style; her pictures of English country life are undoubtedly faithful; she has a gift of dialogue; and her humor is fresh and invigorating. Effie's renunciation of her betrothed at the altar savors somewhat of melodrama, but is not impossible. The account of the picnic at Raglan Castle and of the momentous incidents that occurred there is well written. Indeed, except as regards a good deal of unpardonable nonsense about "aristocratic bearing," "aristocratic features," "cleanly-carved race-traits," "dominant race," "royal bearing," and so on, we have only commendation for *Bledisloe*.

Driver Dallas. By John Strange Winter. [Harper & Bros. 25c.] "Driver" Dallas is the nickname by which Captain John Dallas of Drive of the Royal Horse is known to his intimate friends. He is a stalwart, honest, clear-eyed young fellow; and when the bewitching Mabel Rivers, left motherless, comes to Drive to make her home there with his sister Betty and his great-aunt Miss Aurora, the result usual in such contingencies follows. The course of love does not run at all smoothly, however. Mabel assumes for the time being the character of a coquette, when a handsome officer of the Lancers appears on the scene. Dallas sees service in India and the Soudan. In the end all comes right. The descriptions of army life are not elaborate, but are effective. It may safely be assumed by all lovers of wholesome fiction that everything she who calls herself John Strange Winter writes is quite worth reading.

The Duchess. By the author of "Phyllis." [J. B. Lippincott Co. 50c.] The sprightly author of *Phyllis* and other sentimental tales who formerly masqueraded as "The Duchess" now makes her pseudonym the title of a story, whether autobiographical or not we are unable to say. The "portrait of the author" standing as frontispiece ought to set at rest any rival claims. "The Duchess" is the nickname of a pretty Irish girl who lives with her jovial old "dad" on a half-ruined estate. She has "a slender, childish figure," clear, gray, deep eyes with "purple shadows" beneath them, "long, curling lashes," "rippling chestnut hair," a "wide, low, capable brow," and "above all and beyond all, the exquisite sweetness of her mouth reigns queen; so *riante*, tender, loving, all in one; so arch, too, and so soft, and red as roses in fair June." The "sweetness" of a

"riante" mouth reigning "above and beyond" a "capable brow"!—what wonder that Denis Delaney, aged twenty-eight, falls in love with so charming a creature? and this notwithstanding that he is already betrothed to the proud, statuesque Katherine Cazalet. He lets Katherine know of his falsity, but she refuses to give him up till a lucky accident leads to his release, etcetera, etcetera. Gush, nonsense, moonlight sentimentalism, "high-bred" scenes, make up nine tenths of the volume. "Dad" is the only commendable figure in the story, and he, we confess it with pleasure, is wholly delightful.

The Last von Reckenburg. By Louise von François. Tr. by J. M. Percival. [Cupples & Hurd. \$1.50.] This novel has been received with a considerable degree of approval in Germany, where anything of what we should call average merit in fiction is nowadays exceptional; but although the characters are well drawn and the incidents boldly imagined and cleverly managed, the scene of the story is too remote to have much attraction for readers of today. The time is toward the close of the last century; the place, Saxony; the dramatis personæ are: the proud spinster Hardine, last of the von Reckenburgs; Dorothee, a beautiful child-woman led astray by a Saxon prince; Siegmund Faber, an impossible personage to whom Dorothee is married; and Justine, a foster nurse. The plot involves the fate of Dorothee's illegitimate son and of his daughter. As for Dorothee, her punishment is hard enough to gratify the severest moralist. The style of the translation is clear and remarkably forcible.

Seth's Brother's Wife. By Harold Frederic. [Charles Scribner's Sons. \$1.25.] Mr. Frederic's novel is distinguished by its firm grasp of unhackneyed material, its realistic portraiture of life in a rural region, its repose of manner, its masterly dealing with unusual types without descent to caricature. Placed now in book form it makes a stronger impression than it did in the pages of the magazine where it first appeared. Mr. Frederic has evidently written out of a full mind. He knows the interior of northern New York thoroughly and he omits no essential details. The ethnography, geography, topography, and sociology of Dearborn County could not be more completely set forth within the limits of 400 octavo pages. And the story—for it is a story in spite of its scientific adequacy!—is intensely interesting. The characters are strongly outlined and without exception consistent in action. The interplay of motives is dexterously managed. The evolution of Seth from callow boyhood to manly superiority is depicted in his own mental transformation. The process of change, like a chemical experiment, goes on before one's eyes. The author is content to allow his personages to play their own parts, and there is no trace of arbitrary interference with artistic ends. The harsh, crude, unlovely aspects of a rural community with the social and political problems suggested by them are brought before us by Mr. Frederic in a way that commands respectful attention. The construction of his sentences may sometimes be awkward, but there is no escaping his meaning. He has the capability that comes of sincerity, careful observation, a thorough knowledge of men and women, a fixed purpose, a far-reaching perspective, a constant recognition of relative values. Few American novels of recent years have approached *Seth's*

Brother's Wife in point of realistic power. It is a unique manifestation in current fiction and a book that augurs for its author an influential future.

A Fair Crusader. By William Westall. [Harper & Bros. 20c.] The "Fair Crusader" is Evelyn Waters, whose husband, one Conroy, has been arrested on the day of their marriage and condemned to fifteen years' penal servitude on conviction as a forger. Evelyn becomes a "Crusader," or a member of an organization similar to the Salvation Army. Her, George Brandon sees on his return from India a wealthy banker, and falls in love with her sweet face and gentle wisdom. But George goes to stay with his brother and falls mysteriously ill, and at length it is discovered that his brother's wife, a wily French woman, has been poisoning him with cocaine, that by his death her child might get a share of his property. She confesses; news comes of Conroy's death; and George marries Evelyn. On the coast where they are passing a portion of the honeymoon a wreck occurs, and a seaman rescued by George proves to be Conroy. A painful situation is abruptly ended by the murder of Conroy by George's Indian servant, Ali.

Her Only Son. By Hesba Stretton. [Dodd, Mead & Co. 75c.] This is a model book for terseness and point, for its beginning at the beginning, its telling the story and nothing else, and its leaving off at the end. It is also a strong story; true to human nature, touching, tender, painful in its picture of what slavery to drink will do for a man, but with the relief that a mother's fidelity and the charity of a Christian minister bring to its saddened pages. Joanna Fleming, the widowed mother of this only son, goes up from her sweet and tidy country home to London to care for him and his little children after the death of his wife; finds them half starved in a wretched room to which rum has brought them. She stays by, suffers everything, and at last is thrust out into the street by him, in one of his frenzies, and nearly perishes; both, however, are saved by a vicar whose life is spent in looking out for the wretched and sinning, and a new history begins for all. The book is brimful of sweet charity, and is such a warning against drink, so appealing for those who have been overcome, that it ought to be sent out by temperance societies on a mission of good all over the land, not only for the benefit of the unfortunate ones and the encouragement of their helpers, but for those who, like the great house of "Drummond & Co.," get their riches through the liquor traffic.

Inchfawn. By L. T. Meade. [Thomas Whitaker. \$1.00.] An Irish story this, in which the question about the future of the great surpluse of the Irish peasantry is answered in a way that the author finds both pleasant and available. Inchfawn is the estate of the O'Donnells, descendants of Irish kings; the master is a jolly, big-hearted man, but improvident, and the beloved place goes out of his hands into those of a rich Englishman, Brownlow, who evicts the old tenants and makes himself detested. The secret order of "Red Glen" men, who suspect him of smuggling, keep an eye on him, and draw into their councils their old master and his son. Meanwhile the daughter Ellen, who is passionately loved by all the people, has established another society in the "Cave of Good-will," aided by another Englishman, Arundel, and his

rich cousin, Margaret Ellerslee. Many complications arise, and the evicted tenants, blind to their true interests, spirit Arundel away, and he would have perished but for young Brownlow, who is in love with Ellen and loses his own life in saving him for her sake. The elder Brownlow, crushed by the death of his son, confesses to the old master of Inchfawn that he acquired his riches by smuggling, and begs him to take back the estate. It is, however, bought by Margaret (who it is to be inferred saves it to the O'Donnells by marrying the heir), and Arundel and Ellen go off with eight hundred men and women to found a new Inchfawn on the other side of the Atlantic. There is too much of the story, but it is delightfully told. Ellen is a lovely girl, her aunt Biddy a type, Margaret an excellent representative of the modern rich young woman with a mission, and poor John Henry Brownlow, with all his weaknesses, is of the stuff that heroes are made of. The warm Irish heart has justice done to its impulses, and some of the scenes, like that of the "Irish betrothal," are rich in local flavor.

Equal to the Occasion. By Edward Garrett. [Dodd, Mead & Co. \$1.00.] This story tells how little things may grow into unexpected importance and be potential in one's life; and of what imminent consequence it is to do one's duty as it is made clear, no matter how small it may be. The shaping of many characters has to do with a certain sermon preached by a stranger to a congregation of eleven, most of whom carried a part of it away with them and were influenced by it. Chrissy Miller, the heroine, is helped by it to attend to the work that comes first to her hand, and so goes on step by step as the way is made clear to her, one step at a time. She is as sweet as she is true, and as natural as she is womanly. She earns her living when her father loses his property, pays his debts, encourages and stands by the brave Hans, and goes courageously on in the business of life, accepting God's way for her and finding happiness in it. A pure and wholesome story, with a positive influence for good.

Tony, the Maid. A Novelette. By Blanche Willis Howard. Illustrated. [Harper & Bros. \$1.00.] A capital story, cleverly told; a study of two women, the piquant and self-poised Tony, and the ineffably simple and good Miss Aurelia. The hits at human foibles are telling, without being malicious, and the gentle moralizing of the poor, perplexed lady over questions that are quite beyond her are unconsciously satirical without the sting:

I think it is pleasant when people don't know that they are doing wrong. It is certainly pleasanter than when people are so dreadfully sure that they alone always do right. At all events, since I am over here, simply traveling for pleasure, I would rather see the happy people. And it seems to me, if we don't like what foreigners do, and if we consider them so bad, we'd better stay at home. Of course there are things that they do Sundays which we couldn't possibly do. Beer and music, under a tree, for instance. I don't know that the beer is wrong, or the music, or the tree; but the combination does seem wicked. That is, for me. But is it for Tony? Mr. Brown himself told me once he did not think a quiet drive in the woods Sunday afternoon in itself a sin. Then, so far as beer is concerned, most people at home have their best dinners Sunday. Dear, dear! it is very confusing. And if a phaeton in the woods is not a sin, why is a boat on the water?

Jean Monteith. By M. G. McClelland. Leisure Hour Series. [Henry Holt & Co. \$1.00.] The

author of *Oblivion* has not as yet quite fulfilled the promise of her first performance, but *Jean Monteith* is a far better story than *Princess*. Its scene is a little settlement called Montrose at the foot of the Cumberland range, its *motif* the loyal devotion of a young girl to her father's memory and his dying charge. It is a brave little story, of a sort to help and not hinder the growth in character of any one who reads it; and, which must be counted for righteousness in these days of "dialect," its characters as a general thing talk a language which we who run can read without the aid of a special lexicon of mispronunciations and verbal oddities.

MINOR NOTICES.

Of the Doctrine of Morality in its Relation to the Grace of Redemption. By Robert B. Fairbairn, D.D. [Thomas Whittaker. \$1.50.] The *differentia* of Christianity, says Warden Fairbairn (who should not be confounded with Principal Fairbairn of England), is redemption and grace. There is a perceptible tendency now-a-days to bring into prominence the ethical element of our religion as *Ecce Homo* did. The author therefore endeavors in these lectures to give to morality that theological coloring which he thinks a right conception of Christianity requires. A moral theology or system of distinctively Christian ethics is his desideratum.

The Scottish Pulpit from the Reformation to the Present Day. By Wm. M. Taylor, D.D. [Harper & Brothers. \$1.50.] Here are seven lectures, delivered before the theological department of Yale University in the Lyman Beecher course for 1886. The preachers of that annual course are getting "hard up" for subjects. Dr. Taylor has gone for his to the lights of the Scotch pulpit—John Knox, Melville, Rutherford, Dickson, Livingstone, Leighton, Chalmers, and others; and these men, with the dissenting preachers and their environment, furnish him with an entertaining and suggestive theme. Dr. Taylor's own limitations come out in this volume, as where he says, p. 271, that it is a "mystery" to him how the preacher of a written sermon can resume his delivery after interjecting in the heat of utterance an extemporaneous passage, as Dr. Guthrie did. A little practice, we doubt not, would give Dr. Taylor the knack of doing a not difficult or uncommon thing. There is nothing better in the book than the two bits of advice on the last two pages: Be yourselves, but don't preach yourselves!

We have from Rand, McNally & Co., Chicago, their folding pocket maps, in stiff paper covers, of *Virginia, Tennessee, Idaho, and Nevada*; and the same in cloth covers of *New York and Colorado*. A bad typographical error in the latter is "Genwood" for "Glenwood Springs." But these maps are based on good surveys, and are generally satisfactory. They have a large sectional folding map of *Michigan* [\$1.00], and a railroad and county map of *Tennessee* [\$1.25], all in cloth covers; also thin stiff-paper covered pocket maps of *Illinois, Nebraska, and New Mexico* [each 25c.].

—The edition of Shakespeare edited by Henry Irving and Frank A. Marshall is to fill eight small quarto volumes, and will be illustrated with 37 full-page etchings and 550 designs by Gordon Browne. Mr. Irving will contribute an

introduction with the object of showing that Shakespeare was a practical playwright, and that there is little warrant for the mutilation to which the dramas have been subjected. The text is given entire, marginal notes indicating such passages as are not essential to stage representation. A time-analysis accompanies each play, and in certain cases sketch maps of the scene of action are given. The American publishers of this important work are Scribner & Welford of New York.

PERIODICALS.

The December *Century* has an illustrated paper on the Sea of Galilee, by Edward L. Wilson, who writes from personal observation and treats his theme in a realistic way. The illustrations are beautifully done. Brander Matthews contributes a chatty article on Parisian newspapers—a pertinent subject just now—and with it are portraits of leading journalists. Mr. Matthews puts the matter in a nut-shell when he says that the characteristic of American journals is news; that of Parisian journals is criticism of news. Another of Mrs. van Rensselaer's altogether delightful critiques on English cathedrals deals this time with the stately composite of Durham, Joseph Pennell supplying some exquisite illustrations. Prof. Shields closes his argument for "The United Churches of the United States." Mr. Kennan unveils the prison life of Russian revolutionists, and reveals a terrible picture of autocratic oppression. The second installment of Mr. Cable's "Au Large" is filled with blended humor and pathos. Mr. Stockton begins an amusing sequel to the Lecks-Aleshine business. There is some good criticism of Irving's "Faust," and a discussion by teacher and critic about the tonic sol-fa system.

The thralldom of Japan is the subject of a stirring article by E. H. House in the December *Atlantic*. Mr. House draws a melancholy picture of the disadvantages under which Japan is suffering, in consequence of the oppressive treaties into which she was forced, and which now seriously hamper her welfare. If the United States do not step forward and relieve Japan of the burden first established by American control, Mr. House thinks that a policy of self-defense will justify Japan in decisive measures. Sophia Kirk contributes a gossipy, semi-critical review of the literary career of Robert Louis Stevenson, who, it seems, was a dozen years ago pointed out in a mixed company of wits as one who was fit for death, "as having apparently very little to live for." Agnes Repplier traces with subtle perception the growth of pessimism in modern literature. Mr. Hamerton, writing of French and English, discusses sexual morality and untruth. As indicative of the first he refers to the radically different ways in which the two countries regard "a certain incident in the early life of a former prime minister of Egypt;" concerning the second, he argues that French mendacity is artlessly inventive, and English falsehood ingenious. A socialist would be pleased with Edmund Noble's account of an island democracy in the Caspian, where a contented community live without governors, policemen or priests. Percival Lowell carries his analysis of oriental impersonality into the fields of religion and imagination. Few psychological

essays of recent years have equaled Mr. Lowell's study of Far-Eastern characteristics in interest and value.

In accordance with the season *Harper's Magazine* for December is devoted largely to fiction and the illustrations are more than usually numerous. Alfred Parsons supplies vigorous drawings for an article on old garden flowers by F. W. Burridge, and E. A. Abbey illustrates with his accustomed felicity Præd's poem, "The Vicar." An innovation—and a very successful one—is the colored plate accompanying a paper on precious stones in the United States, which is an exquisite piece of lithography. Amélie Rives is at her best in the story of "Inja;" Miss Murfree takes us once more to the Great Smoky Mountains in "His 'Day in Court';" Mr. Howells is brilliant but labored in "Five O'clock Tea;" Captain King exploits frontier garrison life in "Captain Santa Claus;" Miss Phelps is perhaps too "intense" in "Annie Laurie;" Miss Baylor is delightful in "Craddock's Held-est;" William Black's translation from Heine probably would not have been published save for the name of its author; Mr. Aldrich is cold and very undramatic in "Pauline Pavlovna;" Mr. Carleton in "The Convict's Christmas Eve" is lame in meter and sound in sentiment; Mr. Howells will not allow the joyous Christmas-tide to interfere with his sermon on the real vs. the ideal; the "Editor's Drawer" is noteworthy for a comical petition to Queen Victoria by Mark Twain, and an imitation of a French vaudeville by Edward Everett Hale.

Scribner's for December opens with a contribution by Robert Louis Stevenson called "Ticonderoga;" it is in verse, but is not a poem, although being by Mr. Stevenson it could not escape flashes of genius now and then. Bret Harte in "A Drift from Redwood Camp" tells the story of a good-for-nothing who became chief of an Indian tribe through sheer cowardice and laziness; the conception of "Skeesicks" is capital and the denouement exquisitely droll. There has been no better short story in any magazine of late than Mr. Bunner's account of "The Zadoc Pine Labor Union," which ought to be printed in form of tract and circulated by some beneficent philanthropist among the educated and uneducated unemployed. "In Florence with Romola" is the subject of a gratifying paper, but somehow the Florentine atmosphere is not in it. Sarah Orne Jewett in "Law Lane" relates the history of a rural feud and its happy termination. J. R. Sullivan conveys a suggestive meaning in "The Tincture of Success" with a good deal of originality. The illustrations of this number of *Scribner's* justify high praise—those of "Ticonderoga" being the least, and those of Florence the most noteworthy for artistic value. Two drawings by G. F. Barnes, accompanying "A Song to the Lute" by Austin Dobson, are full of expression.

In the *Forum* for December Prof. Freeman Snow pleads for reciprocity as a solution of the fisheries question; the Hon. J. A. Kasson presents the Western argument for protection; Prof. Henry C. Adams advocates the conversion of the public debt into non-interest-bearing certificates; Murat Halstead proclaims the nullification of the constitution because Southern negroes do not vote with the Republicans; A. Lawrence Lowell says that Irish agitation in America is having a deleterious effect on Amer-

icanism; James Parton finds the issue for the next presidential election to be in reform of the tariff and of the civil service; President Bartlett urges that college disturbances must be put down by the strong hand of the law; Frances E. Willard waves the banner of national prohibition; and Park Benjamin considers the problem of communication between fog-bound vessels at sea.

The December *Lippincott's* has a novelette by Captain Charles King—a thrilling tale of garrison life called "From the Ranks." Janet Edmondson relates her experiences as an operatic débutante. A. W. Tourgée tells a tale of legal perplexities, and tells it well. Mary Parmele extends Darwin's theory of earth worms to the social world, and draws some suggestive conclusions. Lucy C. Lillie contributes interesting reminiscences of Jenny Lind. And there is an account of an afternoon with Dinah Mulock Craik.

The *American Magazine* for December is chiefly noteworthy for an article—elaborately illustrated—on "Christ Ideals in American Art," by W. H. Ingersoll; a charming sketch of street life in New Orleans sixty years ago, by Charles Gayarré; an account of salmon fishing on the Cascapedia, by R. F. Hemenway; an enthusiastic story of the discovery of natural gas at Findlay, O., and of the wonderful transformation wrought thereby; and an asinine description of an interview with Walt Whitman, by Cyrus Field Willard. Mr. Julian Hawthorne's literary notes thus far contributed to the *American* are surely stale, flat, and unprofitable.

The first number of the *Woman's World* puts in an appearance as a neat quarto of forty-eight pages. Lady Archibald Campbell, who writes of open-air plays, takes the ground that Orlando is a much more poetical character than Rosalind. Annie Thackeray (Mrs. Richmond Ritchie) writes delightfully of the grandmother of Mme. de Sévigné; Mrs. Francis Jeune of educational work among the poor children of London; and there is an article on the "Oxford Ladies' Colleges." The fashion notes are thrust to the end of the number and occupy but a small space, comparatively speaking. The literary notes of the editor, Mr. Oscar Wilde, are naturally enough concerned with women's writings and are not too critical. But when Mr. Wilde says that the "remarkable intellectual progress of the United States is very largely due to the efforts of American women, who edit many of the most powerful magazines and newspapers," he permits his faith to get the better of the facts.

SHAKESPEARIANA.

EDITED BY W. J. ROLFE, A.M., CAMBRIDGEPORT, MASS.

Another "Mermaid" Volume. The second volume devoted to *Beaumont and Fletcher* in the "Mermaid Series" has come to hand. It is edited, like the former one, by Mr. J. St. Loë Strachey, and deserves the same commendation. The plays included are *A King and No King*, *Bonduca*, *The Spanish Curate*, *The Faithful Shepherdess*, and *Valentinian*. For a frontispiece we have an excellent portrait of Fletcher, from a picture in the possession of the Earl of Clarendon; and by way of preface, an interesting extract from the "Address to the Reader," con-

tributed by the poet Shirley to the folio edition of Beaumont and Fletcher, published in 1647.

It is Beaumont, by the by, who furnishes the motto of this series: "I lie and dream of your full Mermaid wine;" and he also who writes thus to Ben Jonson:

"What things have we seen
Done at the Mermaid! heard words that have been
So nimble, and so full of subtle flame,
As if that every one from whence they came
Had meant to put his whole wit in a jest,
And had resolved to live a fool the rest of his dull life."

"A Shakespeare Pronouncing Vocabulary." A correspondent in Nashua, N. H., writing in behalf of a Shakespeare club, asks for such a book. She has heard that there is one, but applications to publishers and booksellers fail to obtain it. We know of no Shakespeare lexicon, glossary, or other work that gives the pronunciation of names of characters, irregularities of accentuation, etc., in the plays and poems. Schmidt's *Lexicon* is helpful on many of these points, and so is Abbott's *Shakespearian Grammar* (the sections devoted to prosody). The list of "noted names in fiction, etc.," in Webster's Dictionary contains the names of many of the leading characters with the pronunciation. The subject will be more fully treated in a certain *Shakespeare Glossary* which, as we happen to know, is in preparation.

Shakespeare in "Cassell's National Library." We have referred more than once to the cheap and accurate reprints of old English literature in "Cassell's National Library" as likely to be useful to teachers who find difficulty in getting more expensive editions into their classes. School officers and parents who would object to paying even half a dollar for an English classic, to reading which a few weeks are devoted, cannot have the face to complain of spending a dime for it. Among the ninety or more volumes now furnished at this insignificant price are a number of the plays of Shakespeare, such as *Hamlet*, *Macbeth*, *The Merchant*, *As You Like It*, *The Tempest*, *Henry VIII.* and *King John*. They are without notes, but have concise introductions by Prof. Henry Morley, the editor of the series, which are admirable in their way. These wonderfully cheap editions of single plays are in striking contrast to the new *édition de luxe* of which the initial volume (noticed in the last number of the *World*) has just been issued by the same publishers, the price of which is twenty-five dollars a volume. Here we have Shakespeare for the million as well as for the millionaire, and Cassell & Co. print several editions between the two extremes.

The Shakespeare of the Greek Mythology. Mr. Ernst, in his "Notes on Language" in the *Beacon*—which are worth several times the cost of the journal to any teacher or critical student of English—remarks incidentally:

Pallas, the name of the Athenian goddess, appears to be derived from the Greek verb *pallo*, which means "I brandish" or "I shake." Pallas Athene is usually represented with a spear. Clearly, then, she must be the Shakespeare goddess of Athens.

The Philadelphia "Shakespeariana." This magazine has been steadily improving during the year, and we hope that teachers and students of

Shakespeare are coming to appreciate its helpfulness in their work. The November number opens with a particularly good article on "Shakespeare as a Text-Book" by Prof. Charles F. Johnson, of Trinity College, Hartford, Conn. Profs. M. W. Smith and W. T. Thorn contribute practical suggestions on the study of *Hamlet*. Mr. Thos. Frankland, of Chicago, shows that Bacon must have been a "prophet," if Donnelly is right, as *Henry IV.* was registered in 1597 and published in 1598, while Sir John Hayward's *First part of the Raigne of King Henrie the III.*, "the book in question in the cipher story, was published in 1599, and Hayward was censured in the Star Chamber and imprisoned that year." Bacon must then have predicted the events of the story, and "embalmed them in his cipher over two years before the occurrence."

Shakespeariana, it will be recollected, is published at 1104 Walnut Street, Philadelphia, at \$1.50 a year.

A Poetical Tribute to the Dramatist. The following is sent us from Washington, D. C., by the author:—

SHAKESPEARE.

BY KATE BROWNLEE SHERWOOD.

On fabled California's flowery strand
There stands, great-girthed and piercing to the sun,
A tree before whose front the gods might stand
A-tremble at the sign of Mightier One;
Within whose tunneled trunk, 'neath emerald spires,
The Indian shapes his flints and fans his fires,
And cayotes creep and horse and rider chase,
Through ceaseless cycles of the human race.
The fool will sneer if you the story tell,
The wise man worship—marvels please him well.
So thou, perennial Shakespeare, aye must stand
The mightiest marvel of the human mind!
Let maundering nomads near with axe and brand;
Pause, master spirits; here your master find!

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

832. *Treatise on Instrumentation*. We have mislaid a request from some one for the title of a useful work on instrumentation in music. Our answer is Prout's, published by Novello & Co.

NEWS AND NOTES.

—C. A. Montgomery & Co., New York, have ready the sixth edition of Goodholme's *Domestic Cyclopædia of Practical Information*. This cyclopædia is conceded by all to be the best work of its kind in the English language, and its sale is steadily increasing as it becomes better known. They have also ready the first four issues of "The Good-Housekeeping Series," in paper covers, intended for busy housewives. Catherine Owen has furnished three of them—*A Key to Cooking*, *Perfect Bread*, and *Lessons in Candy-Making*, and joins with Maria Parloa, Marion Harland, Juliet Corson, Helen Campbell, and Mrs. D. A. Lincoln in preparing *Six Cups of Coffee*. They announce to be published shortly: *Dainty Desserts for Dainty Diners*, by Mrs. N. M. Littlehale, and *In the Sick Room*, by a thoroughly trained and experienced nurse, to be followed by equally valuable literature devoted to the interests of the home.

—Dodd, Mead & Co.'s Catalogue of Choice Books, No. 17, contains many appetizing entries, particularly an interesting bound MS. of Ruskin's, priced at \$500; a set of first editions of Tennyson, 42 volumes in all, priced at \$350; and a collection of the first four folios of Shakespeare, in good condition, \$4,750. We notice also a long line of Cruikshanks, and of Hamerton etchings.

—New York has had an Authors' Reading. It was a highly successful entertainment, both from the literary and financial points of view, presenting a number of notabilities, collecting a large audience, and netting something like \$4,000 for the Copyright League.

—A batch of new books which Ticknor & Co. have ready includes *The New Astronomy*, by Prof. S. P. Langley, the recently elected secretary of the Smithsonian Institute; *New Waggings of Old Tales*, a volume of burlesque novellettes, by F. D. Sherman and J. K. Bangs; *The White Sail and Other Poems*, by Louise Imogen Guiney; *Olden Time Music*, edited by Henry M. Brooks; *Women and Work*, by Emily Pfeiffer; and two booklets of Aino fairy tales—*The Hunter in Fairy Land* and *The Birds' Party*, by Basil H. Chamberlain.

—The publishers of Webster's *Unabridged Dictionary*, G. & C. Merriam & Co., Springfield, Mass., deny the report that a new edition of that work, revised by President Porter, is about to be published. They assert that since the publication of the last great revision of the work, there has been an uninterrupted course of editorial labor, in the accumulation and arrangement of material for a future edition, and the results of this work have been from time to time presented in appendices and supplements. "Other editorial labor has been directed to an ultimate revision of the entire work—a revision which becomes necessary at considerable intervals in the case of any cyclopedic work designed to keep abreast of the living and moving world, but the very elaborate and thorough preparation necessary for such a new issue is still far from complete." Therefore no revised edition of the *Unabridged* is to be expected for some years to come.

—*Child Culture*, the Fowler & Wells Co. announce, is to be discontinued as a separate periodical, and will hereafter appear as a department in the *Phrenological Journal*.

—Little, Brown & Co. will shortly publish a volume of stories, entitled *Five Hundred Dollars, and Other Stories of New England Life*, by C. H. W., a new writer, who has met with considerable favor as a contributor to the *Century Magazine*, in which several of the stories were originally published.

—Macmillan & Co. have just issued a prospectus and specimen plates of a work on *Musical Instruments—Historic, Rare, and Unique*, which, from its intrinsic excellence and from the artistic beauty of its illustrations, will attract a wide interest. It consists of fifty plates in chromo-lithography of rare and famous musical instruments, with introduction and descriptive notes by the well-known authority, A. J. Hipkins, F.S.A., containing much information not hitherto published. The subjects of illustrations have been obtained from private and public collections, including the remarkable one of the Loan Exhibition recently held at South Kensington.

— Scribner & Welford are to be the American publishers of *The Court and Reign of Francis the First*, by Julia Pardoe, a sumptuously printed work in three royal octavo volumes.

— The December number of *The English Illustrated Magazine*, with its fourteen full-page illustrations and admirable variety of literary contents, is an exceptionally noteworthy number of that excellent periodical.

— Ginn & Co. announce that the new edition of Siever's *Grammar of Old English*, translated and edited by Professor Albert S. Cook of the University of California, has been thoroughly revised in every part, and represents the present state of knowledge and scientific opinion on this subject. Ginn & Co. also publish *Pilgrims and Puritans*, by Miss N. Moore, a book of easy reading for children, containing sketches of the early days of Massachusetts.

— Mr. M. M. Ballou, who is getting to be known as an indefatigable globe-trotter, will publish shortly through Ticknor & Co. an account of his recent travels in New Zealand, with the title, *Under the Southern Cross*.

— One of the parables in Tolstoi's *Ivan Ilyitch, and Other Stories*, that called "Where Love is, there God is also," is being printed in pamphlet form by T. Y. Crowell & Co. at the request of a certain Boston philanthropist, who will circulate it as a tract.

— John Wiley & Sons publish a holiday work which we have not seen, entitled *Gems, Talismans, and Guardians*, giving a great deal of curious information about the traditions and superstitions of birthdays.

PUBLICATIONS RECEIVED.

Holiday Publications.

- SHAKESPEARE'S TRAGEDY OF ROMEO AND JULIET. With illustrations by Andrioli. S. E. Cassino. \$2.50
- BITS OF DUTCHLAND. By Louis K. Harlow. S. E. Cassino. \$1.50
- ETCHINGS. S. E. Cassino. \$1.50
- MY GARDEN. By Simeon Tucker Clark. Illustrated by Lena J. Ringueberg and F. Schuyler Mathews. S. E. Cassino. \$4.50
- RIP VAN WINKLE. By Washington Irving. Illustrated by Frank T. Merrill. S. E. Cassino. \$7.00
- DOWN THE ISLANDS: A Voyage to the Caribbees. By William Agnew Paton. Illustrated. 8vo. Charles Scribner's Sons. \$4.00
- THE SAONE. A Summer Voyage. By Philip Gilbert Hamerton. Illustrated. Roberts Brothers. \$5.00
- THE LAND OF SLEEPY HOLLOW AND THE HOME OF WASHINGTON IRVING. A Series of Photogravure Representations, with Descriptive Letter-press, by J. L. Williams. Together with Irving's "Legend of Sleepy Hollow," with illustrations by F. O. C. Darley, and Selections from "The Chronicle of Wolfer's Roost." Limited Letter-press Edition. G. P. Putnam's Sons. \$15.00
- WILD ANIMALS IN CAPTIVITY. Illustrated by Pen and Camera. By J. Fortuné Nott. Dodd, Mead & Co. \$7.50
- THE TAPPAN-ZEE EDITION OF IRVING'S WORKS. 12 vols. G. P. Putnam's Sons. \$12.00
- TREASURES BY THE WAYSIDE. A Colored Text-Book for Every Day. Thomas Whittaker. 50c.
- LIGHTS FROM GOLDEN SKIES. By the Rev. Basil Woodd and Miss Jane Strickland.—Gems Strewing the Path to Heaven. Edited by Miss Jane Strickland.—Stray Jewels. By Cecilia Havergal.—Gems of Gold, Original and Selected. By the Rev. Basil Woodd.—Should Auld Acquaintance be Forgotten? Illus. Thomas Whittaker. Each, 40c.
- FOOTSTEPS OF JESUS. A Book of Scripture Texts and Poems for Children. By Ernest C. Price. Designed and Illustrated by Alice Price and F. Corby Price. London: Castell Brothers. New York: E. & J. B. Young & Co. \$2.50
- ODES AND SONNETS BY JOHN KRATS. With Illustrative Designs by Will H. Low. J. B. Lippincott Co. \$15.00
- ENGRAVINGS ON WOOD. By Members of the American Society of Wood Engravers. With an Introduction and Descriptive Text by William M. Laffan. Harper & Brothers. \$12.00

History.

THE KENTUCKY RESOLUTIONS OF 1798. An Historical Study. By E. D. Warfield. G. P. Putnam's Sons.

Travel and Observation.

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- THE TALMUD. What it is and What it Knows about Jesus and His Followers. By Rev. Bernhard Pick. J. B. Alden. 50c.
- THE CHRISTMAS BOOKS OF MR. M. A. TITMARSH. By Wm. Makepeace Thackeray. 2 vols. Illus. London: Smith, Elder & Co. Each, 50c.
- ROUNDABOUT PAPERS AND LITTLE TRAVELS AND ROAD-SIDE SKETCHES. By Wm. Makepeace Thackeray. London: Smith, Elder & Co. 50c.
- QUOTATIONS: with Translations, References, Explanatory Notes, and Indexes. By Wm. Francis Henry King, Oxford. London: J. Whittaker & Sons. 5s.
- ST. NICHOLAS. Vol. XIV. Parts I and II. 2 vols. The Century Co.
- THE CENTURY. Illustrated Monthly Magazine. Vol. XXXIV. May, 1887, to October, 1887. The Century Co.
- HUMAN NATURE, AND OTHER SERMONS. By Joseph Butler. Cassell's National Library. 10c.

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THE WORLD'S LITERATURE IN 1887.

A GENERAL SURVEY.

Denmark.

Among the deaths which have occurred in Denmark during the past twelvemonth, we have to mention Professor Johannes Kok, author of many valuable works on the south Jutland dialects. He was born Feb. 24, 1821, and died Jan. 20, 1887. A more severe blow to Denmark was the loss of Bishop D. G. Monrad. He was born in Copenhagen, Nov. 24, 1811, and died on the island of Falster, March 28, 1887. He graduated in theology in 1836, became a journalist in 1840, and during the years 1840 to 1849 he took an active part in the constitutional struggles in Denmark. As a member of the so-called March Ministry he was one of the chief authors of the Danish constitution. During the dark days of the last Danish war he was Prime Minister. He wrote many valuable works, mainly religious, and was one of the finest orators Denmark has produced. He was also the author of many political pamphlets. But the greatest loss, not only to Denmark but to the enlightened world, was the death of the great Latin scholar, Johan Nicolai Madvig, which occurred Dec. 12, 1886, too late to be reported last year. He was born Aug. 7, 1804, had been for about 60 years a professor at the Copenhagen University, and was ranked as the ablest Latin scholar of modern times. His published works fill a whole library. The great poet, M. A. Goldschmidt, died Aug. 15, 1887. He was born Oct. 26, 1819, and was the author of many of the finest gems in Danish literature. From 1840 to 1846 he gained a great reputation as the editor of the satirical journal, "Korsaren." In the death of Thomas Lange, which occurred Aug. 25, 1887, Denmark lost another of her distinguished poets and novelists. He was born Nov. 30, 1829. Among his best known works are the two novels, "Aaen og Havet" (The Stream and the Ocean), and

"Lyse Nætter" (Light Nights). In the midst of these sorrows Denmark has had the opportunity of celebrating the 70th birthday of her greatest living son, Judge A. F. Krieger, which occurred Oct. 4. On that day he was handed a volume written and published for the occasion by the most distinguished jurists of Denmark, Sweden, and Norway. We can hardly conceive of greater homage than this paid to Krieger, and the best of all is that it was so well deserved.

In a conversation with the great critic, Dr. Georg Brandes, the other day, the writer asked him why so little first-class literature was produced in Scandinavia nowadays. "The older authors like yourself," said the writer, "seem to have become unproductive, and no new talents of importance are announced." After a moment's reflection Dr. Brandes answered that the dearth of first-class literature was due to the hard times. Authors have formed a habit of being well paid for their works, but in the midst of the present economical crisis the best book does not sell, and hence the authors are not stimulated to write. He said he believed that there was more real talent in Scandinavia now than ever before. He was then asked if the above was his reason for not publishing anything the past year or two. He said no, and added that he had been as busy as a bee preparing the sixth volume of his "Main Currents in the Literature of the Nineteenth Century," and that as soon as the work was ready it would be issued both in Danish and in German. Last summer a splendid banquet was given in Copenhagen to Dr. Sophus Schandorph, in honor of the 25th anniversary of the publication of his first book. The speech of the occasion was made by Dr. Georg Brandes. Schandorph has published a small collection of poems this year, and soon after the festival he and his wife went to France, where they will reside several years.

The ablest of the younger writers of fiction in Denmark is Henrik Pontoppidan. We have two little volumes from him this year, "Mimoser" (Sensitive Plants) and "I Hytterne" (In the Cabins). He has a remarkable faculty for describing the life of common people. The popular author, V. Bergsø, has given us a volume of stories called "Fra sollyse Strande" (From Sunny Strands), and from S. Bennet we have "Konsulinden" (The Consul's Wife), a genuine Copenhagen story. Mrs. Ina Lange is a woman of Finnish birth, but she resides in Copenhagen. She has heretofore published a number of stories with the *nom de plume* Daniel Sten, but this year she has given the public, in a Danish translation, a story under her own name. This story, entitled "En Skæbne" (A Fate), deals with life in the time of our grandparents. The scene is laid in Finland, and it is universally admitted that the work does the author great credit. J. Bondesen has written a voluminous story called "I Strid og Strøb" (In Strife and Toil). It is very readable. That strange phenomenon in Danish letters, Herman Bang, one of whose books was confiscated a few years ago, has returned from his voluntary exile in Austria with a huge manuscript in his trunk. The manuscript has been changed into a printed story of over 400 pages, and its title is "Stuk," whatever that may mean. We understand it is as natural-

istic as the author dares to be and avoid confiscation. A story 448 pages long, by the great poet Holger Drachmann, has just come from the press. Its title is "Med den brede Pensel" (With the Broad Brush), but no reviews of it have as yet appeared. In the early part of the year he wrote a drama called "Der var Engav" (Once upon a Time), which was a great success at the Royal Theater. A still greater success at the Dagmar Theater was Betzonich's "Landsoldaten" (The Danish Soldier), describing scenes from the late Danish wars. This was played 150 nights in succession to crowded houses. Sophus Schandorph dramatized one of his stories for the theater, but it was a failure. From Edw. Brandes we have a drama called "Kjærlighed" (Love), in four acts, which was successful on the stage, and is a literary work of high grade.

Cooper, Ingersoll, Miss Alcott, P. T. Barnum, Mooty, Lew Wallace, Henry James, Jr., and Eggleston are the American authors who have been translated into Danish the past year. From the deceased Bishop Monrad we have two religious works. From Madvig we have two volumes: his "Opuscula Academica" (796 pages), with his portrait; and his "Autobiography," the latter a magnificent work. The poet critic, Rudolph Schmidt, has published a volume of seven lectures on life and literature; an interesting volume. The deceased Goldschmidt left several manuscripts, one of which has been published and is called "Small Sketches from Fancy and Reality."

Here we may leave the domain of elegant literature and look at some of the miscellaneous books that have fallen from the press. Mr. H. V. Mansfeld-Büllner deserves great credit for his numismatic work. He possesses himself one of the finest collections of coins in Denmark, and from his pen we have an illustrated work on the Danish coins from the year 1241 to 1377. It is in all respects a model work, which throws valuable light on the history of that period. The indefatigable O. Nielsen has issued the eighth huge tome of Copenhagen's "Diplomatarium." Carstensen and Lütken have completed their magnificent, illustrated life of the naval hero Tordenskjold. The erudite scholar F. A. Wimmer has written a unique monogram on the baptismal font in Akirkeby Church. It is an *édition de luxe*, published in connection with the 100th anniversary of the great Danish linguist Rasmus Rask, which occurred on Nov. 22. The subject is handled in a masterly manner. Volapük makes considerable progress in Denmark, and countless books and pamphlets are continually appearing. Slöjd (handiwork) makes great progress in the schools. Galschiöt's elaborate work illustrating Denmark has reached part 24, but is yet far from complete. Liebenberg's monumental edition of Holberg's Comedies has reached part 37, but it will take fully 60 parts to complete the work. Every play is illustrated by Tegner. Horn and Magnussen's illustrated work "Hellas and the Hellenes" is finished. Kalker's dictionary of the old Danish tongue has been published as far as part 17. Brunn's history of Copenhagen has reached part 13, and the Danish Cyclopaedia part 47. Alexander Thorsen has at length finished his great historical work on the reign of King Frederik VII. Holm and Garde's "Greenland Expedition" has only reached part 8 and there is no

telling when it will be completed. Bricka's Danish biographical dictionary progresses slowly, the sixth part having recently appeared. Vol. 20 of Icelandic laws brings this work down to 1870. It is an octavo of 642 pages. Schöote's elaborate "Zoologica Danica" continued by H. J. Hansen makes but slow progress.

A work of decided merit is H. Höfding's "Ethics" (Etik). Prof. Thomsen's "Unity of Matter" (Materiens Enhed) also deserves great praise. A rather strange, but very scholarly work is "Real Portraits of Jesus" (Virkelige Portrætter af Jesus) by L. Lund. It has made a real sensation in Denmark. O. H. Aagaard has written a valuable monogram on Scottish history from 1536 to 1560, and finally we have to record the appearance of Vol. VIII of T. Lund's "History of Denmark and Norway," which gives a description of the daily life, of births and baptisms in the latter part of the sixteenth century.

France.

The literary activity of France for the last twelvemonth, as manifested in published works, is largely a repetition in substance of the preceding year. The dead level of cultivated mediocrity has not often been broken, and the books that have made the most sensation have been books of a day. Sensationalism, indeed, has been perhaps more pronounced than ever. The reading public of Paris, ever on the *qui vive* for novelty, demands highly-spiced mental pabulum, and this the enterprising "naturalists," led by M. Guy de Maupassant, undertake with their aspirations after "modernity" to supply. In fiction the greatest of living French novelists, Alphonse Daudet, has been silent. History has been largely an editing of memoirs and a collection of documents. In criticism a series of monographs on great French writers has called forth the most noteworthy work of the year. Scientific writers have been occupied with the phenomena of hypnotism, and with what it is now the fashion to call "physiological psychology" — the psychology of nerve-cells and reflex processes. Politics and social science have received but little attention, comparatively speaking. Accounts of travel and observation have been mainly concerned with the French colonies, more particularly with northern Africa. Of poetry there has been hardly anything worthy the name, and the best has come from versifiers of long-established fame. There has been a constantly growing interest in Russian literature, and translations and studies of Russian writers have met with an extraordinary vogue. According to our custom we shall mention here chiefly the books of the year that seem to us to be illustrative of general tendencies.

The first volume of M. Renan's "Histoire du Peuple d'Israël," which comes at the close of the season, is of historical works easily the first. A. de Quatrefages has published a "Histoire Générale des Races Humaines," which though brief is a masterly *coup d'oeil* and a convincing argument in favor of monogenesis and the universality and perpetuity of the religious sentiment. Eugène Plon in his "Maîtres Italiens au Service de la Maison d'Autriche" has illuminated a hitherto obscure epoch in the history of art, and Léon Palustre has made a superb memorial to "La Renaissance en France." Léon Henzy's study of "Les Opérations Militaires de Jules César" is a systematic review of the famous cam-

paign against Pompey. É. Chaveriat has examined the influence of religion on politics in "Les Affaires Religieuses en Bohême au XVI^e Siècle," while Prof. J. Lichtenberger in his "Histoire des Idées Religieuses en Allemagne" covers the period from the rise of Wolf and his school about the middle of the 18th century to the present epoch of neo-Lutheranism, ultra-Catholicism, and infidelity. Of special studies in French history A. Bardoux's "La Bourgeoisie Française" (1789-1848) is elaborate, painstaking and systematic; Maurice Poinignon's "Histoire Générale de la Champagne et de la Brie," now completed, is partial if learned; Gabriel Hanotaux in his "Études Historiques sur le XVI^e et la XVII^e Siècle en France" is painstaking and truth-seeking; Albert Sorel, in the second part of "L'Europe et la Révolution Française" is occupied with the fall of the dynasty; Vicomte G. d'Avenel has issued the third volume of his valuable account of "Richelieu et la Monarchie Absolue;" Paul Thureau-Dangin has brought out the fourth volume of his masterly history of "La Monarchie de Juillet;" Paul Robiquet has displayed patient and intelligent research in "Paris et la Ligue sous la Règne de Henri III;" Comte d'Hérison in "Le Cabinet Noir" has collected piquant souvenirs of Louis XVIII, Napoléon, and Marie Louise; "La Règne de Philippe III," by Charles Langlois, throws a good deal of light on the institutions of feudal monarchy and depicts "the Bold" as possessed of an uncultivated intelligence and a feeble will; Jules Zeller in the second part of his "Entretiens sur l'Histoire du Moyen Age" is occupied with the period from Louis the Debonair to the Crusades; Edme Champion has discussed "L'Esprit de la Révolution;" and Pierre de la Gorce has produced a "Histoire de la Seconde République Française." Of what may be called the biography of history there has been enough and to spare. The "Correspondance de Louise de Coligny," by Léon Marlet, is nothing less than fascinating. Mme. C. Coignet's memoir of François de Scépeaux, sire de Vieilleville, is a forcible portrait of a magnificent specimen of the feudal "grand seigneur." Duc Arthur of Brittany, "Le Comté de Richemont," is the subject of a noteworthy monograph by E. Cosneau. Edouard Petit has gibbeted André Doria for all time as a bloody and unscrupulous tyrant. The memoirs and correspondence of Jacques Bougars, diplomatist, are the basis of a gratifying book on "Henri IV et l'Allemagne" by L. Auguez. Albert Vaudal in "Une Ambassade Française en Orient sous Louis XV" is occupied with the mission of the Marquis de Villeneuve to Constantinople in 1728-1741, and Tibulle Hamont in his memoir of "Lally-Tollendal" is engaged in the rehabilitation of one of the most zealous of the servants of France in the East. The "Correspondance Inédite du Comte d'Avaux," by A. Boppe, is concerned with Venice, Copenhagen, Hamburg, and Paris in 1627-1642. Under the suggestive title of "Un Valet Ministre" Charles Nisard writes of Guillaume du Tillot and his part in an episode in Franco-Italian history (1749-1771). The "Mémoires du Prince Adam Czartowyski," edited by Charles de Mazade, are practically a history of Poland from 1776 to 1809, and include important correspondence with Alexander I of Russia, who is here revealed as a remorseful mystic. In "Talma et l'Empire"

Alfred Copin has written a history of the first Napoleon as seen from behind the footlights. We must not close this paragraph without mention of "Les Origines de l'Opéra Français," by Charles Nutter and E. Thoinan, a most important contribution to the history of the French drama; and "L'Académie des Derniers Valois," by Edouard Fremy, who has brought to light the prototype of the modern French Academy and from unedited documents explained its origin.

The beginning of a series of monographs on "Les Grands Écrivains Français" is, as we have said, the most important event of the year in the department of literary criticism. Jules Simon has written of "Victor Cousin," Gaston Boissier of "Madame de Sévigné," Albert Sorel of "Montesquieu," and E. Caro of "George Sand," and it may safely be asserted that each of these volumes is in its way an authoritative and definitive estimate. From the sober and learned Ferdinand Brunetière we have had a third series of "Études Critiques" dealing with Descartes, Pascal, Le Sage, Marivaux, Voltaire, Rousseau, and the classicists and romanticists. Jules Lemaitre in a new series of "Les Contemporains" presents literary portraits of Octave Feuillet, the Goncourts, Pierre Loti, the Duc d'Aumale, Josephin Soulay, Jean Richepin, and Paul Bourget — portraits in which the spirituelle and mordant talent of the author is fully manifested. Bérard-Varagnac, the serious, far-seeing critic of the *Débats*, has given us in his elegant and polished style the "Portraits Littéraires" of Victor Hugo, George Sand, Stendhal, Pierre Loti, Scherer, and Balzac. Émile Faguet is frank, incisive, and sagacious in his "Études Littéraires" of Chateaubriand, Lamartine, A. de Vigny, Victor Hugo, De Musset, Gautier, Mérimée, Michelet, George Sand, and Balzac. The Vicomte E. M. de Vogüé is acute and learned in his "Souvenirs et Visions." Comte Charles de Mony in his "Lettres Athéniennes" celebrates the sovereign beauty of Greek nature and art. "Le Livre de Caliban," by Émile Bergerat, contains a deal of effective satire in its reflections on social tendencies and famous men and women of the day. Léon Sichler's "Histoire de la Littérature Russe" is commended as a faithful, comprehensive, and instructive review. Gustave Larroumet has reviewed "La Comédie de Molière;" Félix Hémon has studied severally the tragedies and comedies of Corneille; Charles des Guerrois has translated and commented upon Shakespeare's "Timon of Athens;" Alidor Delzant has published a valuable criticism of the literary career of the late Paul de Saint-Victor; and Rodolphe Topffer, as "writer, artist, and man," has been the subject of a gratifying memoir by Auguste Blondel and Paul Mirabaud.

Under the head of social science we may class M. Guyan's "L'Irréligion de l'Avenir," for the author treats religion as a progressive sociological explanation of the universe, and maintains that it is going the way of all myths, to be supplanted by a social ideal. Here, too, should be mentioned "Le Christianisme," by Constant Blandiaux, who is concerned, from the agnostic point of view, with the social value of Christian doctrines. An audacious book on "Joseph et Mardochée" as symbols of monopoly and proxenetism by Édouard Drumont has been honored with mention in the Roman Index. A. Lais-

ant in his "L'Anarchie Bourgeoise" argues for the establishment of a great socialist-republican party to overcome the influence of the bourgeoisie, whom he regards as guilty of all the ills that have afflicted France since the Revolution. Charles Lambel's "Essai sur les Réformes Nécessaires" is written with the generous ardor of the radical reformer. "Les Sophistes Allemands et les Nihilistes Russes," by Th. Funck-Brentano, is written by an original thinker who does not shrink from extreme conclusions. Jules Simon has written with bitterness of "Nos Hommes d'État" and their relations to questions of the day. Albert Duruy discusses current educational theories in "L'Instruction Publique et la Démocratie," and similar themes occupy Édouard Maneuvrier in "L'Éducation de la Bourgeoisie sous la République." E. Boutiny heralds the supremacy of British democracy in treating of "Le Développement de la Constitution et de la Société Politique en Angleterre," while the Comte de Franqueville unfolds the mechanism of "Le Gouvernement et le Parlement Britannique."

Travel and observation have called forth a number of interesting volumes. Albert Tissandier in "Six Mois aux États-Unis" is concerned chiefly with American inventions and what he calls the grandeur of industrial humanity. Charles Bigot in "De Paris au Niagara" pays more attention to social matters and is always a quick-witted traveler. "L'Allemagne Intime," by Henri Conti, is a really faithful narrative full of exact information. Baron E. de Mandat-Grancey, "Chez Paddy," is tourist, philosopher, historian, and man of the world; his remedy for the woes of Ireland is emigration. Barthélemy Saint-Hilaire has made a complete and exhaustive study of "L'Inde Anglaise." G. de Molinari has made up from letters in the *Débats* a useful volume on "Panama, la Martinique, Haïti." Léon Huggonet, editor of *La France*, has been "Chez les Bulgaires." Félix Narjoux has made a brilliant sketch of "L'Italie des Italiens." "La Vie et les Mœurs à la Plata" have inspired a comprehensive work from Émile Daireaux; Ernest Michel has given his experiences "A Travers l'Hémisphère Sud;" and Louis Bousse-nard has unfolded "Les Mystères de la Guyanne." Of the many books on the French colonies we shall mention only "Par delà la Méditerranée," a book of practical views and picturesque descriptions; "A Travers la Tunisie," by Léopold Baraban, of the French department of agriculture; and "L'Algérie qui s'en va," a highly-colored picture of primitive conditions, by Dr. Bernard.

Coming now to science and philosophy we find that M. Ferraz has completed his masterly work on "Spiritualisme et Liberalisme" as manifested in the leading French minds of the century, and that his final word is a prediction of complete harmony between science and the idealistic philosophy. M. Nourisson opposes the doctrine of evolution in his discourses on "Philosophies de la Nature" as exemplified by Bacon, Boyle, Toland, and Buffon. George Fonsegrive is theoretical and historical in his "Essai sur la Libre Arbitre," and holds firmly to man's essential freedom of action. Olivier de Sanderval, writing "De l'Absolu," discovers in the universe an incessant transformation in the direction of an ultimate good whose cause and end we cannot know. In direct con-

trast with this is Dr. Paul Regnard's book on "Les Maladies Epidémiques des Esprit." Dr. Regnard says that the epidemic intellectual malady of the seventeenth century was sorcery; of the eighteenth, miracles; of the nineteenth, somnambulism; and that the malady of the twentieth century will be a universal outbreak of carnage. A full exposition of hypnotism is given in "Le Magnétisme Animal" by Alfred Binet and Charles Féré. "L'Hypnotisme et les États Analogues" by Dr. Gîles de la Tourette is a solid and scholarly production. The pathology and hygiene of nerve cells occupy the eloquent and logical Dr. de Leven in his essay on "La Nevrose." Man is described as a ferment of systematization by Fr. Paulhan in "Les Phénomènes Affectifs," and Charles Féré in "Sensation et Mouvement" argues that man is an interesting example of psycho-mechanism. Charles Richet attempts the synthetic method in his "Essai de Psychologie Générale." Dr. Georges Hayem in his "Leçons de Thérapeutique" argues that all diseases of the human system are due to living organisms and must be combated by disinfecting or antiseptic medication. "Le Caractère dans la Santé et dans la Maladie" is analyzed with subtle insight by Dr. Azam. And A. Coutance in "Venins et Poisons" studies man as a generator of poisons, and civilization as poisoned by the incidental products of its own industry.

"The André Cornélis" of Paul Bourget is easily in our eyes the first novel of the year—a splendid performance, this portrait of a modern Hamlet, showing perhaps traces of effort now and then in the exquisitely elaborated style, but in substance subtle and profound. After M. Bourget we come to a long pause. M. Zola has further developed his pessimistic views of the essential bestiality of humanity in "La Terre," which is of the earth, earthy. Guy de Maupassant, still the recognized leader of the younger naturalists, has in "Mont-Oriol" and "Pierre et Jean" invested his brutally outspoken method with a delicate and seductive grace. A new writer, Marcel Prévost, has won pronounced celebrity with "Le Scorpion," a painful but fascinating history of a little provincial seminarist destroyed by contact with the wickedness of Paris. "Braves Gens," by Jean Richepin, is a triumph of realism in its portrayal of the world of bohemia. Hector Malot has a sympathetic charm in "Zyte," which depicts the double life of theater and fireside; he is only offensive in "Vices Français," the ironical title of an attempt to unmask English debauchery. "Le Bilatéral" by J. H. Rosny, shows a too fierce struggle after novelty, but is a significant expression of "the ground swell of humanity." "L'Immolation" by the same author deals with peasant life and presents a truly tragic picture of a gloomy and ferocious intensity, but is vouched for as thoroughly faithful. Octave Mirbeau displays a Poe-like power in "Le Calvaire," a fantastic and revolting romance. "Une Faute de Jeunesse" by Alexandre Boutigne is recorded as an advance upon that author's previous work. Gustave Tondouze exploits his favorite theme, adultery, in "Fleur d'Oranger," and in "Le Pompon Vert" rehearses experiences in the siege of Paris. The "Masques" of René Maizeroy is a caustic revelation of boulevard morals and manners, and the same author's "L'Adorée" is a study of jealousy of incontestable power. Victor Cher-

buliez is accused of being unsavory and labored in "La Bête." Robert de Bonnières has painted with delicious grace the development of romantic love in his "Jeanne Avril," which celebrates the bewitching qualities of the cultivated French girl of modern Paris. Paul Dumas, a new writer, shows vitality in "Le Joueur," and feverish passion in "La Belle Veuve." Paul Bonnetain's "En Mer" makes a poetical study of the combined effects of woman and ocean. André Theuriot is concerned with bureaucracy in "L'Affaire Froideville," and displays a most delicate art in "Au Paradis des Enfants." "Madame Robert" by Théodore de Banville is the story of a magnificent courtesan in love with a poor devil of a student. Henri Rochefort, the irreconcilable, has made an agonizing picture of social conditions in "La Mal'aria." "Le Dernière Bandit," gay, charming, pathetic stories of the Midi, by Emmanuel Arène; "Candidat!" an amusing satire on political life by Jules Claretie; "La Gouine," a bitter cry of mistaken love, by Boyer d'Agen; "Madame Chrysanthème," a series of exquisite Japanese romances by Pierre Loti; and "Le Petit Moreau," a pathological narrative by Émile Bergerat—must close our lengthening list.

Turning to the verse of the year let us select a few volumes most worthy of mention. "Arrière Saison," by François Coppée, is, of course, enchanting. "Le Forgeron," of Théodore de Banville, is a mythological poem in which notes antique and modern gracefully intermingle. Jean Aicard sings like a genuine troubadour of love and roses in "Les Livres d'Heures de l'Amour." A dolorous charm pertains to the "Edel" and "Les Aveux" of Paul Bourget. Ernest Prarond echoes Baudelaire in "Le Jardin des Racines Noires." Honoré Bonhomme manifests imagination and sincerity in "A Travers les Buissons Fleuris;" Jean Lorrain a bizarre and brilliant talent in "Les Griseries;" Émile Peyrefort a languid grace in "La Vision;" Charles de Pomairols delicate sensibility in "La Nature et l'Âme;" François Fabié genuine if undisciplined talent in "Le Clocher;" and there is both subtlety and vigor in "Le Vitrail," by George Boutelleau.

As usual there is a large number of books that do not fall readily into the categories already enumerated. The "Francillon" of Alexandre Dumas, with its wit, verve, intensity, and its pitiless analysis of a corrupt and frivolous society, has been among the most talked-of productions of the year. The "Monsieur Scapin" of Jean Richepin is a brilliant comedy in verse. Concerning the Parisian stage "Les Coulisés," by Aurélien Scholl; the "Souvenirs et Étude de Théâtre," by P. Regnier; "Les Mille et une Nuits du Théâtre," by Auguste Vitu; and "Le Théâtre Contemporain," by Barbey d'Aurevilly, are sufficiently explicit. The "Journal des Goncourts" is a noteworthy history of literary apprenticeship. Émile Montégut has brought together a series of essays on a variety of topics under the title of "Choses du Nord et du Midi." Charles Leser has written of "La Vie Militaire," and Émile Blavet of "La Vie Parisienne." The "Notes d'un Journaliste," by Gustave Geffroy, are penetrating, bold, and suggestive, and "L'Année Littéraire" of Paul Ginisty is a readable chronicle. For a piquant sketch of literary life in Paris "Nos Gens de Lettres," by Frédéric Lollée, is

worth reading. A collection of the "Oeuvres Littéraires de Napoléon Bonaparte," by Tancrède Martel, has been one of the literary events of the year, for it exhibits the emperor in the rôles of poet, historian, pamphleteer, and writer of love letters. "Napoléon et ses Détracteurs," by Prince Napoléon, has also attracted attention, largely for political reasons. The Vicomte Ch. de Lovenjoul has written a "Histoire des Oeuvres de Théophile Gautier" full of curious information. Victor Hugo's "Choses Vues" is already familiar to our readers. Comte Ferdinand de Lesseps has given to the world his "Souvenirs de Quarante Ans." "Le Jeu de l'Épée," by Jules Jacob and others, is best described as the duelist's *vade mecum*.

Of new editions of standard works we must not fail to speak of the first volume of the "Oeuvres de Blaise Pascal," edited by Prosper Faugère, to whom we owe the first authentic text of the "Pensées," and who died before the appearance of his work in print. G. Bengesco has begun an edition of "Oeuvres Choies de Voltaire," and M. R. Chantelauze has issued eight volumes of his collection of the "Oeuvres du Cardinal de Retz." An edition of the "Oeuvres et Correspondance Inédites de d'Alambert" is in charge of Charles Henry.

E. Iedrain has begun a new translation of "La Bible," noteworthy for its scholarly and eloquent rendering of the sacred texts. Lorédan Larchey has made a highly valuable collection of "Nos Vieux Proverbes." The "Correspondance, 1830-1850," of Gustave Flaubert, edited by his niece, contains delightful memorials of that great-hearted man. The miscellaneous writings of Guizot and his wife are collected under the title of "Le Temps Passé." Madame N. N. Oursel has completed her "Biographie Normande." Paul Lacombe has issued a remarkable "Bibliographie Parisienne" (1600-1880); Joseph Blanc has produced a "Bibliographie Italico-Française" (1475-1885); and to his monumental "Bibliographie des Bibliographies" Léon Valée has added a supplement of 3,351 titles, making now a total list of over 10,000 distinct bibliographical works.

Germany.

This year we have had a rich harvest in the field of good fiction, minor as well as longer. In quantity and quality Spielhagen's "Was Soll Das Werden" stands foremost, a great novel with a noble ethical purpose. The same author's latest work, "Noblesse Oblige," running through some dozen and a half dailies just now, will not be "out" before January or so, but it may already be taken for granted that it is up to its illustrious author's standard. Another remarkable novel with high-flown tendencies is Max Nordau's "Die Krankheit des Jahrhunderts," already announced. Like all of its gifted author's writings, it is creating a good deal of sensation on account of its great beauties of style and description as well as of its radical views and teachings. By the "malady of the century," indicated in the title, pessimism is meant, and socialism is largely dealt with. Of course, many critical attacks are being hurled at these two volumes. Paul Lindau's "Arme Mädchen" belongs to the same group; it is the second of a series of novels under the collective title

"Berlin," mentioned in our last Annual Review. It deals with the position of poor needlewomen, and has been much parodied and criticised.

Of historical novels, Rudolf Gottschall's "Verschollene Grössen" (Forgotten Celebrities) occupies the first place; it is decidedly one of the very best books of the year; Gottschall is by no means a prolific novelist, but what he writes is sure to be good. Paul Victor Wichman's "Die Eiserne Maske" will create much stir on account of its trying to prove that the famous historical Iron Mask was none of the persons hitherto taken for it, but Prince Tancred de Rohan. Hans Blum—the son of Robert Blum, the famous democrat of 1848—has published "Die Aebtissin von Säkkingen," embodying a most fascinating narrative of the times of the Reformation, distinguished by great beauties of style, and full of poetical and philosophical passages as well as fine historical pictures. Julius Grosse's excellent novel, "Der Spion," deals with Russian life, and has been forbidden in Russia. Alfred Friedman's "Zwei Ehen" treats of married life, and is quite as interesting as "A. L.'s" "Ein Arzt," a small but very valuable romance of a psychological description, said to be written by Anna Leschivo. Balduin Groller, a high-class writer already several times mentioned in our columns, has given us "Gräfin Aranka," a novel somewhat repulsive on account of its characters, but highly attractive because of its wonderful psychological treatment.

Neither Ebers nor Heyse have come forward with new volumes this year. As regards longer fiction of renowned authors, only four more need to be mentioned. Maximilian Schmidt's "Bubenrichter vom Mittenwald" is a charming story of Bavarian highland peasant life. The scene of Mrs. Fanny Lewald's "Die Familie Darner" is laid in the province of eastern Prussia in the beginning of the present century, and this noteworthy book narrates the fortunes of the family of a rich merchant snob, who formerly was a serf guilty of manslaughter. Wilhelm Jensen's "Asylrecht," a literary romance of great ability and beauty, is full of pathos and humor, a perfect gem in fiction. Hermann Heiberg, who has become very popular within the last five years or so (he was past forty when he began to write), adds "Ein Weib" to the last of his novels, a work approaching the realism of "youngest Germany," without, however, adopting its licentiousness. We wind up our survey of longer fiction by noticing "Die Dulderin," a strange but excellent story of the sufferings of a *mater familias* and her younger sons, driven out of their home and property by the infamy of the eldest son and the weakness of the father. The author, Eugene de Jagow, is not as yet celebrated, but is sure to become so in the field of romance.

Passing over to shorter fiction, we find that Wilhelm Jensen's "Aus schwerer Vergangenheit," a series of five serious historical novellettes, stands foremost. Next comes Ludwig Ganghofer's "Oberland," a volume of four remarkably lifelike Bavarian peasant stories, full of brisk descriptions, sound and vigorous figures, and touching incidents. There are some other very good volumes of a similar nature; e. g., P. K. Rosegger's "Allerhand Leute" (All Sorts of People), which is quite as charming as any of the famous peasant writer's numerous works. It deals with Austrian mountaineers, and so does

Otto Lohr's "Aus dem Eckstübchen" (containing four splendid tales, chiefly about clerical life), while the scene of Caroline Häusser's "Geschichten aus Nord und Süd" is mostly laid in Bavaria; Mrs. Häusser—the wife of a prominent Munich actor—is also a writer of very good dramatic literature of Bavarian peasant life ("Der Bergschreck," etc.). Conrad Alberti's "Plebs: Novellen aus dem Volke" also have the life of the people for their subject; they are realistic and vigorous specimens of the best branch of "youngest Germanism." However, the self-asserting preface is apt to provoke contradiction and make the author appear presumptuous.

As to humorous stories and tales, we have to mention Ferdinand Gross's graceful "Drei Geschichten," and Hildebrandt's sparkling "Novellen." Gross has long been a well-known writer; Hildebrandt, however, is quite a new one, but decidedly destined to become one of our very best humorists; he is particularly great in describing American adventurers' life and such like subjects. Of miscellaneous short stories we must name Berta von Suttner's "Verkettungen," one of the most amiable books of this amiable talent; Hans Hoffmann's charming and accomplished collection of five Corfu novellettes under the common title of "Neue Korfugeschichten;" Alfred Friedman's little book containing "Kirchenraub" and "Falsche Freundschaft," two good stories from the life of the working classes, without, however, treating of social questions; and lastly, "Aus dem Reiche des Herzens," a number of common but very pleasantly written and interesting love stories.

Literature for the young is as numerous as ever, but few publications of note have been issued in this department. The best are Frida Schanz's "Mit Ränzel und Stab," an excellent story illustrating the geography, customs, habits, etc., of the principal nations, and accompanied by charming pictures, showing the stamps, flags, costumes, etc., of the peoples described; and Victor Blüthgen's "Märchenquell," a collection of some of the finest fairy tales of the Germans, Swedes, Arabs, Danes, etc., beautifully illustrated; Blüthgen—who is also one of the most successful, though not most prolific, of German novelists—has added some pretty fairy tales of his own. Lina Morgenstern's "Storchstrasse" is the next best fairy tale book of the year.

The department of poetry has been rather barren so far as really good productions are concerned. Karl Schäfer's "Heiderosen," and Paul Bähr's "Neues Buch der Lieder" are the two best volumes of lyric poems. Of epics, five works deserve notice: Gensichen's "Tamina," a short love story; "Die Kinder von Wohldorf," by Ferdinand Avenarius, a weird narrative of a fiddler, slightly reminding of Wolff's "Pied Piper of Hamelin," but entirely original; Rudolf Gottschall's "Merlins Wanderungen," a gracefully written, partly satirical description of modern Paris life; Julius Grosse's charming volume of "Episoden und Epiloge;" and Johan Fastenrath's "Zwölf Alfonsos von Castilien," a happy and clever glorification of the deeds and history of the Spanish kings bearing the name Alfonso, especially the VI, VII, and XII. Fastenrath owes his fame to his zeal in mediating between the literatures of Germany and Spain. Concerning dramatic poetry, there has been only one really remarkable book: "Vom König" by

Paulus Cassel, D.D., the celebrated pastor of Christ Church, Berlin; the scene is laid in Kyrene in the first century B.C. It is a tragedy full of dramatic vigor and fine ethical passages; it aims at teaching love of mankind. Of miscellaneous poetry we ought to mention "Poetisches Tagebuch," the latest gift of old Eduard Bauernfeld, a famous Vienna playwright now far over eighty years old, but almost youthful in mind; and Maximilian Bern's "Declamatorium," a wonderfully good collection of German poems of several hundred authors, particularly well adapted for the purposes of recitation.

Returning to prose literature, let us first survey the department of history and its allied branches. Those who were afraid that after Ranke's death his last great work, the "Weltgeschichte," would break off with the sixth volume, have been agreeably surprised by the appearance of the seventh volume, which covers the time between Otto II and the death of Henry IV. The freshness of mind with which this veteran of historiography approached, even at an age of ninety years, the most difficult problems, is a matter of astonishment as well as admiration. Another posthumous work of Ranke's has been published during the year—"Zur Geschichte Deutschlands und Frankreichs im 19. Jahrhundert," containing three lengthy treatises on historical subjects concerning France and Germany. The late Max Duncker has also left two books which have now seen the light—"Abhandlungen aus der Neueren Geschichte" and "Abhandlungen aus der Griechischen Geschichte;" each of the seventeen papers contained in these volumes is a splendid testimony to the eminently historical mind of the distinguished professor. Another great authority, Ferdinand Gregorovius, has collected a number of essays—partly reminiscences of travels, partly results of scholarly studies—into a volume under the title of "Kleine Schriften zur Geschichte und Kultur;" all of them show this splendid writer's famous mastery of style. Otto Henne Am Rhyn's great national work, "Kulturgeschichte des deutschen Volkes," has come to a conclusion by the issue of the two last volumes, while Friedrich Ratzel's wonderful ethnographical book, "Völkerkunde," has become complete by the publication of the second part; both works are meeting with enthusiastic reception. Cornelius Gurlitt has written an excellent "Geschichte des Barockstils, des Rococo und des Klassizismus," the first bulky volume of which—dealing with the history of the barocco in Italy—is just "out;" the whole will, on its completion, be a great standard work of the highest merit.

On travel and observation perhaps the best books of the year are the two by A. von Huhn, about contemporary Bulgaria: "Der Kampf der Bulgaren um ihre Nationaleinheit" and "Aus bulgarischer Sturmzeit;" in both, the accomplished author—who long acted as correspondent to the *Cologne Gazette*—strongly sympathizes with the Bulgarians' struggles for independence. In "Londoner Streifzüge" Wilh. F. Brand presents us with some clever light sketches of London life, while Julius Rodenberg sends forth a second series of his extremely valuable "Bilder aus dem Berliner Leben," the first of which was noticed last year. Ludwig Hevesi, a leading humorist—although a Hungarian by birth—has succeeded in writing a volume of very spirited "Bilder aus Italien," and C. F. Peterssen sup-

plies a fairly good and interesting collection of sketches and pictures of Paris and French life, entitled "Aus Frankreich." A small but attractive book is Karl Pröhl's "Vergessene Brüderstämme," abounding in descriptions of German life in Transylvania and Bohemia. Last, not least, we ought to mention Adolf Schulze's "Aus dem Notizbuch eines Berliner Schutzmanns," a series of sketches from Berlin life, written by a plain police constable; there are certainly very few policemen who can write books, much less such interesting ones. Herr Schulze has also written some other books, especially translations.

In the department of biography, the many lives of the great national poet Ludwig Uhland that have appeared apropos of his centenary make a small library; here we can only mention those by Adolf Rümelin, Eduard Paulus, H. Fischer, and G. Hassenstein. Two lives of another celebrated national poet, Emanuel Giebel—who died two years ago—have been issued, one by K. Th. Gaedertz, the other by C. Litzmann. The "Don Juan" centenary has called forth various books on Mozart and especially on that splendid opera of his; Karl Engel's "Die Don-Juan-Sage auf der Bühne" will be found to be particularly good. The death of the "cannon king" of Essen evoked "Alfred Krupp und sein Werk," a small but timely and interesting book by Schmidt-Weissenfels. A very good work in its way is Professor Brandt's "Samuel Taylor Coleridge und die englische Romantik," so much so that it has already been translated into English. The field of Dante literature, already very rich, has been further enriched by F. Sander's excellent book, "Dante Alighieri, ein Lebensbild." G. Schmeding's "Victor Hugo" is a remarkably well written and attractive attempt at causing the Germans to better appreciate the good qualities of the great French poet's writings. The literature of reminiscences and autobiography has produced three deeply interesting and instructive books: Count Schack's "Ein halbes Jahrhundert," Count Beust's "Erinnerungen und Aufzeichnungen aus drei Vierteljahrhunderten"—already translated into English—and Count Vitzthum von Eckstädt's two volumes, "Berlin und Wien, 1845-52," and "St. Petersburg und London, 1852-64."

As to literary history, only three works deserve notice: Hellwald and Schneider's "Geschichte der Niederländischen Literatur," Karl Bleibtreu's "Geschichte der Englischen Literatur," and Bender's "Geschichte der Griechischen Literatur;" all three forming part of Wilhelm Friedrich's giant undertaking, "Geschichte der Weltliteratur in Einzeldarstellungen," already several times mentioned in our columns. To a closely allied department belongs the highly noteworthy æsthetic work, "Die naturwissenschaftlichen Grundlagen der Poesie," by Wilhelm Bölsche; also Karl Kehrbach's wonderful bibliographical encyclopædia on the "Monumenta Germaniæ paedagogica," three volumes of which are "out;" this work, which will have an enormous number of big volumes when complete, embraces reprints of, or extracts from, all the books, orders, etc., relating to school matters, ever issued in German-speaking countries, and is a monument of the diligence of its numerous compilers.

There remain a few very good miscellaneous publications to be mentioned which cannot well be placed under any of the previous headings.

The first six volumes of the Goethe Society's great edition of the "Altmeister's" works have been issued. Oskar Hase has written a volume on "Die Entwicklung des Buchgewerbes," treating of the development of publishing, bookselling, printing, and the allied trades. Conrad Alberti's clever, though a little exaggerated sketches on matters theatrical, entitled "Ohne Schminke," is likely to create a stir. Bertha Katscher's charming "Kunst, Mensch zu sein" is a dainty little volume of advice in many matters of life—"words of the heart" and "practical wisdom," as the title page has it. Ferdinand Gross has not omitted to send forth his annual volume of chatty and cheerful essays on everything; this time the title runs, "Literarische Modelle und andere Geschichten." Paul Lanzky's five hundred "Psychologische Betrachtungen"—all short aphoristic sentences—prove him to be a wise observer and a profound thinker. Max Seiling's "Perlen der pessimistischen Weltanschauung" are a collection of 700 utterances of international philosophers and poets on pessimism. Our leading lexicographer, Daniel Sanders, has published, under the title "Fürs deutsche Hans," an excellent anthology of valuable passages from the Bible as well as the Greek and Roman classics. Wilhelm Spemann has just issued "Schatzkästlein des guten Rates," an extremely useful book of the *inquire within for everything* type, but much more comprehensive and of wider range than the well-known English volume.

We conclude by remarking that we have purposely omitted to mention any books, however interesting, already noticed in the "Letters from Germany" in the course of the year.

P. S. After writing the above, two eminent authors have come forward with new fiction: Paul Heyse sends forth "Der Roman der Stiftsdame," a very touching novel of noble tendencies, and a volume of novelettes entitled "Villa Falconieri und andere Novellen;" while Felix Dahn publishes no less than three books at a time, namely, two novels ("Bis zum Todegetren" and "Kaiser Karl und seine Paladine") and a novelette, "Was ist die Liebe?" Well, the Königsberg professor is nothing if not prolific!

Great Britain.

In the case of Great Britain, as in that of the United States further on in this Review, we shall confine our writing largely to general terms, remembering the considerable extent to which English literature is reflected or repeated in American, and the measure of familiarity with it afforded by our successive issues of the year. We shall mention only the leading authors and the few representative titles, attempting no exhaustive enumeration, indicating simply the main divisions of the literary map of the year, and its more important or more noticeable centers of activity. Let us premise, also, that the border land between English and American literature is in some places vaguely defined, and occupied by stragglers whom it is not always easy to fix where they belong. Mr. James, for example—is he an ornament of American letters or of English? And Mr. R. L. Stevenson, whose home is England, who camps out in the Adirondacks, and who writes with English ink under an American copyright—where is his professional domicile?

Lord Tennyson, for the year 1887, has rested on his laurels, which some say have faded. Now nearly eighty, the laureate's bough seems to have about ceased bearing, and we are left to enjoy the fruits of his earlier years. Mr. Browning, who has just turned the third quarter of his century, has given us the—uncouth, shall we call them? but strong and vivid "Parleyings with Certain People of Importance in their Day;" Lord Lytton has published a volume of "Legends and other Poems;" Mr. Swinburne has "done some poetry" for the magazines, one fragment of which was lately cabled to a New York paper; Edwin Arnold signalizes the closing month of the year with a volume of oriental verse; Philip Bourke Marston's "Garden Secrets," and companion collection of "Stories," lie under the shadow of his untimely death; Mr. Stevenson has published a first volume of verse, and Mr. Wm. Morris has undertaken nothing more than a new translation of the "Odyssey" of Homer. In poetry this is all. Where is the once broad and glorious stream of English poesy? Narrowed and dried into insignificant proportions.

The English novelists—where, too, are they? We had almost said there are no English novelists in a year of grace which gives Mr. Rider Haggard's "She," "Jess," and "Allen Quatermain" the place of honor and the reward of largest circulation. Mr. Wilkie Collins's "Little Novels" is one of the titles of 1887, but where is the hand which wrote "The Woman in White" and "The Moonstone"? Mr. Wm. Black is represented by "Sabrina Zembra," Mr. R. D. Blackmore by "Springhaven," Mr. Thomas Hardy by "The Woodlanders," each a deterioration from past standards. Edna Lyall's "Knight Errant," Baring-Gould's "Red Spider," and "The Gaverocks," Grant Allen's "Beckoning Hand," Mr. Stevenson's "Merry Men," and other short stories, and Mr. Westbury's "Frederick Hazzleden," are the few chiefly notable works in the long list of current English fiction of the year. The rank and file of the novelists, who write for the circulating libraries, have been active and productive, but have given us little, if anything, to be remembered.

In literary biography two important and permanently valuable works are Dowden's "Shelley" and Colvin's "Keats," enough in themselves to redeem this department of the year's product and establish its claim to recognition. But besides these independent lives has been started the series of "Great Writers," to which Mr. Knight has contributed a sketch of "D. G. Rossetti," Mr. Hall Caine one of "Coleridge," and Mr. Marzials an admirable one of "Dickens." A "Shelley Primer" is one of the signs of the times. Charles Reade's "Memoir" has been compiled out of his Literary Remains, and Dr. Charles Mackay's "Through the Long Day" is an interesting retrospect of a busy literary life running through half a century. Lee's "Dorothy Wordsworth" and the "Coleorton Memorials" have thrown counter lights upon some of the distinguished figures and fascinating precincts of the literary life of the earlier half of the century. To Mr. George Saintsbury we are indebted for a history of "Elizabethan Literature," which reaches us only as we prepare this article.

The "Works of Edward Fitzgerald," "The

Life and Writings" of the gifted Anne Gilchrist, and the authoritative "Life of Darwin," in two volumes, lie where literary biography leaves off and general biography begins; and we have next to mention the unimportant "Life of Agnes Strickland," the unpleasant if not scandalous "Life of Rosina, Lady Lytton," and Thomas Adolphus Trollope's autobiography "What I Remember." Ruskin has continued his "Praeterita," Laurence Oliphant has related "Episodes," and Mr. W. Beatty-Kingston has told of "Monarchs I Have Met." On the religious side the two noblest biographies of the year are Thomas Hughes's life of "Bishop Fraser" of Manchester, and Dawson's of "Bishop Hannington" of Central Africa. To "English Worthies" Mr. Mowbray Morris has added a sketch of "Claverhouse," and to "Famous Women" Miss A. Mary F. Robinson one of "Margaret of Angoulême." The irrepressible John Cordy Jeaffreson has published a two-volume "Historical Biography of Lady Hamilton and Lord Nelson," and Archibald Ballantyne a one-volume "Political Biography of Lord Carteret." We append here Chase's "Chrysostom," Collette's "Cranmer," Lee's "Cardinal Pole," and Lupton's "Dean Colet;" and then by way of as sharp a contrast as possible Norman's "Corsairs of France," and the biographical volume in Laughton's "Studies in Naval History." Mr. Frith's entertaining autobiography is one of the last but best books of the year; and another is Armstrong's recension of Munz's "Raphael."

The completion of the Victorian Half-Century has given a special turn to history, and the writings on her Majesty's reign hold the first place. Mr. Thomas Humphrey Ward's two edited volumes on "The Reign of Queen Victoria" are an impressive compendium of the progress of Great Britain on all lines, during Victoria's fifty years. A "History of India under Queen Victoria" has come from Captain Trotter. A third part of the "Greville Memoirs" in two volumes is substantially a "Journal of the Reign of Queen Victoria" from 1852 to 1860. The occasion has also been improved by Mr. Loftie for an interesting history of "Windsoor Castle," so closely associated with the British royal line, and by no fewer than three writers for new histories of England complete from the beginning, viz.: "A Concise History" by Rev. Sir J. W. Cox, "A Short History" by Cyril Ransome, and "A History for Beginners" by Arabella B. Buckley. Passing to sub-divisions of the general subject Hubert Hall has sketched "Society in the Elizabethan Age," Dr. S. R. Gardiner has brought out a first volume of his great "History of the Great Civil War," Mrs. Brown Delves Broughton has edited the journals of her grandmother Papendiek, assistant keeper of Queen Charlotte's wardrobe, and reader to her Majesty, for the sake of the light they throw on "Court and Private Life in the Time" of that lady; the University of Oxford has had two historians at work, Mr. Maxwell Lyte, Deputy-Keeper of the Public Records, and Warden Brodrick of Merton College, and "Scotland as it Was and Is" has been sketched by the Duke of Argyll, and the "Great Historic Families of Scotland" by James Taylor, each in two volumes. Mr. Lecky has got through a fifth and a sixth volume of his "History of England in the Eighteenth Century." Dr. E. A. Freeman has

printed his Oxford (1885) lectures on "The Chief Periods of European History," and Dr. William Stubbs his eighteen Regius Professorship "Lectures on the Study of Mediæval and Modern History." After a long delay have appeared the third and fourth volumes of Mr. Creighton's "History of the Papacy during the Period of the Reformation." From Mr. J. A. Doyle have come "Vol. II," in two volumes, of his "English Colonies in America," and from Mr. George Hooper a masterly piece of military history in "The Campaign of Sedan."

The religious and theological list is slender, comprising as chief items Dr. Sayce's Hibbert "Lectures on the Origin and Growth of Religion as illustrated by the Religion of the Ancient Babylonians," Dr. Higgs's excellent account of "The Christian Platonists of Alexandria," Dr. Hatch's evolutionary if not revolutionary treatise on "The Growth of Church Institutions," Dr. Edwin A. Abbott's anti-supernatural dissection of the "Kernel and the Husk" in Christianity, Mr. Haweis's completed studies of "Christ and Christianity" in the interest of the new criticism, and Dr. Cheyne's scholarly monograph on "Job and Solomon." It is impossible to miss the fact that every one of these influential works is off the traditional lines of philosophy and interpretation, and that together they make a strong showing of the change of base which religion is slowly undergoing in these closing years of the nineteenth century.

For scientific literature we always look eagerly to England, but this year we find little of note. Mr. Herbert Spencer has published on "The Factors of Organic Evolution," and Mr. E. D. Cope on "The Origin of the Fittest;" that is about all on this subject. Mr. Norman Lockyer's "Chemistry of the Sun" is really a review of the growth of spectroscopy, but not as original and authentic as it ought to be. Sir Henry Roscoe's address before the British Association at Manchester in August is valuable as a partial review of scientific progress during the Victorian era. The official report of the "Scientific Results of the Voyage of H. M. S. Challenger" drags its slow length along; four volumes have appeared during the year, three on "Zoology" and one on "Botany." Jeans has written comprehensively for the first time on "Railway Problems in Different Countries," and Bucknall Smith practically on "Cable or Rope Traction as Applied to the Working of Street and other Railways," a treatise which ought to find large use in the United States. There have appeared a first part or volume of Fowler's "Coleoptera of the British Islands," a third of the Britton-Holland "Dictionary of Plant Names," and a seventeenth of Swainson's "Folk-lore and Provincial Names of British Birds."

In the essay, pure and simple, once so strong an ingredient in the composite English literary life, we recall nothing to speak of beyond Sir John Lubbock's "Pleasures of Life," Mr. Walter Pater's "Imaginary Portraits," and a second series of Mr. Augustine Birrell's charming "Obiter Dicta." Or we may add here Mr. Ruskin's "Hortus Inclusus," a book *sui generis*.

Along the line of special investigation appear Max Müller's "Science of Thought," Andrew Lang's "Myth, Ritual, and Religion," W. A. Clouston's "Popular Tales and Fictions," Rev. W. W. Skeat's "A Beginning of Principles of English Etymology," and Dr. Gaster's "Lectures

on Græco-Slavonian Literature and its Relation to the Folk-lore of Europe during the Middle Ages." Upon an adjacent line stands Dr. Augustus Jessop's "Arcady," a unique and delightful social study of rural life in England. In Art and Architecture we have had two volumes on "The Castellated and Domestic Architectures of Scotland from the 12th to the 18th Century," by Macgibbon and Ross, a collection of "Impressions from Copper-plates and Wood-blocks engraved in the Bewick Workshop," edited by Boyd, an illustrated description of "Ornamental Interiors, Ancient and Modern," by Smith, and a fascinating "History of Miniature Art" by Propert; in Music an elaborate illustrated "History of Musical Instruments" by Hipkins, and "Lectures on Musical Analysis" by Banister; in numismatics two works on Greek coins, one a "Manual" by Head, the other a "Catalogue" by Percy Gardner; and a new and desirable edition of Dr. Doran's "Annals of the Stage."

Under Travels and Description the list is long and rich, but our limits will restrict us to a few titles only. In point of scholarship the first place belongs easily to Mr. Jackson's "Dalmatia, the Quarnero, and Istria," and in that of grace and personal interest to the late Mrs. Craik's "Unknown Country," and Mr. Hamerton's "Såone," side by side. A unique narrative is that of Mr. Riley of his and Mr. Owens's visit to "Athos, the Mountain of the Monks;" with Mr. Butler we have tasted "Court Life in Egypt," with Mr. Laurence Oliphant "Life in Modern Palestine," as seen at Haifa, under the shadow of Mt. Carmel, and as first described in letters to the *New York Sun*, and with Mr. Cecil Torr we have explored "Rhodes in Modern Times." South Africa in various aspects has been touched by three writers, Theal, Fielden, and MacKinnon; South American provinces by two, Rumbold and Simson. Capt. S. P. Oliver, R.A., has given us in two encyclopædic volumes an exhaustive exposition of "Madagascar." Chalmers, Guillemard, and Churchward have written respectively of New Guinea, Formosa, and the Navigator Islands.

India.

One sixth of the world's population, as it is generally computed, has its home in the peninsula of India. It is only within the last few decades that the Western world has begun to comprehend this fact. The magnitude of the statement is perhaps a sufficient apology for this slowness in taking it in. A country which, divided into states of the size of New York, would give us thirty such states, and which contains fifty times the population of the Empire State, is worthy of the notice of the civilized world. Hitherto to American view it has loomed up in the distance like an immense mountain range—its own Himalayan heights, for example, on its northeastern border. But commerce and philanthropy are uniting their efforts to bring this mass of humanity to the notice of Europe and America, and with a good degree of success.

The literature of India is made up of ancient and modern; the ancient *very* ancient, and the modern *very* modern.

Modern literature in India has mostly sprung up since western civilization began to make its influence felt in the country. Some have said there is nothing yet worthy of the name of litera-

ture. But a beginning must always precede a vigorous growth and full fruitage. Dr. Hunter asserts that "India is now one of the most rapidly progressive countries of the earth." And in this age of the world it is surely impossible to progress rapidly without some considerable attention to books old and new. Most of the valuable books which India now uses came from abroad. But there are several thousand new publications issued annually from the presses of India. Looking through an official report of "books printed in the Bombay Presidency during the quarter ending June 30, 1887," the writer finds a total of 404 books and 44 periodicals. Of the books, 18 were in the English language, 95 in Mārāthi, 132 in Guzarāthi (the language of the Pārsis), 36 in Urdu, 34 in Sanskrit; then a few in Hindi, Canarese, Persian, and Arabic; also some bi-lingual, tri-lingual, etc. As there are over 400 new publications in one quarter of the year, there would probably be not less than 1,600 during the year; and this in the Bombay Presidency alone. Dr. Hunter says that in 1882 (five years ago) "the number of registered publications for the year in all India was 6,198. Of these 720 were translations, the rest were original works, or new editions of the original." It is to be noticed in the official list that more than one half are small books or tracts of less than fifty pages; and only about one fourth of them have 100 pages or more. Many of them are reprints or translations from the Sanskrit of parts of the Vedas and Purāns, the old Hindu Shāstras.

First in importance among the publications of the year for India (though not in the official list, because it was printed in London) is the "Imperial Gazetteer of India," by Dr. Hunter, already referred to above. This work consists of eleven 8vo volumes issued (and two or three more are promised), containing each from 450 to 550 pages. The subjects are arranged in alphabetical order, and each province, city, town, river, mountain, or locality receives due notice in proportion to its relative importance. It is a complete thesaurus of information in regard to the history, population, productions, and other statistics of interest of all parts of the country. Many years have been spent in collecting the materials for this work; and as Dr. Hunter had received an official appointment and was carrying on the work under instructions from Government, he had the assistance of the local authorities in securing accurate statistics, and full information in all the various departments to be reported upon. Vol. 6 of the series takes the single word "India," and gives in 747 pages a succinct view of the whole country, including its physical aspects; the origin of the different races, languages, religions; the zoölogy, mineralogy, botany, trade, and history of the whole peninsula. No one to whom this work is accessible has any longer an excuse for being ignorant of India.

In most of the large cities of India there are daily and weekly papers and magazines, English and vernacular, secular and religious, which discuss the political, social, and religious problems of the day as in other countries. Many of these discussions are called up by the peculiar character of the social questions which now agitate the people. Education and reform are two great words in India; and though not one tenth of the population can read, nine tenths of

them can hear, and talk, and discuss that of which they know almost nothing. As India is under foreign rulers, naturally much of the current vernacular literature is tinged with criticism of governmental action or inaction. At times these criticisms become very severe, bordering on disloyalty. But during the present year of jubilee for her Majesty, the "Empress of India," numerous loyal addresses of congratulation have been forwarded from the large cities and native states; and several of the princes have visited England to pay their respects in person to the sovereign of the paramount power.

Educational matters are progressing, but immense strides are yet to be made before India will become a nation of readers. Just now much attention is given to the education of female physicians. The Governor-General's wife, Lady Dufferin, has made a "jubilee collection" for the fund which bears her name, and is designed to provide educated medical women for their own sex in India. The amount of the jubilee collection is Rs 479,465. * Pundita Ramabai in America is raising a fund to provide a home and education for high-caste Hindu widows. Her plans are freely discussed in the papers, and as usual many are ready to say it can never succeed. Orthodox Hindus say the widows will not be found ready to leave their homes, and place themselves under instruction in such an institution. But Orthodox Hinduism is already at a discount with many natives, and as Christianity is better understood it will be more and more trusted, and Christian institutions will be chosen because they show better results. Said an intelligent Brahman teacher to the writer, once, after visiting the mission schools and seeing the cleanliness, order, and progress of the pupils, "We can have nothing like this in our schools, and the reason is that yours is a work of love, while ours is the work of hirelings." Hindu widows will find out that Pundita Ramabai's home is the work of love, and they will trust her and be drawn to her.

Much might be said of what the Bible society, the tract societies, and missionary societies are doing to provide a pure Christian literature for India. But this is a large subject, and would of itself furnish material for another article.

* Equals \$165,070. At the present rate of exchange the rupee is worth about 35 cents.

Italy.

The literary activity of Italy cannot be called anything else than a ferment. The present year has not been less fecund than 1886, and in 1886 more than eleven thousand works were issued from the Italian press. Even Sicily boasted of producing 652—more than a quarter as many as were published in Lombardy. It has been a great year for the professors. Apparently every professor in every Italian college has said to his soul: "My soul, let us sit down and write a book." They have accordingly rummaged dusty archives and brought to light forgotten chroniclers, and written erudite introductions to mediæval poets, and exercised all their ingenuity to discover some new or old thing for a text. Naturally the majority of ten thousand volumes are ephemeral, and it is no loss that the "Literary World" cannot even mention a tithe of the number. The Italians themselves do

not patronize their best workers as they ought. Has it not been said of Carlo Lozzi's monumental "Biblioteca storica della antica e nuova Italia" that such a work would have been received in Germany *con entusiasmo* by a whole *legione di dotti e di eruditi*, while in Italy it has met with scant success? And the critic is moved to exclaim mournfully, *tale è il destino dei migliori autori nostri*, such is the fate of our best authors! It is nevertheless interesting to note how in the case of Italy and Germany a reciprocity of literary interest has sprung up, or rather the *Tedesco* and the *Toscano*, who once flamed up on contact, now work together as peaceably as the traditional lion and lamb. The Alps have been bored in more senses than one by the subnivean tunnels.

A subject that has attracted Germans and Italians alike for many years is the populations of German origin on the Italian slope of the Alps. A recent work on that somewhat intricate subject is Professor Arturo Galanti's "I Tedeschi sul versante meridionale delle Alpi." The author examines the various hypotheses that have been advanced to account for these settlements, and he goes to some length to confute a Tyrolean historian who argued that a part of Lombardy and Piedmont was ever an ethnical portion of Germany. Carlo Combi has written an enthusiastic and even loving history of his native Istria, whose manners and customs he understands perhaps better than any Italian.

Pietro Feo has brought out a large volume of 500 pages giving the "Narrazione storica e militare" of Alessandro Farnese, duca di Parma, from documentary material found in abundance in Parma, Naples, and Simancas. It is a work highly praised for its style and treatment. Col. Carlo Buffa di Perrero has written a critical and original study of Carlo Emanuele III di Savoia and his famous defense of the Alps in the campaign of 1744. This campaign was one of the great triumphs of the Piedmont army, and Col. di Perrero succeeds in investing it with new interest.

Achille Dina has searched the archives of Milan and Florence for letters and other documents relating to Ludovico il Moro, the fourth son of the Florentine Duca Francesco. His brothers were born before Francesco became Duke, but Ludovico was *porfirigenito*. In 1464 when he was only thirteen, his father purposed making him captain in an armed expedition. Many of his letters are preserved, and the details that he gives of his visit to relatives in 1466 give a most entertaining picture of a princely boy and the manners of a provincial city four hundred years ago.

Fedele Savio also has made use of unedited documents in writing about the Marchese Guglielmo di Monferrato, who was one of the most influential men in Lombard politics at the time of the Emperor Frederic Barbarossa. Professor Gaetano Capasso has gathered into one volume three biographical essays on Antonio Jerocades of Calabria ("un Abate Massone del Secolo XVIII"), on Vincenzo de Filippis ("un Ministro della Repubblica parthenopia"), and on Gregorio Ararici ("un canonico letterato e patriota"). All three exhibit careful historical study.

Professor Vito Cusumano has made use of a mass of unedited documents in preparing a history of the private banks of Sicily. The work promises to be of great scope, and will be

very complete in its treatment. In the volume recently published the professor gives some interesting facts concerning the industries, commerce, and monetary circulation of Sicily, and he shows the financial operations of the private bankers in the XIV, XV, and XVI centuries. Isidoro del Lungo has published the third volume of his "Dino Compagni e la sua cronaca," a work which has received the highest praise for its understanding of Florentine history in the sixteenth century. It contains a thorough investigation into the authenticity of the codex of the much-disputed chronicle. The same author has been at work during the past year on the "Cronaca di Donato Velluti" (1300-1370).

The celebration of the eight hundredth anniversary of the University and Law School of Bologna will occur next year and the approaching event has called forth one or two notable works. Corrado Ricci has written of the origin of the "Studio bolognese" and Italian law in the middle ages. Carlo Malagola has searched State documents as a basis for his work on the rector of the ancient Law School ("I Rettori nell'antico Studio e nella moderna Università di Bologna"). In the thirteenth century the two great parties, *ultramontana* or foreign, and *citramontana* or national, were balanced in the "Studio" and these formed what were called *Nazione*. They elected the rector. In 1262 the *Nazione* in the *ultramontana* party amounted to thirteen; sixty-seven years later they had increased to sixteen. The *citramontanes* were Rome, Tuscany, and Lombardy. This division lasted till 1612. In that year a change was made and the "Studio" was divided into two new parties—*la ultramontana* and *la ultramarina*. In the sixteenth century it was already becoming impossible to find any one willing to accept the annoyances and bear the responsibility of the rectorship, and in that century the University began to decline—a decline which only recently has been arrested. There is no doubt that the coming anniversary will tend to give éclat to an institution which dates back to such a hoary old.

Prof. Iginio Gentile of Padua has published an important work on the Emperor Tiberius ("L'imperatore Tiberio secondo la moderna critica storica"). He gives a rigid examination of the testimony of the Emperor's contemporaries and of the writers who lived in the years succeeding, and then he weighs the evidence and elaborates on the difference between the Tiberius of tradition and the Tiberius of fact. Giuseppe Stocchi has published a history of the first war of the Romans in Mesopotamia ("La prima Guerra dei Romani nella Mesopotamia"). He follows the fortunes of Marcus Crassus till he fell by the hands of the Parthians. The author almost incontestably fixes the date of the Crassus expedition into Asia as having taken place between July 699 and June 700, corresponding to 54 B.C.

Prof. Bertolini has been working diligently on his "History of the Italian Renaissance," which is published with illustrations by Matania. Count Bettoni has written an account of the Italians in the Hungarian war of 1848-9. Doctor Cesare Bertolini has made a full and complete study of oaths in private Roman law ("Il Giuramento nel Diritto privato romano"), and the work is no less interesting as history than in its author's application to present day necessities. The same indefatigable and prolific young au-

thor has also contributed to the history of the constitution of ancient Rome in his "I 'celeres' ed il 'tribunus Celerum.'" Of curious and rather painful interest is Ettore Natale's "Il Ghetto di Roma," which contains the result of long and patient study, and is "a pitiful story of abuses, miseries, and persecutions." Doctor Antonio Longo has published the part of an elaborate study of "La Mancipatio," in which he goes back to the origins of ancient law. The work, however, has been severely criticized for its conclusions.

Prof. Giulio Salvatore del Vecchio has heaped up facts and observations from which to draw a moral in his treatise on the family as regards society and the social problem ("La famiglia rispetto alla Società Civile e al problema sociale").

Prof. Emilio Costa has collected under the title "Spigolature Storiche e Letterarie" seven of his magazine articles. Among them are included "Maura Lucenia Farnese," based on archive documents, and "Le Nozze del Duca Ranuccio I Farnese," with Margherita Aldolrandini. The Duke's marriage took place in 1600. Prof. Antonio Zardo, under the title "Il Petrarca e i Carraresi," describes the relationship between the poet and Jacopo II and Francesco il Vecchio. He also describes the poet's sojourn at Padua.

Eugenio Checchi has written a biographical study of the composer Verdi under the title "Guiseppe Verdi: il Genio e le Opere." Professor Antonio Favaro has continued his labors on the life of Galileo. Pasquale d'Ercole, professor in Turin, has written a study of the works of the philosopher Pietro Ceretti, to which he has prefixed a biographical sketch. Ceretti is scarcely known outside of Italy, yet he is regarded as one of the most "robust and independent" thinkers of the day. He was born in 1823 and died in 1884. He was a disciple of Hegel. His great work is a Latin treatise of three volumes of 2,000 pages each, entitled "Pasaelogicis specimen." The translation of this treatise on logic which some of his admirers have undertaken will be in eight octavo volumes. Andrea Armetes has brought out a study of Democracy and Finance ("La Democrazia e la Finanza: Intemperanze e Freni"). He considers that the continual increase of public debts in modern states is an abnormal and pathological symptom due principally to political causes, to the influence of democracy and the flow of parliamentarianism; he believes that the remedy is to be found in the reform of administrative institutions and in fresh constitutional ordinances.

Among the recent books of biography may be mentioned Pietro Desiderio Pasolini's "Memorie di Guiseppe Pasolini." Guiseppe was one of the great men of the Italian *risorgimento*, and a most interesting and striking contrast to his friend and collaborer D'Ayola, whose memoirs were published not long since. D'Ayola was the fighter, Pasolini the diplomat; D'Ayola was bold, impetuous, almost rash; Pasolini prudent, calm, and calculating; yet both are fairly to be regarded, as has been well said, heroes: *son due nobili figure di patriotti*.

In this connection it will be interesting to note that Chiola has just published the sixth volume of the Count Cavour's letters *edite ed inedite*. Giovanni Rizzi has edited and published the letters of Giulio Carcano to his family and friends ("Lettere di G. C. alla Famiglia ed agli Amici,

1827-1884"). Carcano was regarded as a most genial and delightful man, and this volume shows him at his best. Under the head of biography may be grouped two widely different books. One is Paolo Trombetta's "Donatello" illustrated with twenty-seven phototypes, treating of one of the great periods of Italian art; the other is the autobiography of the great actor, Ernesto Rossi ("Quarant' Anni di Vita Artistica"), which gives a picture of Italian drama during the past forty years. To these may be added for convenience G. P. Pasano's "Dizionario di Opere Anonime e Pseudonime," a continuation of, or rather supplement to, that of Milzi.

In philosophy we must mention Luigi Ferri's careful study of the Foundation of Realism ("Il Fenomeno Sensibile, e la Percezione Esteriore"). It gives a remarkable analysis of Plato and Aristotle. Professor Giuseppe Toniolo has made an interesting study of "Scolastica ed Umanismo" in the economical doctrines at the time of the Renaissance in Tuscany, describing with great fullness the two currents of thought, scholastic and theological on the one hand, humanitarian and rational on the other, which at that time were contending together. Mario Mancini and Ugo Galeotti have prepared a practical manual, on philosophical principles, of parliamentary usages ("Norme ed Usi del Parlamento Italiano"). The first part includes a description of the constitution of the two parliamentary chambers, the functions and prerogatives of Parliament; the second treats of the executive power, the crown, and the cabinet. The work was greatly needed and is highly praised. Generous praise has been given also to Professor Augusto Graziani's "Sulla Teoria Generale del Profitto" (On the General Theory of Profit). Carlo Cattaneo, the great political economist, has just published a volume containing portions of a history of Lombardy. Professor Francesco Torraca has issued the third and last volume of his "Manuale della Letteratura Italiana," containing the writers of the seventeenth, eighteenth, and nineteenth centuries. It is curious, however, that the perhaps extant history of Italian literature is written in Hungarian and published at Budapest.

The "Divina Commedia" of Dante has of course received its share of attention during the year. Among the works published on this inexhaustible subject may be mentioned the late Baron Gaetano Balsano's posthumous treatise, "Sullo Scopo e sull' andamento della Divina Commedia." The author argues that Dante had in mind the political regeneration of Italy rather than any specific moral idea. Adolfo Bartoli has published the sixth volume of his great history of Italian literature, which covers the Divine Comedy and Dante. The barest facts must be given in regard to the publications in the domain of fiction and poetry during the year.

Orazio Grandi has published a series of scenes and dialogues under the title "La Presenza del Nume" (The Presence of the Deity), in which he gives simple, plain, but affecting touches of nature without attempting psychological analysis.

G. Gloria has issued four *novelle* under the title "Spicci d'Amore" (Displays of Love). One of them is a remarkable study of a poor lad epileptic by inheritance, who puts an end to his life, believing that he is incurable.

Signora Speratz, who writes under the pseudonym of Bruno Sperani, has published "Num-

eri e Sogni," in which she pleasingly contrasts the idealism of life with its reality. Anto Guilio Barrili has published "Il Merlo Bianco" (The White Blackbird). The hero of his story is the traditional sailor with a sweetheart in every port. He is about to be married, and the *bianco merlo* carries him away to strange and fascinating adventures. He has also written three other stories: "Il Dentino," "Occhio di Sole," and "Raggio di Luna." G. Verga is of the race of realists, and his remarkable "Vagabondaggio" must not be forgotten. Enrico Castelnovo is making a great success with his "Filippo Bosini, Jr."

Michaele Lessona's "Sigaretta" is full of cleverness and wit. The "Piccola Bibliotica" continually adds new numbers. Its editors are Paolo Mantegazza (science), Ruggero Bonghi (history, politics, and sociology), and A. G. Barrili (fiction). Its selections, now numbering thirty or more, are universally good. One of the latest additions is Dora D'Istria's "Gli eroi della Rumenia" (The Heroes of Roumania).

In poetical literature we must mention Dr. Demetrio Ferrari's "History of the Italian Sonnet" ("Storia del Sonetto Italiano"), which contains an anthology beginning with Pier delle Vigne and ending with Antonio Fogazzaro. Geosué Carducci furnishes an introductory *al sonetto*. The same Carducci has published his "Nuove Rime," which have been received with extraordinary favor. Pasquale Papa, a young poet, has issued a volume of "Madrigali," which de Gubernatis, who furnishes a *proemio*, calls "Fiori di Prato e di Campi" (Flowers of Field and Meadow). Guiseppi Fracaroli, the translator of Pindar, has recently published a volume of "Odi" which are notable for their classic spirit. Among them are the odes on the sixth centennial of the Sicilian Vespers and the first anniversary of the death of Giuseppe Garibaldi. We must also mention the "Carmi" of Giovanni Franciosi, which it has been said ought to give the author "a separate and very honorable place on the contemporary Parnassus."

Japan.

The history of literature in this country during the past twelve months presents numerous features of interest. The number of new books and periodicals published has been unusually large. In the month of January alone copyright certificates were issued to no less than 156 authors, and there were 182 books published without a copyright. The new magazines that made their appearance during the first half of the year amounted to 71.

This luxuriant growth of itself is no sign of true literary progress. For in Japan, as elsewhere, the gifted and the learned among authors are few in comparison to the herd of mercenaries who fill the book shelves with second-rate productions. It is gratifying to observe that Japanese scholars themselves are beginning to feel the need of checking this wild growth by the application of a process of weeding and pruning. So deeply impressed are these scholars with the importance of establishing and maintaining a high standard of authorship that they have founded a school of critics, whose duty it is to pronounce on the merits of each new book or periodical as it appears. The monthly magazine which contains these criticisms is known as the "Shuppan

Geppyō." The first number was published in August last. The facilities for puffing inferior works in this country are numerous. Where the author is unknown it is deemed sufficient to ask a government official, irrespective of his literary qualifications, to give an air of importance to the book by writing a preface, or to state that some well-known man has examined its contents. Numbers of books are purchased owing to the status of the authors of their prefaces rather than to the value of the works themselves.

Among the useful and carefully prepared volumes that have appeared during the year, some call for a special notice. Mr. Watanabe On has published a revised edition of a well-known Chinese dictionary called the "Kōki-jiten." The book has occupied seven years in preparation and contains over 4,000 corrections. The "Nihon-Tsugan," by Sugiura Jugo and several assistants, is a work which, when complete, ought to prove a valuable addition to historical literature. The aim of the authors is to write a history of the Japanese people rather than of their rulers, to trace the progress of art and industry rather than compile a dry record of battles and political intrigues. "Japanese Ethics," by Nishimura Shigeki, is a valuable compendium on Confucian ethics, "The Youth of New Japan," and "The Japan of the Future," by Tokutomi Ichirō, irrespective of the value of the theories propounded, owing to the grace and verve with which they are written, have won for their author, hitherto unknown, a high reputation. "A Strange Interview with a Beautiful Woman," by Shiba Shiro, a work of fiction, is evidently the product of a vivid imagination, and is a pleasing result of the attention which certain scholars have been giving to the cultivation of this faculty. "Sights of Japan," by Sekitoku, contains a short history of the spirit of enterprise which actuated the Japanese of mediæval times prior to the crushing and cramping influence of the Tokugawa regime.

Among translations, Sully's "Psychology" by Ariga, and Tait's "Unseen Universe" by Inaba, may be noticed.

Among new magazines that have appeared during the year several have established their claim to be ranked among the first-class literature of the day. The "Kokka-gakkai" magazine, started by the energetic and popular President of the University, contains from month to month a number of well-written articles on general politics. The "Koku-min-no-toms" is another political magazine whose style and breadth of view have already won for it a wide circulation. The "Koku-min-no-Kyoiku," as its title indicates, confines itself to the discussion of education and kindred subjects. The magazine has made an excellent start and promises to prove an organ of wide influence in the country. The "Japanese Philosophical Society's Magazine" has filled up a gap in periodical literature that has been long felt. The society has been in existence about three years, but it was not until the spring of this year that it was in a position to make arrangements for giving publicity to its transactions. Under the presidency of Mr. Kato Hiroyuki, the late President of the University, and the vice-presidency of Professor Toyama, the society bids fair to hold a prominent position among learned societies.

To come to magazine articles. Professors Hozumi and Yatabe have published two articles

in the "Tōyogakugei-zasshi," containing sound advice to women. The former gentleman has written in the same magazine on "Suicide," furnishing a large amount of interesting statistics, showing the extent and the character of the practice in various countries. Mr. Suocoka, Professor of Law in the University, by comparing the civil services of England, France, Germany, and Austria, furnishes his fellow countrymen with a high standard of attainment in government service and urges them to strive to reach it. Professor Toyama still continues to propound his favorite and well-known theory bearing on the adoption of Christianity by the Japanese. In an article published in several magazines he recommends the missionaries to found high-class schools as proselytizing agencies. It is an open secret that the Professor is no believer in Christianity himself, and that he attaches no importance whatever to the acceptance of its dogmas. It is solely for the civilizing and refining influence that is found in conjunction with a profession of the Christian faith that he wishes to see it professed if not believed here. Professor Toyama is the author of a long article on "Adoption," as practiced in the West, lately published. The pages of the "Rikugōzasshi," a Christian organ, contain some valuable articles on subjects of general interest. Mr. Takahashi Gorō, a most voluminous writer, propounds in the May number of that journal a new theory on women's rights. He is of opinion that the position of women in Japan in the past, taken in connection with that of men, has not been so disadvantageous as it is usually represented by modern writers on the subject to be; that the arbitrariness and despotism of men and the servility of women have alike been exaggerated. The "Rikugōzasshi" by no means confines itself to the exposition of dogmatic Christianity. Philosophy, general literature, and sometimes science furnish topics for discussion; hence it obtains a wide circle of readers. The "Japanese Philosophical Society's Magazine" publishes the papers read before the society by its members. Mr. Kano in an article on "Utilitarianism" points out, what has often been pointed out before, that there is a certain amount of indefiniteness in the ethical standard of utilitarians owing to different meanings being attached to the terms pleasure and pain, happiness and misery, and owing to the impossibility of getting people to agree as to what constitutes happiness. Mr. Kano remarks, however, that its capability of expansion, development, and practical application renders the utilitarian ethical system eminently adapted to meet the requirements of an age of progress. Mr. Kato Hiroyuki, in a paper entitled "Mankind," maintains that self-interest, or egoism, in one form or other, has been the guiding principle of nations and individuals in all times, that what is called civilization has sprung from it, and that altruism is only one of the forms in which it manifests itself. It is superfluous to observe that Mr. Kato understands the word self in a very wide sense as including one's family, friends, and country. Mr. Kato is of opinion that there is no such thing as absolute disinterestedness in the world.

In a paper on Buddhism, Mr. Tatsumi Kojiro takes the same ground in reference to Buddhism as Mr. Toyama takes in reference to Christianity, arguing that its perpetuity in the country depends upon the general enlightenment and learn-

ing of its teachers and not on the value of its dogmas — its adjuncts and not its doctrines will decide its fate. This is the view that a large majority of Japanese scholars entertain in reference to all religious creeds. To their claims to supernatural origin they are supremely indifferent; to the value of the influences that accompany their propagation and acceptance, keenly alive. In a paper entitled "Urgent Philosophical Questions in Japan," Mr. Walter Denning urges the members of the Philosophical Society to leave the discussion of purely abstract and metaphysical subjects to others, and expend all their energies in discussing to what extent and in what way the civilization of the West may be best amalgamated with the already existing civilization of Japan.

The Japanese Education Society's journal contains among others a paper by Professor Chamberlain on "Traces of the Aino Language Found in Japanese Place Names;" a discourse on Christianity by Dr. Verbeck, under the title of "The Importance of Education;" a paper on "The Standard of Morality" by Mr. W. Denning; and an article on "How to Obtain Good Middle-School Teachers" by Dr. Hansknecht.

This review would not be complete without a brief notice of English works bearing on Japan and the Japanese that have been published in Japan during the year.

Professor Chamberlain's valuable book on the Ainos, which includes an Aino grammar by Mr. J. Batchelor, deserves to be mentioned first among these. Professor Chamberlain has also given us "A Series of Japanese Fairy Tales," told in English. These have been published by the Kobumsha. This bookseller has "A Series of Aino Fairy Tales" by the same author in the press. Both sets of tales are quaintly and tastefully illustrated and told in a very attractive manner. They are having a wide circulation in both America and England. A series of tales or novelettes, translated from the Japanese by Mr. Walter Denning, entitled "Japan in Days of Yore," is in course of publication. The first volume of the series, entitled "Human Nature in a Variety of Aspects," has already appeared, and a second will be out this month.

The Asiatic Society of Japan has been well supplied with papers on learned subjects. We subjoin a list of such as have been read since the review of last year was published: "The 'Yellow' Languages," by E. H. Parker; "The Gakushikain" (The Literary Institute of Japan), by W. Denning; "The Manchus," by E. H. Parker; "The Connection of Japanese with the Adjacent Continental Languages," by J. Edkins, D.D.; "On Maritime Enterprise in Japan," by H. A. C. Bonar; "An Aino Bear Hunt," by B. H. Chamberlain; "The Feudal System in Japan under the Tokugawa Shōguns," by J. H. Gubbins; "Persian Elements in Japanese Legends," by J. Edkins, D.D.; "On Rodriguez's System of Transliteration," by B. H. Chamberlain; "On the Aino Term Karnui," by J. Batchelor.

The past year has witnessed the publication of a great many books written in English by Japanese and allowed to go through the press in their unrevised state. Two works of this kind, "Pictorial Descriptions of the Famous Places in Tokyo" and "Pictures of a Hundred Eminent Japanese, Ancient and Modern," received in the columns of "The Japan Mail" a few weeks ago

no severer handling than the execrable English in which they are written called for. There are hundreds of Japanese who have so high an opinion of their own powers as to deem it beneath them to submit their compositions in a foreign tongue to the eye of a competent foreign judge; hence the bookstalls swarm with volumes written in a style that for violation of all the laws of English grammar is not to be surpassed anywhere.

Norway.

The great writers of Norway seem to be taking a rest from their literary labors. From the pen of Henrik Ibsen we have not had a single line during the past twelvemonth. He still resides in Munich, but spent about three months of the summer visiting Denmark and Sweden. Strangely enough he avoided Norway. In Sweden banquettes were given him, at which he made short speeches, and, judging from these, it would appear that he is about to make a new departure in his literary career. It is believed by many that he is going to leave the smooth-beaten track of the realists and return to the romantic school of literature. He spent a few days in Copenhagen, and here the writer had the pleasure of dining with the great dramatist. One of his earlier dramas, entitled "Pillars of Society," is soon to be published by Swan, Sonnenschein & Co., London, the translation to be edited by Prof. R. B. Anderson, the United States Minister to Denmark.

Björnstjerne Björnson's only work during the past year is a revision of his drama "A Glove." After a five years' residence in Paris he left that city in the beginning of November, 1887, and intends henceforth to reside permanently in Norway. He is still on his way home, and is delivering lectures to crowded houses in Denmark and Sweden on the subject of chastity. During the summer there has been a spirited controversy between him and Dr. Georg Brandes on this delicate subject. In Copenhagen Björnson's lecture filled the largest hall to overflowing. He has taken a stand for the absolute purity of both men and women.

From Alex. Kjelland we have two works — a drama, "Betty's Guardian," and a story, "St. John's Festivities." Neither seems to be up to the high-water mark of his previous productions. The Norwegian Parliament last March refused him a national salary as author, and the result was that Björnson also renounced the salary he has been receiving these many years. The loss has been fully made up to both by private subscriptions among their friends. For Christmas, 1886, Jonas Lie published a story called "The Commander's Daughter," and for Christmas, 1887, we have from him a new story, "A Companionship" (Et Samliv). While Björnson is abandoning the Zola school, Lie gradually approaches the naturalists, we are sorry to say. The two worst outgrowths of Zolaism in Norway are Hans Jæger and Christian Krohg, both of whom have published novels describing the lowest life imaginable, but fortunately the government stepped in and confiscated both, besides fining Krohg and sending Jæger to prison. Arne Garborg is a gifted writer, but his last book, "Mannfolk," is so indecent that it, too, deserved confiscation. Amalie Skram, besides writing a pamphlet in defense of Christian Krohg, has herself written two stories, one

called "Sjur Gabriel," and the other "Two Friends." She does not distinguish herself in either.

(From Kristofer Janson, the poet-preacher in Minneapolis, we have a charming volume containing two stories of Norse life in America. One has for its background the Scandinavian regiment (the 15th Wisconsin) which took part in our civil war. His wife, Drude Janson, has also made her *début* as an author and her first book is called "A Young Girl." Minneapolis is the chief scene of the story, which is highly praised by her talented husband. The book is a plea for the rights of her sex.)

John Paulsen has reaped another literary failure in his "A Woman of the Future," which has made little or no impression. L. Dilling's clever volume entitled "Begavet" (Gifted) is in fact an autobiography, but ranks well up as a popular work. Magdalene Thoresen's "Pictures from the Land of the Midnight Sun" has been universally well received by the press, and contains vivid pictures of life as she found it in the far north. The prolific "Marie" has added one more volume to her long series of stories for unsophisticated readers. Her last is called "Drifting Clouds," and, like her others, is of the kind usually found in Sunday-school libraries. Its literary merit may be given at null. Of a higher grade is C. Flood's "Strong Jansen," a romance based on fact. K. Glöersen has published a collection of short stories, and a new star has risen in the Norwegian horizon in the person of Kristofer Kristofersen. This new author has given us two charming stories, one called "Lövspret" (Leafing) and the other "Rydningmænd" (Pioneers), both dealing with life in Norway. He bids fair to become the peer of Kjelland in psychological insight and fine descriptions. We would commend him to lovers of good literature. A drama, "A Forgotten One," has come from the pen of Th. Klavenäs, and a small volume of lyrics and satires from Th. Caspari, both prominent writers. The complete edition of the late A. Munch's works is about half published.

Passing now into other domains of literature we find Friis's "Dictionary of the Lappish Language" has been printed down to page 868, and Fritzner's "Dictionary of the Old Norse Language" has reached part II. Of Sars's famous history of Norway, the third volume is just out and the third part of the learned Prof. Bugge's "Researches in Northern Mythology" is daily expected. Dr. Winkel Horn's translation of R. B. Anderson's "Norse Mythology," announced last year, is just out and is furnished with a steel portrait and a short biography of the author. J. B. Halvorsen's monumental dictionary of Norway's authors has reached part 16, which ends with Guldberg. Two of Henry George's books have been translated, his "Social Problems" by H. Brække, and "Free Trade and Protection" by J. Sörensen. Old Chr. Tönsberg has reached part 17 of the third and last edition of his great work, "Norway Illustrated." The professor of Latin, J. P. Weise, who died a year ago, left several unpublished manuscripts, and of these two volumes have been issued, both dealing with the history of the Roman Empire. They reveal a world of learning and deserve to be translated into English. The report of the North Sea expedition, 1876-1878, progresses slowly but surely under the able direction of G. O. Sars, two parts having found daylight during

the current year. K. Knudsen still struggles on with his reformation of the Norse tongue, this being split in three. The title of his last book is "Who Shall Win?" Our impression is that Knudsen himself will win. Rolfson and Jæger's "Norske Digtere fra Petter Dass til vore Dage" (Norwegian Poets from Petter Dass to our Days) is completed, and this able and elegant work has found hosts of readers. Mr. H. J. Barstad has published a book of no less than 586 pages on the defense of Bergen in 1801 and 1807-1814. From Prof. Dietrichsen we have an interesting little volume on the reform of fashions and clothes, and from C. J. Anker a volume of biographies of the Norwegian volunteers who took part in the Danish wars of 1848-50 and 1864. The new, enlarged edition of Kjær's dictionary of Norway's physicians from 1800-1886 is progressing well. Amund Helland has published three large volumes on mining. Albert Cammermeyer has published superb tourist maps of Norway, and Paulsen's large work containing stories from Norwegian history is completed. Prof. J. Lieblein, the distinguished Egyptologist, has given us in the German language an interesting and scholarly volume on the commerce and navigation on the Red Sea in ancient times, from Egyptian documents.

Finally we have to mention two works of which only the first parts have been issued, but both promise to become both interesting and important, and both are to be extensively illustrated. The one is Capt. Jacobsen's journeys to the northwest coast of North America in 1881-1883; the other is Dr. Carl Lumholtz's travels in Australia. It is called "Among Cannibals." The latter is to appear in German and English simultaneously with the original. Dr. Lumholtz has just returned from a four years' sojourn in the wilds of Australia.

Russia.

Two deaths and the fiftieth anniversary of a death have engrossed the attention of literary Russia during the past year, not to the exclusion of other topics, but somewhat predominantly.

The echoes of the Gogol celebration had not by any means died away when it was decided to have a new apotheosis of a greater than Gogol. Aleksandr Sergeyevitch Pushkin, it will be remembered, was killed at the early age of thirty-eight, while in the very prime of his powers and apparently about to make of his genius something better than imitations of Byron or even Shakespeare—killed in a wretched duel with Hekkeren-Dantes on Feb. 12, 1837. This anniversary has called forth numerous new editions of the poet's separate works as well as complete editions and biographies, and reminiscences and criticisms, and studies and review articles beyond number. The most important biography perhaps is that by A. M. Skabichevsky in Pavelenkof's new edition of Pushkin's works. Among other works which throw light on various periods of his activity may be mentioned Piotr Ustimovitch's "Memoirs" (Pamyati) of Feb. 12, 1837, and V. A. Yakovlev's "Recollections of Pushkin in the South of Russia." Archbishop Nikanof of Odessa delivered a brilliant discourse before the Novo-Rossky University on Feb. 13, and under the same auspices A. Kirpitchenkof treated of Pushkin as a European poet. A. I. Nezelonof was the chief speaker at the celebra-

tion at St. Petersburg, and Privat Docent P. O. Morozof discoursed on "Pushkin in Russian Criticism," and contributed an article on "Pushkin in Russian Literature" to the magazine *Dyelo*. Discourses by Y. K. Grot, I. N. Janof, V. P. Haevsky, and verses by N. Zotof were printed by the Imperial Alexandrovsky Lyceum. Other works suggested by the same event are V. Kliuchevsky's "Yevgéní Onyégín i yevó Predki" (Eugene Oniégin and his Predecessors) and Vladímir Vasilyevitch Nikolsky's "Idealui Pushkina" (Pushkin's Ideals). Readers of Russian will be glad to know that Stasiulevitch publishes an excellent cheap edition of Pushkin's complete works in one volume for a ruble and a half.

It is a poor year when Russia cannot find at least one lion of a century ago to hold a "jubilee" over. This year was the jubilee of the birth of the unfortunate poet K. N. Batiushkof, who, though he died as late as 1855, at the advanced age of eighty-eight, closed his literary career in the first quarter of this century. His latter days were clouded by mental disease. In memory of the 100th anniversary of his birth, his works have been for the first time collected and published with a biographical sketch by L. N. Maikof.

The past year has been rather prolific of new editions of the collected works of the great Russian writers. We may mention the complete edition of Y. P. Polonsky in ten handsome volumes and an accompanying volume containing a critical study of his poetry by Yevgéní Garshin. P. A. Yefremof has edited the new (6th) edition of Lermontof's works. The fifth edition of Danilevsky's works in six volumes and the ninth of Koltsof's poems show that the Russian public, though it is far behind that of other nations—1.5 books serving for each 100 inhabitants, while France has eight times as many and Italy almost the same—still tries to do its duty. And it is evidently endeavoring to improve; only recently the fourteenth edition of Count L. N. Tolstoi's "Pervaya russkaya kniga dlya Chteniya" (First Russian Reading-book) was published in Moscow, and the edition numbered 25,000 copies, while M. Volper's manual "Russkaya Ryetch" and his other two reading-books are published in editions of 20,000 each, and K. Ushinsky's Primer and Reading-book has 50,000 copies in its 77th edition.

To return to biography: inedited materials and the recollections of K. K. Zeidlitz have been used for the life of Zhukovsky, the gentle tutor of the Emperor Alexander II, ("Zhizn i Poeziya V. A. Zhukovskaya"). The volume contains a portrait and a fac-simile of Zhukovsky's writing, a preface to the new edition of his poems by P. A. Viskovatoi and a selection from his letters to Zeidlitz. N. Shenrok has added to the immense mass of Gogol literature his "Biograficheskiya Zamyetki" (Biographical Remarks), in which he gives a minute account of Gogol's life at school at Niezhin until 1831, when he went to St. Petersburg and first entered the public service.

V. Ostrogorsky and D. Semenof have written biographical sketches of Pirogof, Ushinsky and Baron Korff, whose lives were spent in promoting the cause of education in Russia. A work of national importance has been begun by S. A. Vengerof in his "Kritico-biograficheski Slovar russkikh Pisatelei i Ucheniukh" (Critico-biographical Dictionary of Russian Writers and

Savants). The early parts scarcely get out of the underbrush of pseudonyms before the name of Sergei Aksakof is reached, and if the other great men of Russian literature and science are treated with proportional fullness the whole work will reach almost colossal proportions.

It is but a step from biography to necrology. The two deaths which have created the deepest impression have been those of the young Hebrew poet Nadson, and of the dictator Katkof. Semyon Yakolevitch Nadson was born in 1862; a short autobiographical sketch which appeared in the *Viestnik Yevropai* shows that his early life was full of privations and disappointments, but he struck out into a path of originality which amounted to positive genius. His lamentable death early in the year made all Russia mourn. The articles which it called forth have been reprinted in a volume, and the complete collection of his poems, including a number of posthumous works, has been received with great enthusiasm.

The death of Mikhail N. Katkof was undoubtedly felt as a relief. The man's personality was so pronounced, his energies were so imperious and so intensified by his very narrowness, that they were irresistible. Taking his position on the solid rock of Slavic unity, he wielded his journal, the *Moskovskaya Vedomosti* (Moscow Gazette), wholly in the interests of autocracy and thus secured an influence with the Emperor that was at one time paramount. When he died it was felt that one of the barriers to the revival of the liberal journal *Golos* ("the Voice") was removed.

Another signal loss to Russian literature was the death of Pavel Vasilyevitch Annenkov, which occurred on the 20th of March. He was born in 1811. His work was largely critical and biographical. His great work was "Aleksandr Sergeyevitch Pushkin i Aleksandrovskaya Epokhu" (Pushkin in the Alexandrine Epoch). This was published in 1874. In 1879 and 1881 followed his "Vospominaniya i Kriticheskiye Ocherki" (Recollections and Critical Sketches). The bibliography of his magazine articles is very long. Among his latest publications was a selection of letters written to him by the novelist Turgénief, whose intimate friend he was.

A considerable portion of the historical work of the year has been of semi-biographical character. Such, for instance, is A. A. Vasilchikov's *Semeistvo Razumovskikh* (The Razumovsky Family), the fourth volume of which appeared early in the year. It contains portraits of the Empress Elizabeth Petrovna, Count Alekséi Grigorevitch Ramumovsky, and his brother Count Kirill, the Countess Natalya Demyanovna Razumovskaya, and Prince Andrei Kirillovitch. The Razumovsky family were notable in Russian history. Prince Andrei, who is the principal character of the fourth volume, was for many years Russian ambassador at the Court of Vienna, and afterwards a member of the Holy Alliance. The work contains a great many very interesting particulars mined from the state archives. The special subject of the Holy Alliance has been ably treated by Prof. V. C. Nadler, the third volume of whose "Imperator Aleksandr I i ideya Svyaschennaya Soyusa" has made its appearance. The reign of Alexander I has found its historian in I. A. Galaktianov, whose work in two volumes was one of the events of the year. New editions of the admirable

historical works of Kostomarov have appeared: Prof. Nadler has also published a brochure on the mythic element in history ("Mifichesky-element f istorii"). The work, however, has been criticised as promising much and giving little in spite of its scope.

P. A. Lavrof has published an account of Piotr II Petrovitch Négosh, the last vladik of Montenegro. Montenegro was long governed by a dignitary that absorbed all the temporal and spiritual powers of the state. Piotr Petrovitch after a short assumption of the duties of vladik went to St. Petersburg, where he engaged in literary activity until his death in 1851. Lavrof's book is especially devoted to his literary work.

N. Karéef has continued his researches into the history of the middle ages, while Prof. A. A. Inostrantsev of the University of St. Petersburg has gone back still further, and, basing his observations on the discoveries made in the vicinity of Lake Ládoga, has composed a valuable treatise entitled "Doistorichesky Chelovyék Kamennaya Vyéka" (Prehistoric Man of the Stone Age). The work is illustrated with 122 text cuts, two lithographs and twelve photographs.

A kindred work is Count Alekseï Bobrinsky's account of archæological discoveries in some Kurgans, or Tumuli, near Kiev. The work is entitled "Kurganui i Sluchainiui Arkheologicheskiya Nakhodki bliz Myestechka Smélui." The volume has a map of the government of Kiev and the little district of Smela, where the mounds are situated.

N. A. Polyevtkof has edited the third, fourth, and fifth volumes of the "Vologodsky Sbornik" published by the Statistical Committee of the Vologda government. The volumes contain much curious and valuable ethnographical material in the way of popular songs, superstitions, and practices.

K. Golovin has made a study of the village communities, "Selskaya Obschina i Literaturnye i Dyestvityelnosti," but his work is compared unfavorably as regards thoroughness with Keissler's "Zur Geschichte und Kritik des bäuerlichen Gemeindebesitzes in Russland." A. S. Prugavin has been investigating some of the religious movements of the Russian people, and has published the results in a volume entitled "Raskol o Sektanstvo" (The Raskol or Sectarianism).

In the domain of law we may mention Prof. N. S. Tagantsev's lectures on criminal law ("Lektzii po Ugolovnomu Pravu"), L. P. Roshkovsky's digest of civil law proceedings under the reign of Alexander II, with commentaries, etc., "Ustaf Grazhdanskaya Sudoproizvodstva," and D. A. Nosenko's "Ustaf Torgovui"—the laws of trade which relate to artisans and manufacturers.

One of the literary events of the year has been the reappearance of the great novelist J. A. Gontcharof, who after a long silence began a series of reminiscences of university life a half-century ago. Many good judges consider Gontcharof the second greatest of Russian novelists. Certainly "An Ordinary History," "Oblómov," and "Obriuf" may be safely considered typical examples of the great in fiction.

It is quite impossible to characterize all the works of fiction that have appeared during the last year. One of the most successful has been a volume of "Ocherki i Razskazui" (Sketches and Tales) by the talented Vladimir Korolenko.

A selection from these tales has just been published by T. Y. Crowell & Co., in a translation by Mrs. Aline Delano, who is a personal friend of the author. Mr. George Kennan intends to make Korolenko the subject of one of his *Century Magazine* articles during the coming year, and it is to be hoped that there will be sufficient interest to warrant Mrs. Delano in presenting the rest of the volume to American readers. It is said of Korolenko that in his descriptions of the forest "he is original even after Turgénief."

Another great novelist, A. K. Scheller, who writes under the name of A. Mikhailof, and is as yet entirely unknown outside of Russia, Germany, and Poland, has published several new works during the year: one is entitled "Bezdomniki" (The Homeless), in two volumes; another in one volume is entitled "Padenie" (Falling). Like Korolenko, Mikhailof is under police surveillance, but he has never yet been subjected to the miseries of Siberia. The seventh edition of Count L. N. Tolstoi's collected works in twelve volumes has appeared. The twelfth contains his powerful drama of illicit love, "Vlast Timui" (The Power of Evil or Darkness), a work which has been called "A Village Oedipous." The play was presented with great success on the stage but was shortly stopped by the police authorities. Count Tolstoi's present attitude has called forth an immense amount of comment in the form of books and magazine articles. The general tendency is toward rather severe criticism upon him, not as an artist, but as a philosopher and logician. A brochure of 234 pages containing a baker's dozen of critical sketches and remarks ("Graf L. N. Tolstoi Kak Khudozhnik i Myslitsel," Count L. N. Tolstoi as Artist and Thinker) by A. Skabichevsky, very fairly represents the attitude of the Russian literary world toward its greatest writer. There is also a valuable study of Count Tolstoi in Orest Miller's "Russkiye Pisateli Poslyé Gogolya" (Russian Writers Since Gogol), which has reached its third edition.

We may merely mention by name M. M. Filippov's "Ostap," an historical tale of the time of Khmielnitsky; Vladimir Mikhnevitch's "Peterburgskoyé Liéto," a collection of stories for the summer season; Maksim Bielinsky's "Povysti i Razskazui" (Stories and Tales), two volumes of which have been published under the pseudonym of J. Yasninsky; L. Shakovsky's historical romance "Pod Vlasti Tiviriya" (Under the Power of Tiberius); N. M. Syédelnikov's "Zhizn, chtó morskaya Puchina," which might be rendered as "The Abyss of Life;" E. N. Karnovitch's two historical tales, "Perepolokh f Peterburge" (Trouble in Petersburg) and "Limon" (A Lemon); Viktor Bibikov's "Chistaya Liubov" (Pure Love); L. P. Blummer's historical tale "Doche Boyarina Vorotuiusky" (A Daughter of the Boyar Vorotinsky); D. Muravlin's "Nasha Babushka" (Our Grandmother). The list might be almost indefinitely extended. There is also a long list of new poetical works. The names of the authors, besides that of Nadson, already mentioned, are N. P. Pirogof, Konstantin Fofanof, Matvéi Ramshef, A. Kirillof, and S. G. Frug. The last mentioned has during the last four years been extraordinarily prolific, and his "Dumui i Pyéni" (Thoughts and Songs) is made up of the work of this period.

Spain.

In giving a brief résumé of Spanish literature for 1887 it is quite natural to begin with fiction and poetry and allow other subjects to relegate themselves to the supplement. It must be confessed at the very beginning, however, that Spain's showing for the year is not very encouraging, and it is, perhaps, not very strange that there is such a palpable lack of interest in Boston in Spanish literature; but it is certainly not entirely creditable that not one of the Spanish reviews is taken either at the Boston Public Library, the Athenæum, or at Gore Hall.

Don Luis Alfonso, under the title of "Historios Cortesanas," has gathered four stories—"Dos Cartas," "La Mujer del Tenorio," "La Confesión," and "Dos Noches Buenas," which, with all their brilliancy of coloring and excellence of style, are to be regarded as belonging to the immoral French school of the fleshly and voluptuous. Of far more importance is the first novel of Don Baltasar Ortez de Zárate, which the critic Don Candido Ruiz Martinez welcomes with acclaim. He sees poetry both lyric and epic in Spain passing through a "lamentable crisis of prostration and decay," so that he almost despairs lest it be a symptom of irretrievable ruin. But fiction in his opinion has a future, and one of its bright lights is the young Don Baltasar, whose "Los de Gumia" has been added to the "Colección de Escritores Castellanos." Señor Martínez praises it for its naturalness, its excellent style, its purity of purpose and treatment, and its faithful sounding of the human heart. At the same time he declares that it is simple and not marked by great originality, and that it has the one great vice which characterizes the realism of Spain and France. In trying to escape the three-headed Scylla of romanticism, sentimentalism, and idealism, the realistic school has fallen upon the Charybdis of psychological dissection and minute photographic description, which even when expressed in beautiful language, interrupts the course of the narration and detracts from its interest. The plot is summed up in two lines: a man who loves one woman marries another, and after his marriage, forms illicit relations with the one whom he loves. Such a plot can be worked out in an ignoble or a noble way; it may be a moral or an immoral book. "Diego Mendez" is naturally upright and honorable; his instincts are virtuous; he recognizes his weakness and his sin, but is so carried away by his passion and the vehement selfishness of "Lola Gumia" that he becomes more and more involved in his sin. The types in the story are all carefully elaborated and show that their author has made his studies from real life.

The sixth volume of Don Jose M. de Pereda's collected works has been published under the title "Tipos y Paesajes" (Types and Landscapes). It contains a dozen short stories descriptive of the mountainous region of Santander and its inhabitants. Pereda is regarded as a consummate artist.

Don M. Martínez Barrionuevo is one of the most prolific of the Spanish novelists, having brought out during the past two years half a dozen works of fiction which have given him an established position in the world of letters. His last novel is entitled "Señores de Saldivar." This is praised for its dramatic situations and its

charming style, though the plot is criticised as theatrical and not natural.

He has also published under the title of "El Padre Eterno" five novelettes, one of which, called "Divina," is so much in the style of Zola that a critic with a face serious or laughing under a mask of seriousness suggests that it would better have been omitted *no ciertamente por falta de mérito literario, sino por el naturalismo con que esta ejecutada*—words which need no translation.

We must finish this brief and inadequate outline sketch of Spanish fiction during the year with a mere mention of Don Armando Palacio Valdes's "Maximina," which is the sequel of the same talented author's "Réverita," published a year ago. It is in two volumes, and, perhaps more than any other of his works, deserves attention.

In speaking of Spanish poetry we shall have nothing to say of the greatest of the singers of the day, such as Zorrilla, Campoamor, Nuñez de Arca, the Duke de Almenara, Becquer, or Quintana, but confine ourselves simply to the little singing birds that perch on the low trees at the very edge of the forest. Don Antonio Chapuli y Navarro, a brilliant young author of prose and verse, has published a volume under the title "Ocios Literarios" (Literary Pastimes), which has been hailed as a sort of oasis in the desert—as a genuine "contribution to the literary criticisms of our day." Among the poems which it contains may be mentioned the legend "Enrique el noble y el noble Enrique," the poems "Estrellos, flores mujeres," which its admirers liken to Calderon, "las expediciones y Guerras de Jolo," and "Andalucia," which last is certainly written in multifarious and graceful verse. Christino Murciano has written and published with a dedication to the Bishop of Málaga a short narrative poem descriptive of the passion of the Lord Jesus Christ. It is entitled "El Drama de la Cruz," and reveals the author as inspired "with a sacred fire of pure mysticism combined with admirable learning." The well-known critic Vicente Colorado, whose plea for the repression of rabid Zolaism has been mentioned above, has issued a volume of graceful, natural, and at the same time sententious poems entitled "Besos y Mordiscos" (Kisses and Nibbles). He understands how to ring the changes on the gamut of the passions, and his style is bright and piquant. His volume was notable in the verse of the year. The same author also publishes a volume of critical articles entitled "Hombres y Bestias" (Men and Beasts), which contains "types and scenes from actual life." Their style is admirable. Don Juan Alcover y Maspens has published a volume of "Poesías," which are commended for their simplicity and quiet beauty, appealing to the soul rather than to the passions. Don Julio S. Gomez de Tejadat, a poet who belongs to the traditional *escuela romantico-espiritualista*, has issued a volume of poems entitled "Amorosas," which are praised for the beauty of their idealism, which is "like the perfume breathing from the petals of a flower," and it is said that the sweetness of his harp sounds divinely "amid the skeptical, pessimistic, sensual, and atheistic cries which at the present day invade not only the novel but the lyric and dramatic poetry of Spain." It must be confessed that the praise of the Spanish critics is somewhat viti-

ated by the facility with which multifarious adjectives and epithets are expressed in Spanish ink. Olive oil and not gall tips the pens of Spanish criticism.

Among works of general literature we may mention the following: Señor Aramburu y Zuloaga's treatise "La Nueva Ciencia Penal," in which he treats with some critical acumen of the genesis of the new school, crime and the criminal, punishment and trial. Don Enrique Fajarnes y Tur has given a curious historical sketch of the post office in the Island of Ibiza. Don Emilio Blanchet has published a volume containing four historical pictures and narratives (*Cuadros y Narraciones*). They are entitled "Maria Tudor," "Alarico en Roma," "La Ambicion (treating of Anne Bolein), and "El Puntapié del Duque de Eniza."

Señor Don Antonio Sendras y Rubín has begun the publication of a series of biographical studies of some of the most eminent public men of Spain under the general title, "Propagandistas y Políticos Contemporáneos." Each volume is sold separately. In the list we may mention that of Don Rafael M. de Lalra, who was one of the great forces of the recent democratic movement in Ultramar and well known as an eloquent orator and a man of considerable learning. Brief, but worthy of consideration, is Señor Federico Rahola's "Economistas Españoles de los Siglos XVI y XVII." The author offers a few considerations also on the origin of the science of political economy.

Don Juan Montalvo sends out from Paris two volumes of essays modestly entitled "El Espectador," in which, besides several *narraciones novelísticas*, combining fact and fiction with great skill and gracefulness, there are certain strictures on the modern tendencies in Spanish literature, and one in particular on Doña Emilia Pardo Razán, whose great novel, "Los Pazos de Ulloa," raised such a storm of enthusiasm about a year ago. This brilliant lady's latest book is entitled "La Revolución y la Novela en Rusia," and consists of lectures delivered in the Ateneo at Madrid.

Sweden.

Of all Swedish authors August Strindberg is most talked about. He founded his great reputation several years ago with his startling story, "Röda Rummet" (The Red Room), a book which made the profoundest sensation throughout Scandinavia. It proved its author to be one of the greatest literary talents Sweden has ever produced. The subject was very much the same as that presented by Ibsen in his "Brand," but it was treated in a far more realistic manner. Later Strindberg produced "Giftas," which was confiscated in its original form. Gradually Strindberg has become more and more a pronounced pessimist, hating everybody and everything. His three volumes, "Tjenestekinnans Sön" (The Son of the Servant Woman), published in part this year and in part last year, give the author's own life in installments. Six more volumes are said to be ready for the press, but it is reported that no publisher can be found who dares print such literature. Strindberg, at war with himself and with everybody and everything, and at the same time a towering genius—shall we say like Byron?—is apparently exerting all his powers to shock the world. His books are the most painful reading one can imagine.

His very best printed work was published a few days ago by an obscure publisher in the small town of Helsingborg, and has been put on the stage in a second-class theater in Copenhagen. The title of it is "Faderen" (The Father), and represents one of the most cruel and unhappy fathers conceivable. Mr. Strindberg came himself to Copenhagen and assisted in arranging the play for the stage. While it is impossible to write about Swedish literature without beginning with Strindberg, let us hope that American literature may long be spared from the infliction of that sort of writers. Two of the best and most important novels produced during the past year are Ernst Ahlgren's "Marianne" and "Höststormar" (Autumn Storms), by Mathilda Ross, and this last name leads to the remark that there is scarcely another country in Europe where the women are so active in literature as in Sweden. And this has been so for at least two generations back. The reader will easily recall such names in the past as Fredrika Bremer, Mrs. Schwartz, Mrs. Kellgren, Mrs. Carlén, and many others. Of the younger generation we have first of all Mrs. Edgren, Mrs. Agrell, Mrs. Benedixen, Amalia Fahlstedt, Elna Tenow, and Hilma Strandberg, but besides these a full dozen more might be named. Not all of these have published books this year, but from Amalia Fahlstedt, whose first work appeared in 1883, we have a fairly good collection of stories called "Ax och Halm" (Ears and Straw). Elna Tenow has given us a series of short stories in a volume called "Motley" (Brokig). This deals with the question of marriage. From Hilma Strandberg we have a book of stories, "Västerut" (From the West), which describe life in the western part of Sweden. It may be said of them all that they deal in a somewhat radical fashion with the social problems of the day. Georg Nordensvan, a writer of distinction, has written a volume of short stories, "Lek" (Amusements), and the young and decidedly promising novelist, Gustaf af Geijerstam, has given the public two stories, the one entitled "Tills Vidare" (Until Further Notice) and the other called "Pastor Hallin." He is a bright writer, of the Strindberg school minus the latter's coarseness and pessimism. During the months of October and November he has been lecturing on Swedish literature in Norway and Denmark to large and enthusiastic audiences. He is destined to make a decided mark in the literature of his country. This year Emilie Flygare-Carlén celebrated her eightieth birthday, and in that connection was published what she calls the "Aftermath," a collection of stories never before published. The old lady is still in vigorous health, but it is said she has forever said farewell to literature. From F. Hedberg we have a large volume, 448 pages, giving descriptions of life in Stockholm and its surroundings. King Oscar has had the pleasure of issuing a new edition of his poems and speeches and from Count Carl Snoilsky we have "Svenska Bilder" (Swedish Pictures), a collection of poems the like of which no other Swede can produce. Schuck's elaborate "History of Swedish Literature" has reached part five, and promises to become a monumental work worthy of its talented author and the magnificent literature it is to describe.

Passing now to miscellaneous books we may mention the fact that Arvid Ahnfelt's great work on the artists of Europe has been completed. In

its preparation the author has been assisted by eminent writers in the three Scandinavian countries. The Swedish Cyclopædia is nearing its completion, vol. XI having been published. Sundén has published his dictionary of the Swedish language, and Söderwall his dictionary of the Swedish language of the middle ages. From Boethius we have a "History of the French Revolution," and from the great philosopher, A. Nyström, vol. II of his "History of Civilization." The 12th part has appeared of Baltzer's "Rock Tracings from Bohuslän," an important archaeological work. The second volume of the Swedish "Diplomatarium" has appeared this year. Finally, we have to mention three elaborate works of travel: The first is "A Journey in Persia, Mesopotamia, and Caucasus," by S. Hedin; the second is "Travels in Central America," by C. Bövallins; and the third is "Three Years in Congo," by P. Möller and his associates. Of the last only vol. I has appeared.

United States of America.

We shall not undertake this year, as we have in previous years, to give under this head a somewhat detailed account of the American literary product for 1887. The foreign departments of this Annual Review have now come to require so much space, and the domestic field is so well covered for our readers by our current issues, that we shall restrict ourselves on the present occasion to the most general survey noting only the leading lines and tendencies, the groupings around vital subjects, the contributions of a few chief authors; foregoing all attempt to be personal and minute except in a most general way.

In fact the history of strictly American literature for the year now closing is for the most part uneventful and dull. A great deal that passes at the bookstore for American is really English; and of purely native growth there is little that is striking or that will prove memorable. If asked to name one genuine American book for 1887 which we believed destined to live in literature, or to name an American author who had achieved distinction by any performance of the year, we should not know what to say. There has been some work of good quality; but it has not been "an apple year."

Mr. Lowell, who now stands at the head of our American company, has had something to do, it is understood, with the editing of "Thackeray's Letters," whose appearance in the new *Scribner's Monthly*, followed by their reappearance a few weeks since in book form, probably comes as near as anything to being the literary event of the year; but "Thackeray's Letters," even when edited by Mr. Lowell, can hardly be considered as making an American book. Mr. Whittier, on the eve of whose 80th birthday we write these words, has been almost wholly silent. Dr. Holmes, beyond one or two occasional poems, has given us nothing more important than his "Hundred Days in Europe," clear and entertaining, no doubt, but merely a magazine incident, and hardly to be classed with serious literature. Mr. Howells, to his "April Hopes" and his regular department of "criticism in *Harper's*, has added a volume of critical biography on Italian Poets. Mr. Higginson and Mr. Scudder have both made book collections of essays contributed to the periodicals. From

Bret Harte we have had two works of fiction, and from Mr. Crawford—if it be proper to name him among American novelists—three; from Julian Hawthorne two, and from Miss Phelps two. The list of minor fiction is considerable in length but hardly noteworthy outside of Mr. Stockton's various whimsicalities, Miss Preston's "A Year in Eden," Mr. Bishop's "Golden Justice," and Dr. Hammond's "On the Susquehanna." Mrs. Walworth's "Southern Silhouettes," Mrs. Damon's "Old New England Days," Miss Carpenter's "South County Neighbors," and Mr. Harris's "Free Joe," have been the chief contributions to the department of "local color."

The one notable work from a new author is Mr. Harold Frederic's "Seth's Brother's Wife."

The revival of American interest in Russian literature, which was a signal feature of 1886, has been narrowed down in 1887 to the works of Tolstói, no less than nine of which have appeared since January in English translations by American hands and under American imprints, all but one of them for the first time. The nine are "Ivan Ilyitch," "Sebastopol," "My Confessions and the Spirit of Christ's Teaching," "Katia," "In Pursuit of Happiness," "What To Do," "The Cossacks" (revised edition), "The Invaders," and "A Russian Proprietor and Other Stories." To the foregoing may be added Korolenko's "The Vagrant and Other Tales," appearing only as we write. We have now, from Tourguenief, Gogol, Dostoieffsky, Tolstói, and one or two others, a library of Russian literature in good English versions of very respectable size, quite sufficient for the purpose of any student who wishes to decide for himself the question of its merits as bearing on the dispute of the hour between the two schools of realism and idealism. For our own part we do not hesitate to reaffirm most emphatically that the Russian school is more than worthy of an acquaintance; it demands it from all who would follow what is best in modern thought and style. Mr. Edmunds's translation of Voqué's "Russian Novelists" is a timely contribution of the year towards a right understanding of them.

A generous paragraph—perhaps the most generous—in this enumeration belongs to works illustrative of American life and history; life that is most conspicuously and illustriously associated with the national name and fame, history of sections or periods prominent in the general development. Both in its subject and in its manner Mr. Cabot's biography of Emerson easily holds the foremost place, while the "Final Memorials of Longfellow" stand not far behind. Thoreau's "Winter" is not exactly an autobiography, but being quite as truly a portrait of its author as a picture of its subject, may perhaps be mentioned here as delineating a unique New England personality. Mr. Browne's life of Abraham Lincoln opened the year, as Messrs. Nicolay and Hay's larger and most exhaustive work has lasted all through it, and will run over into the year to come. Hale's "newly studied" life of "Washington," McMaster's "Franklin," Roosevelt's "Benton," Schurz's "Clay," Frémont's "Memoirs," and Griffis's "Perry," have cast strong lights backward upon picturesque figures of the past. Passing from biography to history we are met by Charnay's "Ancient Cities of the New World," vol. iv of Mr. Winsor's composite "Narrative and Critical History of

the United States," Brooks Adams's "Emancipation of Massachusetts," Hallowell's "Pioneer Quakers," Johnston's "Connecticut," Drake's "Making of the Great West," Miss Woolsey's "Sketch of Philadelphia," Carleton's "Drum-Beat of the Nation," Williams's "History of Negro Troops," Abbot's "Blue Jackets of 1812," Soley's similar book, "The Boys of 1812," and Brooks's "Story of the American Indian." This is at least as good a showing in this part of the field as that of 1886, and in some respects better. Rev. Edward G. Porter's "Rambles in Old Boston," though published, if we remember aright, just at the very end of 1886, may be dropped into the scale of 1887.

To the "Story of the Nations" series, now getting to be a library by itself, have been added Miss Jewett's "Normans," Benjamin's "Persia," Rawlinson's "Egypt," Raogzin's "Assyria," Mahaffy's "Alexander's Empire," and the Hon. Emily Lawless's "Ireland."

Next to the literature of American character and life we shall place the religious and theological books of the year, though the assortment is neither great nor striking. In exegesis Dr. Hovey's "Commentary on the New Testament," and Dr. Vincent's "Word Studies;" in history Prof. Fisher's incomparable "Church History," Bishop Cox's "Institutes of Christian History," and a first volume of Lea's "History of the Inquisition;" in the philosophy of religion Harris's "Self-Revelation of God;" in its ethics Dr. Phillips Brooks's lectures on "Tolerance;" in the comparative study of religion Parks's "Star in the East;" in its practical applications Loomis's "Modern Cities" and Peirson's "Evangelistic Work;" in missions Wellcome's "Story of Metlakatla;" in ecclesiology Heard's "Russian Church and Russian Dissent;" and in sermons collections by ex-President Porter of Yale College, Rev. W. B. Wright of Boston, Drs. Smyth and Munger of New Haven, Dr. Rainsford and other Episcopal preachers of New York, Dr. McKim of New Orleans, and the late Dr. Leeds of Baltimore—these are the outlines.

Since theology and philosophy live next door to each other, we may mention here Bowne's "Philosophy of Theism," the same Boston scholar's "Introduction to Psychological Theory," McCosh's "Psychology," and Ladd's "Elements of Physiological Psychology."

From these dark and winding passages of human thought it is pleasant to escape into the paths of travel, where we have had not only Dr. Oliver Wendell Holmes to accompany through his "Hundred Days," as above noted, but Dr. Glisan of Oregon, during his "Two Years in Europe," Minister Benjamin to "Persia" and General Wilson to "China," "Sunset" Cox to the "Isles of the Princes" and artist Stillman "On the Track of Ulysses," Mr. Ballou on his journey "Due North" and Mr. Paton on his trip "Down the Islands"—the Caribbees; Mr. Brigham to "Guatemala," and Mr. Stevens "Around the World on a Bicycle." Mr. Meriwether on his "Tramp Trip" through Europe at fifty cents a day, and Mr. Richardson as he puts "A Girdle Round the Earth." Dr. McKenzie's "Some Things Abroad" may be, and Mrs. Anna Bowman Dodd's "Cathedral Days" should be, added to the list.

In science the discussions of evolution and sociology have had the larger place, some half-dozen works of note having appeared under each

head. Among these we will only mention Schurman's "Ethical Import of Darwinism" and Laughlin's "Elements of Political Economy." Storer's "Agriculture" deserves mention, and Mr. Langley's "New Astronomy" is probably an important work, though it has not yet reached us.

There remain as representative American productions of the year Mr. Washburne's "Recollections," France, 1869-'77, Mr. Van Dyke's "Principles of Art," Mr. Finck's "Romantic Love," Mr. Knox's "Decisive Battles since Waterloo," Roemer's "Origins of the English People and the English Language," Prof. Davidson's translation of Scartazzini's "Handbook to Dante," Upton's "Handbook of Sacred Oratorios," and Prof. Charles Eliot Norton's editing of the "Correspondence between Goethe and Carlyle"—if that work is properly to be entered here at all.

Whether the Hon. Ignatius Donnelly's loudly heralded book on "The Great Cryptogram" is to be added to the important and valuable productions of the year, it would be premature at present writing to say.

The readers of the foregoing will see at once that we have given nothing more than the most rapid generalization, mentioning only a few leading works under each head, and aiming merely to indicate currents and directions. This in the case of the United States, as in that of Great Britain, in view of the fullness with which the literature of these countries is dealt with during the year, must suffice.

NECROLOGY, 1887.

A.

ADAMS, Rev. John G., D.D.; Melrose, Mass., May 4, 77 y.; journalist and theological writer.
ALEXANDER, Patrick Proctor; Edinburgh, Scotland, Nov. 14, 63 y.; a "Bohemian" journalist.
ALFRIEND, Frank H.; Washington, D.C., May 3, 47 y.; journalist.
ANNENKOF, Pavel Vasilyevitch; Russia, March 20, 76 y.; biographer and critic.
ARISCHOU, Johan Edvard; Stockholm, May 7, 76 y.; botanist.
AUBERT, Prof. Ludvig Cesar Martin; Christiania, June 15, 80 y.; philologist.
AUERBACH, Dr. Jacob; Germany, Nov. —; brother of the novelist, a journalist, and historian of the German Jews.

B.

BAIRD, Spencer Fullerton; Wood's Holl, Mass., Aug. 19, 64 y.; Secretary of the Smithsonian Institution.
BAYNES, T. Spencer; London, May 30, 64 y.; philosophical writer, journalist, Shakespearean, and editor of the 9th edition of the *Encyclopedia Britannica*.
BEACH, J. W.; New York, Nov. 12; journalist.
BEALEY, Richard H.; Nottingham, England, Feb. 5, 59 y.; dialect poet of Lancashire.
BERCHER, Rev. Henry Ward; Brooklyn, L. I., Mar. 8, 73 y.; preacher, orator, journalist, novelist, and religious author.
BELL, Major Evans; England, Sept. 12; writer on India.
BERESFORD-HOPE, see HOPE.
BERG, Fredrik Theodor; Stockholm, May 7, 81 y.; statistician.
BERNHARDI, Theodor V.; Germany, Feb. —, 85 y.; historical biography.
BERT, Paul; Paris, Nov. —; naturalist and professor of the Collège de France.
BERRY, Abel B.; Weare, N. H., May, 69 y.; novelist and historical writer.
BLOOMSTRAND, Dr. Anders; Lund, Sweden, Oct. 17, 65 y.; a Tamil scholar of distinction.
BRASSEY, Lady, wife of Sir Thomas; at sea on board the yacht "Sunbeam," bound for Australia, Sept. 14; author of yachting narratives.
BRAYMAN, J. O.; Chicago, Oct. 30, 72 y.; journalist.
BRINZ, Professor Aloys von; Munich, Sept. 14, 67 y.; jurist.

C.

CARLSON, Fredrik Ferdinand; Stockholm, Sweden, Mar. 17, 54 y.; historian and editor.
CAULFIELD, Dr. —; Cork, Ireland, Feb. —; librarian of Queen's College and antiquary.
CLEMENT, M. Charles; Paris, July —; journalist.
COBB, Sylvanus, Jr.; Fairmount, Mass., June 20, 64 y.; for many years a contributor to the *New York Ledger*.
COLEMAN, Frances Ellen; England, May; joint author of a *History of the Zulu War*.
COLLINS, Rev. William Lucas; England, March 24, 70 y.; biographer and editor.
COMLY, Gen. J. M.; Toledo, O., June 25, 55 y.; editor of the *Toledo Commercial*.

CONCHES, Feuillet de; France, Feb. —, 84 y.; biographer and editor in French literature.
CRAIK, Mrs. Diana Maria Mulock; near London, Oct. 12, 61 y.; poet and novelist.
CROCKER, Uriel; Cohasset, Mass., July 19, 90 y.; of the old Boston publishing house of Crocker & Brewster.
CURRY, Rev. Dr. Daniel; New York, Aug. 17, 78 y.; journalist and biographer.

D.

DANA, Alexander H.; Montclair, N. J., April 27, 80 y.; legal and philosophical writer.
DEKKER, Eduard Douwes; near Mayence, Feb. 19, 67 y.; a Hollander by birth, an East Indian by service, author of works on Holland in the East.
DESNOVERS, M. Jules; Nogent-le-Rotrou, France, early in September, 86 y.; librarian.
D'IDREVILLE, M. Henri; France, June —; journalism and letters.
DOMETT, Alfred; London, Nov. 2, 76 y.; poet.
DUPIN, Jean Henri; Paris, April 6, 95 y.; dramatic author.
DURUY, Jean Victor; France, about August 12, 76 y.; historian.

E.

EGLI, Pfarrer J. B.; Canton Aarau, Switzerland, Dec. —; dialect story teller.

F.

FAIRFIELD, Francis Gerry; New York City, April 4; journalist.
FARIS, Ahmed Effendi; Oct. 8; Arabic journalist.
FAVAL, Paul Henri; Paris, March 8, 69 y.; dramatist, novelist, and historian.
FRILITZEN, Dr. Olof Otto Hugo Johannes von; Stockholm, Jan. 10, 32 y.; literary historian and critic.
FLURRY, Alfred Auguste Cuvillier; Paris, Oct. 18, 85 y.; journalist and author, and member of the French Academy.
FLOOD, Charles B.; Columbus, O., Oct. —, 76 y.; journalist.
FOWLER, O. S.; Sharon Station, Conn., Aug. 18, 77 y.; phenologist and lecturer.
FROMMANN, Dr.; Nuremberg, Jan. —; Old German scholar, and sub-director of the Germanistic Museum.
FRY, Francis; Bristol, England, Nov. 12, 83 y.; collector and reprinter, particularly of Bibles.

G.

GREER, Gen. Elihu; Lyme, Conn., March 27, 70 y.; printer and publisher.
GILLER, Agathon; Galicia, Aug. —, 56 y.; political writer.
GOEDRKE, Karl; Göttingen, Oct. 28, 73 y.; literary historian, and editor of Lessing, Goethe, and Schiller.
GOLDSCHMIDT, Meir Aaron; Copenhagen, Aug. 15, 68 y.; novelist.
GONZALES, M. Emmanuel; Paris, Oct. —; fiction and drama.
GOSTWICK, Joseph; London, Jan. —; teacher, journalist, and historian of German literature.
GOZZADINI, Count Giovanni; province of Bologna, Italy, Aug. 26, 77 y.; archaeologist.
GRANT, James; England, May 5 (62), 65 y.; military romancer and historian.
GURNEY, Rev. Archer Thompson; Bath, Eng., March 21, 67 y.; essayist, journalist, poet.
GUYTON, Mrs. Etherington; England, Sept. —; religious author and editor under her maiden name of Emma Jane Worboise.

H.

HASELL, Miss E. J.; Dalesmain, Ullswater, England, Nov. 14; Spanish scholar and translator.
HAYELAAR, Max; Germany, March; author of *Mulla Tuli*.
HAYDON, Frank Scott; London, Oct. 29, 65 y.; of the Public Record Office.
HEDDERWICK, Robert; Glasgow, Aug. —, 81 y.; journalist.
HENRIK, of Trolle; at Listerby, near Karlskrona, Sweden, Sept. 16, 57 y.; novelist.
HERAND, John Abraham; England, April 19, 88 y.; poet, dramatist, and critic.
HILDYARD, Rev. James; Ingoldsby, England, Aug. 27, 78 y.; pamphleteer under the pseudonym of "Ingoldsby." ¹
HILL, Rev. John Harwood; Leicestershire, England, Dec. 3, 77 y.; local history.
HITCHCOCK, Rev. Roswell Dwight; near Fall River, Mass., June 17, 80 y.; theologian.
HOE, S. S.; Tarrytown, N. Y., July 29; grandson of Robert Hoe, and junior member of the series of printing press manufacturers.
HOPE-BERESFORD, Alexander James Beresford; England, Oct. —, 67 y.; architecture.
HOLMES, Dr. H. A.; Albany, N. Y., Nov. 3, 75 y.; State librarian and Orientalist.
HOPKINS, Rev. Mark; Williamstown, Mass., June 17, 85 y.; theologian and philosopher.
HOPKINS, Rev. Samuel; Northampton, Mass., Feb. 10, 79 y.; historian.
HUGHES, John; April —; last of a triad of Welsh lyric poets.
HUGHES, Thomas Piott; England, June 18; Orientalist.
HYMERS, Rev. John; England, April —; author of mathematical text-books.

I.

INGLIS, W.; Edinburgh, Oct. 11, 75 y.; for upwards of 50 years connected with the publishing house of W. & R. Chambers.
"INGOLDSBY," see HILDYARD.
IPOLYI-STUMMER, Bishop Arnold von; Grosswardein, Hungary, Dec. 2, 62 y.; history.

J.

JEFFRIES, Richard; Goring, England, Aug. 14; a modern "White of Selborne."

JEWETT, Elam R.; Buffalo, N. Y., Jan. 10, 76 y.; journalist.
JONES, John; Manchester, England, Nov. 3, 62 y.; a Welsh shoemaker-poet under the pseudonym of "Idris Vychan."

K.

KATKOFF, Michael Nikephorovitch; Moscow, Aug. 1, 67 y.; publicist and journalist.
KEITH-FALCONER, the Hon. Ion G. N.; Aden, May 13, 31 y.; Orientalist and translator of the Fables of Bidaï.
KERR, Rev. Dr. D. R.; Pittsburgh, Pa., Oct. 14, 69 y.; journalist.
KISSELBERG, Wm. E.; Troy, N. Y., May 20; journalist.
KNIGHT, Rev. J. P.; Yarmouth, England, June 1; author of "Rocked in the Cradle of the Deep" and some 200 other songs.
KOK, Johannes; Denmark, Jan. 20, 66 y.; philologist.
KONER, Prof.; Berlin, Oct. —; head of the University Library.
KRASEWSKI, —; Poland, March —; a most fertile author of poetry, romance, travels, and critical essays.

L.

LAIGHTON, Albert; Portsmouth, N. H., Feb. 6, 58 y.; poet, and a cousin of Celia Thaxter.
LAIRD, John M.; Greensburg, Pa., Jan. 25, 86 y.; the senior journalist in the State.
LANGE, Thomas; Lyngby, Denmark, Aug. 25, 58 y.; novelist.
LAZARUS, Emma; New York, Nov. 19, 36 y.; poet and magazinist.
LEUTSCH, Prof. von; Göttingen, Aug. —; editor.
LONG, Rev. James; England, March 23; Orientalist.
LUBOJATZKY, Franz; Germany, June —; prolific novelist.

M.

MACFARREN, Sir George Alexander; England, announced Oct. 31, 74 y.; musical composer.
MACGREGOR, Sir Charles; England, Feb. —; travels.
MADALÈNE, M. Henri de la; Oct. —; journalist and novelist.
MARLITT, Eugénie; Arnstadt, Thuringia, June 22; novelist.
MAYHEW, Henry; London, July 25, 75 y.; journalist and fiction.
MERRIAM, Charles; Springfield, Mass., July 9, 81 y.; publisher.
MESSNER, Professor; Berlin, Nov. —; theologian of the University.
MICHEL, Francisque Xavier; France, May 22, 78 y.; archaeological writer and translator.
MONRAD, Bishop D. G.; Falster, Denmark, Mar. 28, 76 y.; theologian.
MORTIMER, Philip, pseud., see Knight.

N.

NADSON, Samyón Yakolevitch; Russia —, 25 y.; poet.
NAPIER, Rev. Alexander; Holkham, England, Aug. 24, 73 y.; theological writer and an editor of *Boswell's Johnson*.
NASON, Elias; Billerica, Mass., June 17, 76 y.; editor and miscellaneous writer.
NELSON, William; London, Sept. 10, 71 y.; senior partner in the publishing house of T. Nelson & Sons.
NEWTON, Rev. Richard; Philadelphia, May 25, 79 y.; theological writer.
NICHOLSON, Dr. John; Penrith, Scotland, Dec. —, 78 y.; Orientalist.
NORDMANN, Johannes; Vienna, Aug. —, 69 y.; author and journalist.

O.

O'CONNOR, Rev. W. A.; England, Mar. 22; historian and commentator.
OLMSTED, E. K.; Lake View, N. J., Oct. 7; journalist in New York.
Olney, Prof. Edward; Detroit, Mich., Jan. 16, 59 y.; of the State University.
OSTERWALD, W.; Germany, March —; poet.

P.

PALMER, Rev. Ray; Newark, N. J., March 29, 78 y.; poetry and devotional books.
PASSAGLIA, Father; Turin, March, journalist.
PETTINGILL, Rev. John Hancock; New Haven, Conn., Feb. 27, 72 y.; theological writer.
PISANI, Count; Constantinople, Nov. —, 83 y.; archivist.
PLATONOFF, M.; Russia, Oct. —; journalist.
POORE, Ben Perley; Washington, D. C., May 29, 67 y.; editor, correspondent, and author.
PORTER, George William; London, Nov. 11; Senior Assistant Keeper of the Library of the British Museum.
POTT, Professor August Friedrich; Halle, Germany, July 5, 84 y.; philologist.
PRENDERGAST, Thomas; Cheltenham, England, Nov. 14, 79 y.; linguist.

R.

RACOT, Adolphe; Paris, May, 46 y.; novelist and critic.
RAMBERT, Prof. Eugène; Lausanne, Switzerland, Nov. —; author of a *Life of Vinet* and a work on the Swiss Alps.
RAMSDALL, Henry J.; Washington, D. C., May 25; journalist.
RANDOLPH, Maj. Innes; Baltimore, Md., April 29; journalist.
RAYET, M. Olivier; Paris, March —, 39 y.; Professor of Archaeology in the Bibliothèque Nationale.
REID, George William; London, Oct. 20; Keeper of prints and drawings in the British Museum.
REUMONT, Alfred von; Paris, May 20, 79 y.; historian and biographer.
ROBE, James; Manchester, Scotland, Sept. —, 63 y.; Irish and Scotch journalist.
ROSS, John Wilson; London, May —, 68 y.; contributor to the periodicals in prose and verse.
ROQUETTE, the Père Adrien; New Orleans, July 15, 74 y.; master of many languages, and writer in French of both prose and verse.

ROUSSE, Peter W.; Orange, N. J., May 2; journalist.
"ROWEL, M.," see Thisted.
RUDDOCK, David S.; New London, Conn., Sept. 17, 69 y.; journalist.

S.

SAFFORD, E. H.; Haverhill, Mass., Dec. 12, 78 y.; journalist.
SANDIFER, J.; London, Feb. 15; publisher.
SATCHELL, Thomas; England, April 16; writer on angling.
SAWYER, O. S.; New York, July 31; journalist.
SAXE, John Godfrey; Albany, N. Y., March 31, 71 y.; poet.
SCHANNE, —; Paris, May —; chronicler of the *vie de bohème*.
SECOND, Alberie; Paris, June, 70 y.; dramatist.
SELLON, Charles E.; Dorchester, Mass., March 25, 50 y.; journalist.
SEOANE, the Marquis Juan Antonio; Spain, Feb. —; philosophy.
SHELDON, James; Buffalo, N. Y., May 1, 66 y.; contributor to the *Knickerbocker Magazine*.
SHIELDS, Thomas; Bradford, England, Oct. (Nov.?) —, 59 y.; journalist.
SIM, George; Scotland, Oct. —; antiquary.
SIMPSON, John Palgrave; London, Aug. 19, 80 y.; novelist and dramatist.
SKEFFINGTON, W.; London, May 10, 79 y.; publisher.
SMITH, Francis S.; New York, Feb. 1, 68 y.; printer and journalist.
SMITH, Wm. L.; Springfield, Mass., May 19, 63 y.; journalist.
SMYTH, Rev. Anson; Cleveland, O., May 2, 75 y.; educational writer.
SNOW, Eliza R.; Salt Lake City, Dec. 6, 84 y.; a Mormon poetess.
STANTON, Henry B.; New York, Jan. 14, 81 y.; journalist.
STENZLER, Professor; Breslau, Feb., 86 y.; Orientalist.
STEVENS, William; England, April, 80 y.; founder of the *Family Herald*.
"ST. HERMIDAD, Emanuel," see Thisted.
ST. HILAIRE, M. Marco de; Paris, Nov. —, nearly 80 y.; once librarian of Strasbourg, and author of recollections.
STRAKOSCH, Maurice; Paris, Oct. 10; musical composer and conductor.
STRAUSS, Gustave Louis Maurice; Teddington, England, Sept. 2; "author, linguist, chemist, politician, cook, tutor, dramatist, journalist, surgeon" — nothing seemed amiss to Dr. Strauss.

T.

TAYLOR, Benjamin Franklin; Cleveland, O., Feb. 24, 65 y.; journalist and poet.
TEIXEIRA, Charles W.; New York, June 1, 35 y.; journalist.
TEN EVCK, Henry James; Albany, Dec. —, 31 y.; journalist.
TEXIER, M. E.; France, Oct. —, journalist.
THISTED, Valdemar; Tommerup, Zealand, Oct. 16, 72 y.; a parish priest, and author of *Letters from Hell*, under the pseudonym of "M. Rowel," and of many other writings — novels, tracts, and verses — under that of "Emanuel St. Hermidad."
THRING, Rev. Edward; Uppingham, England, Oct. 22; educational science.
TOSSE, Joseph; Covington, Ky., Jan. 6, 84 y.; musical composer.
TRAUTMANN, Dr. F.; Bavaria, Nov. —; dramatist, novelist, journalist.
TURNER, R. S.; England, June —, 68 y.; book collector.
VICARY, Fulford; Devonshire, England, July —; author of *The Stork's Nest*, and other tales of Denmark and Norway.

V.

VIEL-CASTEL, Count Louis de; France, early in October; critic and historian.
VOLLMER, Dr. Wilhelm; Stuttgart, June, 58 y.; editor of German literature.
VOSK, James E.; Ashburnham, Mass., May 30, 51 y.; critic and educational writer.
"VYCHAN, Idris," see Jones.

W.

WAGNER, —; Munich; May 31; geographer and explorer.
WALROND, Theodore; London, June —; editor of Lord Elgin's letters.
WARING, C. H.; Bristol; England, early in September, 68 y.; magazinist.
WARNE, Charles; Brighton, England, Ap. 11, 85 y.; archæologist.
WARREN, Henry George; London, May —; journalist.
WEBB, George James; Orange, N. J., about Oct. 7, 85 y.; musical composer.
WHITEHURST, Edward Capel; England, May 13, 63 y.; critic and correspondent.
WILLIAMS, Robert; London, Dec. —; Oxford scholar and journalist.
WOOD, Mrs. Henry; England, Feb. —, 68 y.; novelist.
WORBOISE, see Guyton.
WYETH, Mrs. M. E. C.; near Jacksonville, Fla., May or June, 55 y.; magazinist and poet.
WYLD, James; London, June —; geographer to the Queen.

Y.

YOUMANS, Prof. Edward Livingston; New York, Jan. 18, 65 y.; text-books in natural science, and journalist.
YOUNG, Sir Charles; London, Sept. 11; dramatist.

Z.

ZACHER, Prof.; Germany, March —; journalist.

The Literary World.

BOSTON, DECEMBER 24, 1887.

Entered at the Post Office at Boston, Mass., as second-class mail matter.

MORE HOLIDAY BOOKS.

Though it is Christmas Eve, and forehanded people have made their Christmas purchases, and are beyond reach of any advising words from us now, yet a few of the best of the Christmas books have only just come in, fresh and damp from the publishers. And so all that can be said by our readers, as at this late hour we open to them the tempting packages, will be: "It might have been!"

Our Darlings. By Mars. [Geo. Routledge & Sons. \$2.50.]

All things considered this is the most brilliant picture-book of the present season. As all good picture-books are bound to be, it is an apotheosis of childhood, and as all picture-books are not, it is artistic, original, and well done. "Our Darlings," "At Home," "In Town," "At the Seaside," "In the Country," and "At Play," furnish the subjects for the more than forty crowded plates which make up the pages of the large oblong book, and nearly every one of these pages is a study. "Mars," whoever may be the owner of that pseudonym, is a combination of Kate Greenaway and Du Maurier, and the sketches have the merit not only of good drawing and coloring, but of individuality. They have a distinct style of their own, unlike anything we have had this year. They unite the cultivation of English life with the animation of the French; always refined, they are never dull; there is little repetition; their endless variety of subject and treatment is in fact quite as remarkable as the technical skill with which they are executed, and the pure and delicate feeling which inspires them. The figures, attitudes, movements, sentiments of children have seldom been more effectively delineated.

The Man Who would Like to Marry. By Harry Parkes. [F. Warne & Co. 50c.]

There is amusement in this trifle for about three minutes, and we commend it to mischievous young ladies with a fondness for bantering their bachelor friends. For a book to be tied anonymously by a bevy of giggling girls on the door-handle of the room occupied by their tormentor, we know of nothing to compare with it. The twelve large outline plates illustrate the following points:

"The man who would like to marry,"
"But the pretty girls are so demure,"
"And the clever ones are so alarming,"
"And the talkative ones are so tiresome,"
"And the merry ones make such game of a fellow,"
"And the sentimental ones are so spooney,"
"And the horsey ones are so outrageous,"
"And the nautical ones are so inconsiderate,"
"And the little ones are so little,"
"And the large ones are so VERY LARGE!"
"And the wealthy ones have such very unpleasant papas!"
"That he thinks he'll let it stand over for the present."

After all, this weapon of satire would be as effective in a young man's hand as in a maiden's.

Notre Dame. By Victor Hugo. 2 vols. Illus. [Geo. Routledge & Sons. \$6.00.]

This is the third number of the illustrious series of French romances which the Routledges

are bringing out in such sumptuous form. The two volumes, in paper, illustrations, presswork, and cover, are uniform with the five volumes of *Les Misérables*, the five of *Monte Cristo*, and the two of *Toilers of the Sea*. The illustrations of *Notre Dame* are wood-cuts from designs by Hugo, Bayard, Brion, Johannot, and a long list of other French artists. Primarily they are noticeable for their number, next for their boldness and vigor, occasionally for their refinement and delicacy, often for their dramatic power. They move along on the current of the story with panoramic vividness and fidelity. From many points of view—not from all, but from many—this is to be a remarkable edition of Victor Hugo, and when it is completed, American readers will have a great French author in a form almost unrivaled. There is something in the very dimensions and outward splendor of these books in keeping with the grandeur of the genius whose name they bear.

The Poetical Works of Sir Walter Scott. Edited with a careful revision of the text by Wm. J. Rolfe. With illustrations. [Ticknor & Co. \$10.00.]

This is certainly a superb edition of Scott's poems, complete, scholarly, well furnished, and set forth with nearly all possible typographical elegance. Beside Scott's longer and best-known poems, "The Lady of the Lake," "Marmion," "The Lay of the Last Minstrel," etc., there is a full collection of miscellaneous poems; an appendix contains the songs and mottoes from the novels, with various fragments; there are upwards of sixty pages of notes; and a glossary and index supplement the text. Of the illustrations, wood-cuts, including vignettes and ornaments, there are nearly 350, all "drawn, engraved, and printed under Mr. Anthony's supervision." While some of these cuts, as we have had occasion to remark on their previous appearance in connection with single poems, are crude and bad, especially in the drawing, others are uncommonly good and satisfying, and their general average quality, taken with their profusion and scenic value, makes them a welcome feature of the book, which in every other respect is handsome, imposingly so. It is an octavo of convenient proportions, of 646 pages made of good paper, well printed, gilt edged, and tastefully bound.

But the special value of this edition of Scott's poems lies in Dr. Rolfe's careful emendation of the text, which has become more or less corrupt, and in these pages has been restored for the first time to its original purity. Not only by Lockhart, but by other editors, some of them utterly careless, errors have been allowed to creep in and multiply, until some of them, as Dr. Rolfe says, became "incredibly bad." "Marmion," as already shown by Dr. Rolfe, has never been printed correctly until his editing, "sundry misprints in the first edition having been overlooked by Scott and by all his commentators and critics." For example, in the "Lady of the Lake," canto i, stanza 12, Scott wrote, as printed in the first edition, 1810,

"The primrose pale and violet flower
Found in each clift a narrow bower;"

but in every subsequent edition till Rolfe's "clift" was misprinted *cliff*. In canto ii, stanza 30, of the same poem, Roderick Dhu is made to say, according to every edition printed since 1821,

"Nay, Ellen, blench not thus away;
And, mother, cease these signs, I pray,—
I meant not all my *heart* might say;"

when what, according to Scott, he did say was,

"I meant not all my *heat* should say."

These are examples of the minute and painstaking care with which Dr. Rolfe, down to periods, semi-colons, and commas, has worked over Scott's text, and given us not only a decided improvement over every other recension, but what is probably the nearest approach to perfection which is possible.

We have only one suggestion to make to the publishers, namely: that after the holiday want is supplied, they give us an edition of the work in plain library dress without gilt, in simple cloth, paper-labeled on the back, and rough-edged in front.

Raphael: His Life, Works, and Times. By Eugene Muntz. Illus. New edition by Walter Armstrong. [A. C. Armstrong & Son. \$9.00.]

We count it a misfortune for all concerned that such a work as this should reach us at so late an hour, when in order to get it seasonably before our part of the public we must dismiss it with so few words. Muntz is the librarian of the National School of Fine Arts in Paris, and an authority. This work, originally published in France and in French, passed in six years to a second edition, which was improved with many additions and corrections. From this second edition the present English translation was made, whose editor, Mr. Walter Armstrong, is a Bachelor of Arts of Oxford. As it stands it is the last and best critical and descriptive work on Raphael, to whose genius it shows a devotion amounting to enthusiasm, tempered, however, always with a critical discrimination which seldom if ever allows eulogy to pass into extravagance. It is a sober, sound, accurate, adequate presentation of the history and products of the great painter, made additionally brilliant and beautiful by the profuse illustrations which accompany the text.

The text is in twenty-one chapters, of which the first three relate to Raphael's childhood and its environment, and to his arrival and early studies at Perugia. The next three follow his wanderings toward Florence, where we find him about the year 1504, working away at Madonnas and Holy Families. Then in three chapters more to Rome, and the service of Popes Julius II and Leo X, where he does his famous cartoons and distinguishes himself as an architect. Ten chapters further are occupied with his Roman career, the central section of his life. In the 20th chapter we inspect his studies and experiments with the antique, and in the 21st he dies.

But the pictures—oh! the pictures in this rough-edged, gilt-topped octavo of 500 heavy pages. There are well-nigh 200 of them; 154 engravings in the text, and 43 full-page plates. A few delineate the historic scenes amidst which Raphael's life was spent, as, for example, Florence and Rome in the 16th century, after old prints; but the majority are representations of Raphael's works, and among these none possess greater interest for the student than the first rough studies made by Raphael for those masterpieces which have given him his undying fame. To see the rude yet living and powerful outlines which express his earliest conception of his

themes, and trace their development in the finished pictures, noticing the corrections, changes, refinements introduced, is a wonderfully fascinating exercise in psychological mysteries. These contracted sketches give us insight to the artist's mind and lay bare the processes by which he arrived at his matchless conclusions. They teach us again that genius is attention, talent well-directed toil.

Some of the full-page plates are done in colors, others by an automatic method which produces a result exceptionally pleasing for its tone. Together assembling the treasures of the Vatican, the Louvre, and other great European collections, they constitute a Raphael Gallery which, if not absolutely complete, is almost bewildering in extent and variety.

Historical Memorials of Westminster Abbey. By Arthur Penrhyn Stanley. 1st American from the 6th English edition. Illus. 3 vols. [A. D. F. Randolph & Co. \$7.50.]

Dean Stanley's noble memorial of Westminster Abbey, in its primal English form, is now a dozen years old, and half a dozen English editions have carried it into a hundred thousand hands or more. Finer subject annalist never had, and memorable edifice never a more loving or tender historian. All the studious pains, the scholarly accuracy, the antiquarian taste, the glowing imagination which Dean Stanley expended upon the Jewish and Eastern churches, are here concentrated upon the majestic and venerable fabric which on the whole is more closely associated than any other with the most interesting lines of English history. An enormous amount of research went into the preparation of the work, and the fullness of its outlines and richness of its details make it a product almost as curious and beautiful as an embroidery chiseled in stone. The work grew out of the inspiration afforded by the 800th anniversary of the dedication of the Abbey—what a stretch that figure gives the fancy! We cannot take time or space, in the midst of the Christmas hurry, to expatiate, either in description or in criticism, on the contents of this fascinating work, which Mr. Randolph has brought out in a new and beautiful large paper edition. For criticism, indeed, there is no occasion. For description we might take many columns and much of our readers' time. We envy those of the latter who can sit down at their leisure to the feast which these three volumes spread before the eye. What a point of view for a picturesque survey of nearly a thousand years of English history! What a host of notable figures move in procession through the stately interior; how dramatic the life that goes on in this great national sanctuary! Mr. Randolph has made a rare trio of books out of the one volume of the English original. A generous page, ample margins, clear print, choice laid paper uncalendered, rough edges, illustrative etchings, and a unique binding of elegant simplicity, make up the whole; and only 600 copies on large paper have been printed for sale.

Annals of the English Stage, from Thomas Betterton to Edmund Kean. Edited and Revised by Robert W. Lowe. Illus. 3 vols. [John C. Nimmo. 54s.]

This revival of Dr. Doran's standard—almost classic—work is under favorable conditions and deserves well. First published a quarter of a century ago, it at once took possession of its field

and has held it ever since, not only without a rival, but without even a competitor; so that if you ask for a history of English actors and acting there is only one answer: "Why, Dr. Doran's, of course." Two editions the work has had, and both have been for some time out of print, copies of the first having become so rare as to command a high price. Dr. Doran, who became editor of *Notes and Queries* in 1873, died in 1878. His great work, not his only work though, by any means, has now been brought forth from its retirement, and with fresh attractions introduced anew to the English and American public. Besides rough edges, gilt tops, and a Roxburghe binding, these attractions include careful corrections of the text made from the author's own annotated copy, and an extensive series of illustrations, which add much to the historical and biographical atmosphere of the work. These illustrations are in two lines: first, a series of fifty portraits of leading actors and actresses, engraved on copper, all printed and mounted as India proofs "before letter;" and second, a series of small wood-cuts of the vignette order, printed for the most part on India paper and inserted at the head of chapters. These, generally speaking, are views of buildings connected with the subject, theaters or actors' homes, but include some portraits. Subordinate to these, and placed at the end of the chapters, are a few character portraits. There are in all about 130 illustrations. Besides the demy 8vo edition, the basis of the present notice, a limited edition has been printed in royal 8vo with a duplicate set of the fifty portraits, one on Japanese paper, and the other as India proofs, each copy numbered.

The Book of British Ballads. Edited by S. C. Hall. With illustrations after designs by Creswick, Gilbert, and others. [G. P. Putnam's Sons. \$1.50.]

It was a happy thought of the Putnams to tuck Mr. S. C. Hall's *Book of British Ballads* into their "Knickerbocker Nugget" series. A little larger "nugget" it makes than the other series, of the same height, but a trifle wider, though its binding and typography are uniform. The type is small, very small, but distinct and readable. Apart from the historic and literary interest of the ballads, the charm of this present setting of them lies in the illustrations and the arrangement of them. They are profuse, almost always one for every page, and they are so contrived as to occupy usually a long narrow panel at the side of the page only, making a pictorial border. They are of the miniature class, and are done with great fineness and delicacy of touch. All they need is color to suggest, with their poetical accompaniments, an illuminated manuscript of old. As for the ballads "Chevy Chase" is here, and "Fair Rosamond," and "Robin Goodfellow," and "Lord Ullin's Daughter," and "Robin Hood," and "Auld Robin Gray," and many others—between 50 and 60 in all. An introduction, appendix of notes, and glossary complete the book.

The Dawn of the XIXth Century in England. A Social Sketch of the Times. By John Ashton. Illus. Popular Edition. [G. P. Putnam's Sons. \$3.50]

Mr. Ashton is an English antiquary, and this is a London book with an American imprint. There is abundant material in it for many hours'

reading, with a fair degree of entertainment and occasional amusement, especially over the pictures, though it is a book not to be taken all at once. Mr. Ashton is a ransacker, a collector of curiosities, a showman, and a good talker. Out of the newspapers and similar sources of information belonging to the first decade of the century, he has got together an immense mass of facts, stories, oddities, and characteristics illustrative of the English, and especially the London, life of that time. His 53 chapters and 114 pictures, the latter copies of old prints and largely caricatures, are divided between markets, police, politics, literature, the army and navy, funerals, riots, jubilees, costumes, the press, prisoners, roads, travel, fires, street life, amusements, gambling, hunting, racing, theatricals, clubs, art galleries, music, medical practice, royal societies, smuggling, and some scandals.

Mr. Thomas E. Van Bibber has translated the facts of Scripture and the supplements of tradition respecting the infancy of Jesus into a rather stately blank-verse poem of about 5,000 lines, called *The Holy Child*, and dedicated it under that title to his brother, a Doctor of Divinity of Baltimore. In print the poem is set off with a number of excellent photogravures, some of them depicting the Holy Family, others ideal scenes in the desert, not all of them, however, exactly illustrative of the poem. [G. P. Putnam's Sons. \$1.50.]

Few American novels of its class have achieved a wider popularity than did Susan Warner's (pseud. Elizabeth Wetherell) *Wide, Wide World* a generation ago. Of late almost forgotten, the J. B. Lippincott Co. have revived it in a new edition, two volumes in one, not printed from new plates but from respectable old ones, and with the compensation of eight good etchings—real etchings—by Dielman. The paper is too deeply tinted to suit our taste. The edges are gilt all round. The cover is a patch of the starry sky. *The Wide, Wide World* is an old book worth reading now, notwithstanding its religious sentimentalism. The story goes that when the MS. was first submitted to the elder Putnam for publication he was inclined to reject it as not being a book that would "sell." His mother got hold of the MS., read it, liked it, and urged her son to print it. To please her he did so. At first the book fell flat, notwithstanding the good mother was "sure Providence would open a demand for it." Providence, Rhode Island, did, first in the way of a "good notice" of the book in a leading journal of that city, and then in a large order from a bookseller there. The fortune of the book was made, and in a few months 40,000 copies had been sold. So says Barrows in his *Acts and Anecdotes of Authors*.

The successive volumes of the *Century* and *St. Nicholas* magazines issue from the press with the regularity and precision of coins dropping from the mint. Perhaps we have used this figure before, but it is true enough and good enough to be used again, and often. The *Century* is the golden eagle and *St. Nicholas* the silver dollar of this factory of the currency of precious literary metal. We could make a good use of much space for a retrospect of the volumes for 1887, but those of 1888 are already beginning to form, and we must set face to the front. [Century Co.]

We have the bound volume of *Harper's Young People* for 1887—887 large quarto pages of delightful pictures and excellent reading matter; a forcible argument in favor of subscription for next year. [Harper & Brothers.]

From Geo. Routledge & Sons we have a dainty bit of a *Kate Greenaway Almanack* for 1888, 25c., and four little quartos expressing each *The Voice of the Flowers*, as uttered respectively by Shakespeare, Longfellow, Moore, and Whittier. All of the latter are richly illustrated in color, and all are provided with hand-painted and embossed covers. [The latter \$1 each.]

An extremely beautiful book, in both its typography and illustrations, is *The Story of our Lord* as written out by Frances Younghusband. The author has let the Four Gospels tell their own story, simply weaving the accounts into one connected narrative; letting the miraculous and supernatural element remain as the Bible presents it. There is no attempt to "write down" to the comprehension of children; the style is dignified and manly—perhaps we should say womanly. The twenty-five larger wood-cuts are well executed copies of famous paintings by the old masters, and in addition to these there is a rich and varied assortment of ornamental head-and-tail pieces, borders, and initial letters. Altogether this is a model and beautiful book. Though small and unobtrusive, we ought to have found place to notice it among the choicest holiday books of the season. [Longmans, Green & Co.]

Just as our forms are ready for the press, there come a handful more of holiday books, which we can only glance at here in the most cursory manner, leaving further remarks till another time. Among them are *Fifty Years of English Song*, edited by Randolph, in 4 volumes, an anthology of Victorian verse [Randolph]; *Eudora*, a versified tale of love by M. B. M. Toland, elegantly printed, and handsomely illustrated with drawings by Mowbray and Gibson, and tinted decorations by Ipsen [Lippincott Co.], and three attractive works of fiction from Wells Gardner, Darton & Co., of London, *Ethne*, *Westminster Cloisters*, and *Little Miss Peggy*, the latter by Mrs. Molesworth.

Mr. Wm. T. Ross's *Voice Culture and Elocution*, which we reviewed twice last year (see pp. 254, 356, Vol. XVII), has reappeared in a new edition and under a new imprint, and is entitled to further commendation for its plates illustrating the vocal organs, its additional exercises, its references, its revised selections, and its index. [Baker & Taylor Co. \$1.25.]

The merit claimed by Mrs. Anna Randall-Diehl for her collected *Elocutionary Studies and New Recitations* is that they are new and fresh, having been written or "adapted" expressly for their present use. Their demerit in our judgment is the low grade of many that profess to be witty and humorous. It is so hard to be funny in these days without being coarse and vulgar. We submit that selections from standard authors would be generally better for such uses as are contemplated by this little book. [New York: Edgar S. Werner. 60c.]

— Among the interesting entries in Mr. J. W. Bouton's last catalogue are an Autograph Album containing signatures and notes of visitors to the rooms of the American Philosophical Society and Mr. John Vaughan, Philadelphia,

1834-41; a copy of the rare first edition of *Burton's Anatomy of Melancholy*; a complete large paper set of Valpy's *Delphin and Variorum Classics*, 183 vols.; a set of *Dibdin* in 31 vols.; an original set of Ruskin's *Modern Painters*, *Stones of Venice*, and *Seven Lamps*, in 9 vols.; and a large paper edition of Winckelmann's *History of Ancient Art*, extended to 4 vols. by the insertion of 386 extra plates.

NEWS AND NOTES.

—The attentions paid to the poet Whittier on Saturday last, his 80th birthday, were almost unprecedented in their tenderness and affectionateness, and displayed a depth and strength of regard which must be extremely gratifying to the recipient. A symposium of tributes in the *Boston Advertiser*, after the example set by the *Literary World* ten years ago, with contributions from Holmes, Lowell, Walt Whitman, Samuel Longfellow, Higginson, and many others, and, at the poet's home, calls, letters, congratulations, flowers, and a huge birthday cake, all testified to the honor and esteem in which the poet of New England is held by a very much larger than the mere New England circle. Truly in Mr. Whittier's serene old age it is again true that "at evening time it shall be light."

—By invitation of members of his last winter's class in Aristotle, Mr. Edwin D. Mead will give twelve lessons in the philosophy of Kant, at the Hotel Vendome, Boston, on Tuesday mornings, at eleven o'clock, beginning December 13. The subjects of the several lessons will be: The Problem left by Locke and Hume; Kant's Doctrine of Space and Time; the Categories of the Understanding; the Unity of Self-consciousness; Phenomena and Noumena; the Antinomies or Self-contradictions of Thought; the Proofs of the Existence of God; the True End and Method of Reason; Kant's Ethics; Kant's Doctrine of Teleology or Final Cause; the Relation of Kant to Fichte and Hegel and later German Thought.

—Mr. Higginson has been unwell at his Cambridge home, and has devoted the month of December to means of convalescence.

—The new editor of the *Moscow Gazette* is Mr. Petropsky, a man of forty, a professor of law, but not at home in modern languages, as a Russian editor above all things ought to be.

—T. Y. Crowell & Co. will soon publish a number of Tolstoi's *Stories for Children*, translated by Mr. Dole, and his *Napoleon and the Russian Campaign*.

PUBLICATIONS RECEIVED.

Biography.

- THE LAWYER, THE STATESMAN, AND THE SOLDIER. By George S. Boutwell. D. Appleton & Co.
MY AUTOBIOGRAPHY AND REMINISCENCES. By W. P. Frith. Harper & Brothers.
HORTUS INCLUSUS. Messages from the Wood to the Garden. Sent in Happy Days to the Sister Ladies of the Thwaitt, Coniston. By John Ruskin. John Wiley & Sons. \$1.00
THE LIFE OF GEORGE WASHINGTON STUDIED ANEW. By Edward Everett Hale. G. P. Putnam's Sons. \$1.75
ELIZABETH GILBERT, AND HER WORK FOR THE BLIND. By Frances Martin. Macmillan & Co. \$1.75
MARY PRYOR. A Life Story of a Hundred Years Ago. By the author of "Consecrated Women," etc. Illus. 2d edition. Philadelphia: H. Longstreth.
BENJAMIN FRANKLIN AS A MAN OF LETTERS. By John Bach McMaster. Houghton, Mifflin & Co. \$1.25
THE LIFE AND LETTERS OF CHARLES DARWIN. Including an Autobiographical Chapter. Edited by his son. 2 vols. D. Appleton & Co. \$4.50

- THE COMPLETE WORKS OF BENJAMIN FRANKLIN. Compiled and Edited by John Bigelow. Vol. V. G. P. Putnam's Sons. \$5.00
ORMSBY MACKNIGHT MITCHELL, Astronomer and General. A Biographical Narrative. By his son, F. A. Mitchell. Houghton, Mifflin & Co. \$2.00

Essays and Sketches.

- THE SHAKESPEARIAN DRAMA. A Commentary. By Denton J. Snider. The Tragedies. Ticknor & Co.
VIRGINIBUS PUERISQUE, AND OTHER PAPERS. By Robert Louis Stevenson. 2d edition. Charles Scribner's Sons. \$1.00
MEMORIES AND PORTRAITS. By Robert Louis Stevenson. Charles Scribner's Sons. \$1.00
LEGENDS FROM STORY LAND. By James Vila Black. Chicago: Charles H. Kerr. \$1.00
NOTES FOR BOYS (AND THEIR FATHERS) ON MORALS, MIND, AND MANNERS. By an Old Boy. A. C. McClurg & Co. \$1.00
SYLVAN SECRETS, IN BIRD SONGS AND BOOKS. By Maurice Thompson. John B. Alden. 50c.
THE BIDDY CLUB; and How its Members, Wise and Otherwise, some toughened and some tenderfooted in the rugged ways of housekeeping, grappled with the troublous Servant Question, to the great advantage of themselves, and, as they hope, of many others. By Griffith A. Nicholas. \$1.25
GUNETHICS; or, the Ethical Status of Woman. By Rev. W. K. Brown. Funk & Wagnalls. 75c.
LIFE'S PROBLEMS HERE AND HEREAFTER. An Autobiography. Cupples & Hurd. \$1.25
FRESH WOODS AND PASTURES NEW. By the author of "Frank's Ranch," etc. A. D. F. Randolph & Co.
A CHILD OF GENIUS. A Sketch Book for Winter Evenings and Summer Afternoons. By J. J. Wood. Illus. Hudson, Mich.: Wood's Bookstore.
WOMEN AND MEN. By Thomas Wentworth Higginson. Harper & Brothers.

Fiction.

- MAJOR LAWRENCE, F.L.S. By Hon. Emily Lawless. Henry Holt & Co. \$1.00
MINGO, AND OTHER SKETCHES IN BLACK AND WHITE. By Joel Chandler Harris. Ticknor & Co. Paper, 50c.
HARLETT. By the Countess of XXX. F. Warne & Co. Paper, 35c.
FIVE HUNDRED DOLLARS, AND OTHER STORIES OF NEW ENGLAND LIFE. By C. H. W. Little, Brown & Co. \$1.25
APRIL HOPES. By Wm. D. Howells. Harper & Brothers.
CALAMITY ROW; or, The Sunken Records. By John R. Musick. Rand, McNally & Co. Cloth, \$1.00
THE COLONEL'S MONEY. By Lucy C. Lillie. Illus. Harper & Brothers.
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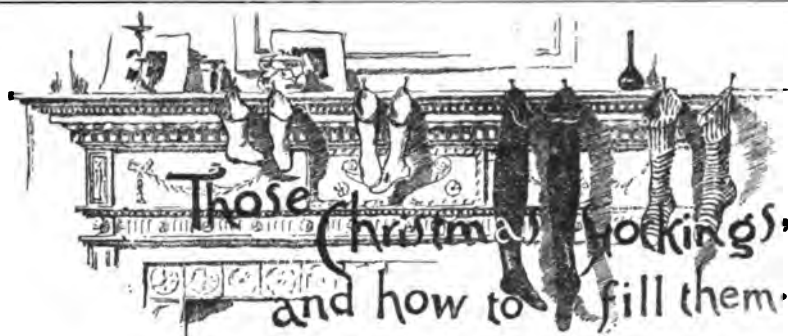
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